FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

JUL 3 - 1958

VARIETY

PRICE 35¢

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VOL. 211 No. 5 NEW YORK, WEDNESDAY, JULY 2, 1958 64 PAGES

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Paris Seeks 'Spare Bares' to Meet Tourist Demand for Nudie Shows

Paris, July 1.

As the summer season usually entails lighter fare for light-minded tourists seeking entertainment, the current show biz cry heard most often is "any spare bares?" With most legiters and vaude spots shuttering and films only of secondary appeal, the real lure again is that old staple, the nude, whether in peel parlor positions or the old come-on-nude aspects.

Shuttered legit and vaude houses are being commandeered by zealous entrepreneurs for roadshow-like girl programs. They are competing against the many strip and nude boites to land girls who look fine in the altogether. It is lucrative for the regular peelers and so-called nude dancers, and is attracting many regular chorines who are not adverse to the extra shekels and even notoriety. They point to the many stars who started careers parading their bodily wares.

Most regulars can now double and triple, and make nice money while it lasts, for spots still pay skimpily compared to Yank standards. Tourists taking the bus tours, in Paris by Night sprees, might see the same nude several times on a night out.

Flock of New Strip Spots

Besides the staple revues featuring undraped femme pulchritude, like the Folies-Bergere, Casino De Paris and Concert Mayol, there are a flock of newcomers to cater to the touristic wish to see femmes a la natural in Paris.

However, the Folies itself seems to be running less than capacity these days, so the others may not be up to the par of yore. But a VARIETY check denoted that there are always enough oglers to keep a show like this in the black, es-

(Continued on page 54)

Les & Eliz. Carpenter To Head Washington Bureau of 'Variety'

Leslie and Elizabeth Carpenter take over operation of the Washington bureau of VARIETY July 7.

Like Herman A. Lowe and his wife, Florence S. Lowe, whom they succeed, the Carpenters are vet Washington correspondents, well-known in political, legislative and general Governmental administration circles.

Jack Levy, whose general show biz coverage spans 11 years in the VARIETY Washington bureau, will return to active duty as soon as a recent illness permits. It was because of this illness that Levy was prevented from taking over as head of the Washington bureau when the Lowes resigned to return to their native Philadelphia.

Herman Lowe is presently in a new post of development and public relations at the Albert Einstein Memorial Hospital. The Lowes were 17 years with VARIETY in the nation's capital.

SPCA Vs. Royalty

Stratford, Ont., July 1.

Starlings, clustering in a tree near the bandstand here, may threaten the hats, sacks and composure of Princess Margaret and entourage when they visit the Shakespeare Festival here July 31. That's the reception point.

Festival authorities aren't cutting the tree down, but will fire a cannon every hour, hoping this will keep the menacing horde away.

Philly's Dept. Store Poser: How Effective Is AM-TV vs. Dailies?

Philadelphia, July 1.

The newspaper strike here has led to conflicting claims as to the value of radio and tv time as compared to newsprint. The Philadelphia Chamber of Commerce in a survey reported sales cut 10% by the strike, while in nearby territories the drop was only 2% during the same period.

Publication of the town's two major dailies (Bulletin and Inquirer) on a greatly reduced basis led to a scramble for air time on the part of all advertisers. Ralf Brent, veepee and director of sales at WIP, claims the rise in time sales at WIP has been paralleled by "a rise in department store sales generally in the Philly area since the strike began."

Research, Inc., indie fact-finding out which conducted a survey showed that 72% of regular readers miss their paper "very much"; 11% didn't miss it "at all." According to same survey, tabloid Daily News, with the field to itself, has gained many readers. It pointed out that news has not increased circulation to take advantage of the situation. News is published by S.R.B. TV Publishing Co. a subsidiary of Walter Annenberg's Triangle Publications, which puts out the struck Inquirer. (Restriction has been lifted since Chamber issued report and News

(Continued on page 56)

BARDOT AVERS SHE'S QUITTING IN 3 YEARS

Paris, July 1.

Brigitte Bardot, the hot international property of French films, is explaining here that Yank journalistic comment on her is true. She has made up her mind to quit films in three years, at the ripe age of 25, and concentrate on domestic things and love.

B. B. does not believe in mixing career and wedded life. She feels that her phenom success in the U. S. was sheer luck and coincidence.

7/2

VARIETY

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VARIETY Inc.
154 West 46th Street New York 36, N. Y.

RESENTS DIM VIEW OF ACADEMIC RESEARCH

Philadelphia.

Editor, VARIETY:

Why is it that when a producer or distributor offers a solution to the problems of the movie industry, he gets respectful hearing in VARIETY, even if his solution is the same one stated a dozen times before by a dozen other producers, directors, actors, theatre owners etc. in previous issues? However, when university researchers working in "mass communications" make suggestions, these are reported tongue-in-cheek as the words of people who obviously cannot be expected to know what they are talking about. I was thinking specifically of your writeup on Reuel Denney of the University of Chicago in the June 18 VARIETY, but my gripe is applicable to previous articles as well.

If I may try to answer my own question; one of the reasons is the industry's schizoid attitude to research. Most of the time, research is discouraged. Then, when the boxoffice is in real trouble, there is a desperate rush to have someone do some audience research. Perhaps because of the haste, the researcher is either poor, or it does not provide help on the problems that bother the movie-makers. Then research and researchers are in the doghouse until the next crisis.

Most of what Mr. Denney said made good sense to me, and it would be nice if the industry provided a little encouragement—and more access to data-to academic researchers who have ideas they'd like to test. Some of these ideas might even pay off at the boxoffice.

Herbert Gans.
(Asst. Professor,
Univ. of Pennsylvania)

Must-Return Law Hits Naturalized Citizens Like Auer

By WOLFE KAUFMAN

Paris, July 1.

Mischa Auer, who has been filming in Europe for the past five years, left last week for Hollywood, where the William Morris office is cooking a couple of deals for him. He hopes. Unfortunately he is turning down a definite film offer in Paris and a stage offer in London in order to make the move.

That's the story of the McCarran-Walter Act, insofar as it affects American citizens of foreign birth. Auer is not complaining, pointing out that "the law is the law." A few weeks ago Olivia De Haviland, another Yank in this group, managed to get a bill introduced in Congress giving her "exceptional privileges" to get around the law and continue living in Paris, which is now her home. She was born in Tokyo of British parents.

A native American is permitted

(Continued on page 56)

Brussels Curbs Expo Gyp 'n' Take

By JOHN FLORQUIN

Brussels, July 1.

Many of the pre-Fair predictions anent the possibilties of price-gouging in restaurants and hotel and motel quarters have come true but Brussels police and fairground officials have joined forces to eliminate these evils. Much of the suspicion, misunderstandsings and inaccuracies are being stamped out as quickly as possible, aided in a large measure by the local press.

The principal villains have been some of the hotels and motels in their flagrant attempts to overprice their quarters. Furthermore, all overseas attempts to blacken Belgium's reputation as a result of these isolated instances of greediness are being corrected as quickly as possible. Belgians also feel that criticism by Americans of the American Pavilion are unjustified.

The Brussels Fair is far from being a flop. In a little over two months 12,000,000 visitors have been clocked and neither cold nor

(Continued on page 63)

Political Tensions, No U.S. Stars Mark Opening of Berlin Film Fest

By HAROLD MYERS

Berlin, July 1.

Berlin Film Festival, opened its eighth year last Friday (27) with an undercurrent of political tension, and a keen sense of disappointment at the lack of American star support, although three Hollywood features have been entered, and a fourth is being given a gala presentation out of competition.

For the first time since the festival was inaugurated in 1951, an invitation was sent to the Russians asking them to nominate a picture. Apparently, Soviets took unbrage at the fact that no assurances were given that, additionally, the fest authorities would also "invite" another Soviet film, and decided to snub the event.

Russia was, in fact, the only one of the iron curtain countries asked to partcipate. Neither Czechoslovakia, Poland, Hungary, etc., all of whom play roles in other European fests, were invited on the grounds that no diplomatic relations exist between these countries and Bonn.

The refusal of the Soviets to join in has saved the West Berlin authorities one embarrassing situation. It is the normal custom to fly the flags of all participating nations along the Kurfurstendamn—West Berlin's main stem—and their was much uneasiness at the prospect of having the red flag, complete with hammer and sickle, fluttering in the breeze. After all, the western sector of the city is an island outpost in the heart of the Soviet-occupied zone, and east-west tension is more marked here than in any other part of Germany.

Festival was inaugurated with a screening of the invited Swiss entry, "Angst vor der Gewalt," (The 10th of May), at the newly built (by State Dept.) Congress Hall. Willy Brandt, the city's Burgomaster, officially launched the af-

(Continued on page 63)

Dark Specs at Nude Show

Inverness, Scotl'd, June 24.

John Worth, manager of the Empire Theatre here, gave his backstage staff dark glasses "in case they see too much." Occasion was the production of a nude show in the Scot Highland capital.

Said Worth: "It is the first time we have had anything quite like this in Inverness. From all appearances a whole lot of people want to see the show. I am making the staff behind stage wear dark glasses. They might see too much."

Spain Still Cheaper Than Hollywood, Rome, Contends Geo. Ornstein

Madrid, July 1.

Taking issue with reports in U. S. trade papers that rising productions costs are getting out of hand, United Artists' rep George Ornstein estimated American filmmaking in Spain continues 30% to 50% lower than Hollywood and 25% to 30% lower than costs in Rome.

Declaring himsef competent to judge local situation on the basis of experience with "Alexander the Great," "Pride and the Passion" and Spain exteriors for Brigitte Bardot starrer "Lady and the Puppet" (all U. A. financed), Ornstein still considers Spain the bargain basement of Europe.

Proof of the pudding, he finds, is return of United Artists to Spain with heaviest foreign coin outlay in the history of the organization to back upcoming spectacle-sized "Solomon and Sheba."

Admitting cost of living Spain has risen 25% since "Alexander," Ornstein contended it was necessary to relate this increase to inflated prices throughout the world for the same period. Failure to make cost comparison with other film-making nations, he felt, was primary reason for misleading observations published in America.

CHAPLIN'S 'DICTATOR' FIRST BERLIN DATE

Paris, July 1.

Charles Chaplin's "The Dictator" will be given its first showings in Germany starting in September at the 600-seat Paris in Berlin. The film, which pokes fun at Hitler, Mussolini and dictatorships in general, is being distributed by United Artists.

Charles Smadja, UA Continental boss, plans to book the film for long runs in all the key cities of West Germany.

Belgium's Rains Came And Murphy's Wild West Show Went Into the Red

Brussels, July 1.

Like Benny Goodman, the Harlem Globetrotters and "Holiday on Ice", a genuine Wild West Show & Rodeo is a solid piece of Americana to which the public flocks with enthusiasm. It has its place here and there was plenty of excitement when Hollywood's George Murphy leased seven acres of land just outside the city boundaries and began to erect an enormous rubber tent, an attraction in itself that drew plenty of gapers. (The average Belgian is a born gaper). Soon there were red Indians and brownfaced cowboys all over the place. Soon, too, everything went amiss.

The vast canopy began to sag

(Continued on page 63)

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PUBLICITY WEST—BUT PRESS N.Y.

When East-West Twain Meet—

[Does It Favor or Hamper Efficiency?]

Not new at all, indeed one of the oldest of proposals in the history of the film industry, is the idea of centering financial, managerial and publicity control alongside production on the West Coast. This is now the proposed plan for Warner Bros. though it only just recently established new headquarters on 5th Avenue, N.Y.

The scheme is not new even in the instance of Warners since Charles Einfeld, when he was WB pub-ad chief operated from the Burbank studios. Metro has lately given the ad-pub stripes to its West Coast veteran, Howard Strickling. That was part of the economy initiated by President Joe Vogel just as economy, in part, motivates the prospective WB transfer west.

The late Harry Cohn within the year is known to have mulled a switch of Columbia Pictures' publicity to the studio but outspoken friends of his finally convinced Cohn that it was healthier for publicity and promotion to be far away from studio politics, and the insularity of the film colony with its tendency to lose perspective on promotional values.

The East-West argument is never settled because men with opposing views argue the pros and cons. The fact remains that nearly all magazines (see adjoining story, this page) are located in Manhattan and on the practical question of publicity-promotion efficiency and contacts the odds still favor Manhattan.

[One angled comment on the WB move itself is that it is a "delaying action." Industryites who make this comment are coy about what such delaying action might delay.]

Will Rogers' Peak $547,703 Drive; Hosp May Soon Also Treat Asthma

BY HAPPY BENWAY

Schroon Lake, N.Y., July 1.

Receipts of the Will Rogers Memorial Hospital and Research Laboratory, as of May 31, totalled $649,898. This sum, according to the report submitted by treasurer S. H. (Si) Fabian, is an all-time high for the nine-year period the hospital has been under film industry sponsorship. Last year's $555,261 was the previous high mark.

Annual meeting over last weekend at Herman Robbins' Edgewater Motel, attended by "honorary members of the board" from throughout the country, also learned that when the motion picture industry assumed responsibility for the hospital in Saranac Lake in 1949, the sum of $269,482 was turned over. Since then, receipts have amounted to $3,048,308 for the nine-year period. Expenses of the N.Y. office, including fund raising, totalled $528,561 for the nine years.

The hospital's combined fund-raising drive for 1957 brought in a record $547,703, according to Eugene Picker, chairman of the fund-raising and finance committee. Under the leadership of Fabian and Ned Depinet, the 1957 audience collection and the Christmas

(Continued on page 16)

'Anne Frank' Should Hit Harder on Screen Than Stage, Think Adaptors

Having written in some additional scenes, the husband-and-wife writing team of Albert Hackett and Frances Goodrich believe that the film version of "Diary of Anne Frank" will surpass the legit show in impact.

"The presence of danger will be much greater in the picture, and so will the fun of it," they said in New York last week, having just recently returned from a trip to Europe which also took them to Russia. "There are things you can do in a film that you just can't do on the stage. The film medium is more expansive, if you want it that way, and yet it also can be much more intimate."

One example cited by the Hacketts is the air-raid scene, which will be in the film, but wasn't in the play (though it's in the diary). Camera will catch the beams of the searchlights, the planes coming over and the expressed fear of Anne's family of where they would go should their rooftop hideout be hit or the building catch fire.

Picture is being directed at 20th-Fox by George Stevens. Stage set, only encompassing the entire house, was duplicated for the film. Stevens insisted that the cameras shouldn't go out of the building to preserve the "cooped-up" feel-

(Continued on page 11)

SPEED SAM PEARLMAN

Showman To Quit Biz For Cafe-Motel Venture

Sam Pearlman, who has resigned from Stanley Warner-Cinerama Corp. where he's been eastern division manager since the advent of Cinerama, is leaving this month to go into the restaurant-motel biz in Palam Springs on his own. Pearlman, who previously had been manager of the N. Y. State Theatre, has supervised the launching of each new Cinerama release in the east.

Friends tossed a farewell party for him at the Taft Hotel, Monday (30).

Goldwyn Dictum: 'Porgy' to Unreel In English Only

Samuel Goldwyn has issued the edict that his production of "Porgy and Bess" will not be dubbed in any foreign language for presentation anywhere in the world. The producer insists that the film play theatres everywhere in the English language only.

Reasons given for Goldwyn's action are: (1) a group of the world's finest singers have been assembled for the film; (2) "Porgy and Bess" proved an international success when it toured as a stage production, and (3) a translation of the Ira Gershwin lyrics into another language "would lessen the beauty of the songs."

BOSUSTOW CARTOONS 'MADE ON HOLLYWOOD

Hollywood, July 1.

UPA Pictures will shutter its N.Y. production arm this month and shift all production to main studio in Burbank, Cal. Only a sales and liaison staff will remain in Gotham, supervised by vp Herbert Klynn from Coast.

Firm last year turned out $550,000 in animated tv commercials in the N.Y. plant, compared to about $350,000 in Burbank. Burbank facility will make about $500,000 worth of commercials this year plus filling orders which would have been completed in east.

Some of personnel of N.Y. studio will be absorbed at Burbank, bossman Stephen Bosustow says, but no decision has been made as to number.

CONSUMER & FAN IDEAS N.Y.-BORN

Warner Bros.' decision to move the headquarters of its domestic and foreign sales departments and "allied components" from New York to the Coast has led to considerable trade speculation as how this move will affect the company's publicity activities, particularly in relationship to national magazines and the fan books.

According to one fan mag editor, if the film companies do not leave public relations people in N.Y., "it'll be tough for us." He added that such a move would be a definite hardship for the magazines. "Whenever we want anything," he said, "we deal directly with the N.Y. office."

Few of the national mags and fan books maintain Coast offices or permanently-attached representatives. For those that do, it's pointed out, the eventual decision on story ideas, pictures and plantable material is made by the editors in N.Y. It's noted, for example, that among the magazines with Coast offices — Life, Look, Vogue, Harper's Bazaar, Town & Country — the Hollywood-based representatives merely "suggest" the ideas for the stories and that no action is taken until it is okayed by the N.Y. editors. In the case of the fashion magazines, it's stressed, the top editors in Gotham usually insist on supervising the photography layouts.

New York Is HQ

McCalls has an advertising rep on the Coast, but all the editorial matter is supervised from N.Y. Such publications as Coronet, Red Book, Cosmopolitan, Ladies Home Journal, Esquire and True do not have permanent Coast reps or offices. The Sunday supplements such as American Weekly, This Week and Parade have Coast affiliations, but as in the case of the national mags, the decisions rest with the N.Y. editors. Good Housekeeping's editor Herb Mayes who for 10 years had a Hollywood editor in the person of Ruth Harbert, recently transferred her to N.Y. It's also understood that Here, a new teenage fan book which had been publishing on the Coast, is moving to N.Y. on the advice of its distributors.

In recent years there's been a general retrenchment in the fan magazines and, as a result, only two—Photoplay and Motion Pic-

(Continued on page 6)

Tony Mann's Delighted, After All Trouble He Had With 'Little Acre'

By HANK WERBA

Madrid, July 1.

Producer-film director Anthony Mann, sharing "God's Little Acre" net with United Artists, Phil Yordan and Erskine Caldwell, has been following VARIETY'S across-the-nation b.o. returns with delight during the past weeks.

"I'm particularly gratified," he told this reporter, "that 'Acre' is doing the best business in Georgia since GWTW, even though the Talmadge administration vetoed my march to Augusta last year with a location unit."

In a long, drawn-out bout with the Legion of Decency, Mann said he succeeded in getting a "C" rating changed to "B" with relatively minor editing of "Acre" finale and elimination of "a few breast shots," although at the outset Legion of-

(Continued on page 16)

WB Lays Off Pub Staff Oct. 1; Unions Await Answer on Who Pays If Moved West as 'Re-Employment?'

Warner Bros. has notified the Screen Publicists Guild, the union representing homeoffice pub-ad staffers, that the entire staff of 16—14 in domestic and two in foreign—will be laid off on Oct. 1. This is the date the company has chosen for the shift of all its activities to the Coast.

Despite the pinkslip notice, it's believed that there is a possibility that the company will maintain some of the pub-ad men in New York. It's conceded that WB may be protecting itself in keeping with the contract with the union which provides for a 90-day notification if the company contemplates layoffs or transfers. Letter to the SPG was signed by Charles Boasberg, sales chief.

A spokesman for the SPG described the WB action "as a wholesale execution which wipes out 423 years of service with Warner Bros. We are all family people with heavy obligations." The spokesman added that it was "callous and heartless" and that it was also a blow to the industry "to have veteran, faithful and hardworking employees thrown out at a time when business building is needed more then ever."

Earlier, unions representing WB homeoffice employees advised their members not to answer the company's inquiry relating to which of them would want to be considered for re-employment on the Coast when WB's shifts its operation. According to Russell M. Moss, exec v.p. and biz agent of the Homeoffice Employees Union, Local H-63, International Alliance of

(Continued on page 21)

AUDITORS MOVED WEST

Denver-To-L.A. For National Theatre Treasurer and Lads

Los Angeles, July 1.

National Theatres has moved the accounting dept. of its Denver (Fox Inter-Mountain) Division to chain's headquarters here, in further streamlining company's operations.

Harry B. Green, Fox Inter-Mountain treasurer, has been transferred to Coast, along with four accountants, William L. Zint, Robert E. Reed, Jack Ritman and Anthony P. Geranich.

Denver accounting dept. will operate under A.M. Ahlskog, treasurer of Fox West Coast Theatres, NT subsid.

Trade Eyes WB; Kalmenson Star Seen on Rise

Though other film companies say they're going to keep a close watch on the results of the Warner Bros. move to the Coast, it's pointed out that the WB case still is a rather special one.

Key figure is Benjamin Kalmenson, the exec v.p., who's been running the eastern end of the Warner operation and who now seems to be moving into production, with prexy Jack L. Warner.

Decision to shift the Warner centre of gravity to Hollywood (the target date is mid-November) is as much tied to the desire for economies as it is apparently geared to extend Kalmenson's influence at the company. Thus, while he'll have a new say-so in production planning, he obviously doesn't plan to relinquish any of his authority over sales and other activities.

Many in the trade are of the opinion that the Warner move won't last very long and the comment is frequently that "they'll be back in six months." Situation will be watched with much the same interest as has been the Warner closing of exchanges in Britain. Other companies are known to be playing with the idea of moving to the Coast (20th-Fox being one, though not in the near future). If they do, the circumstances of the shift will differ considerably from the motivations that are taking WB out west.

Baker to Loew's, Miami

Loew's new 170th St. Theatre in Miami Beach, scheduled to open soon, will be managed by Donald E. Baker, according to Loew's Theatres v.p. John F. Murphy. Baker is being transferred from St. Louis where he manages Loew's Orpheum.

He will take over the reins from Frank Arena, who has represented Loew's during the period of the theatre's construction and furnishing. Arena will return to his post as manager of Loew's Twin Drive-In Theatres in Chicago.

William F. Cox, assistant manager of Loew's Theatre, Indianapolis, will succeed Baker in St. Louis.

Boys Lie in Path of Cars

Greensboro, N. C., July 1.

Add to dangers of outdoor theatres: Three boys were struck by an automobile as they lay on a blanket watching a film at Crescent Drive-In Theatre near High Point. One, 8, was son of manager. All were lying on the ground on the first row in path of cars. Accident happened as patron started to leave the theatre grounds.

No charges were filed.

Swope, TV Refugee, Plugs All-Departments-In-West; Sees Improved Liaison

The combination of sales and advertising-publicity with production under one roof on the Coast is wholly desirable, producer Herbert Bayard Swope Jr. said in N.Y. last week.

Stressing he wasn't expressing anything but his own, personal views (Swope is a producer for 20th-Fox), he said the move west to him seemed "essential." "So many of the decisions concerning the ultimate presentation of a film are made in New York where, actually, they should be made in Hollywood and in conjunction with the creators," he opined.

Swope, after homeoffice huddles re his latest, "The Bravados," a Gregory Peck starrer, said he had become convinced that "this sort of perfect liaison should be on a permanent basis." He added that this would be possible if the New York end moved out west.

Swope is a staff producer with 20th, having come from tv. He's under a seven-year contract and has no participation in the films he makes. Originally hired to direct, he has yet to meg a single picture. "They seem to need producers," he observed. "Product is the key out there." Starting off with "Hilda Crane," Swope then did "True Story of Jesse James," "Three Brave Men" and "The Bravados." He's got "The Quick Draw," with Robert Evans and Hugh O'Brian, completed and is now discussing his next assignment.

Producer said there had been some difference of opinion re the use of O'Brian, star of the "Wyatt Earp" series on tv. Studio felt that a star on a tv series shouldn't be used on pix, partly because he was over-exposed and partly because people felt they'd be made to pay for something which, on the air, they get free. Swope said that, in his view, tv stars would be okay for theatrical films "if they have parts that are different from the ones they play on the air."

Stanley Pitch: Cinerama Productions' Shares Be Swapped For Cinerama Inc.

In an apparent effort to eliminate Cinerama Productions Corp. as a force in the Cinerama operation, Stanley Warner Corp., which holds the exhibition and production rights to the medium, has offered CPC stockholders "an opportunity" to exchange their shares for an identical number of shares in Cinerama Inc., the equipment manufacturing company. The SW letter to the Cinerama Productions stockholders, which notes that the offer expires on Aug. 2, does not present any reasons for the action.

It merely states that the exchange is without expense for commissions or for necessary stock transfer stamps. It points out that Cinerama Inc. stock was recently listed on the American Stock Exchange and that a SW subsidiary, Stanley Warner Cinerama Corp. is a licensee of Cinerama Inc., which holds the patent rights, and since Jan. 18 has agreed to pay to Cinerama Inc. a royalty of 5% of gross boxoffice receipts, less taxes, from the exhibition of Cinerama pictures. Cinerama Productions is an over the counter security and has been selling at 2 bid and 2⅜ ask as compared with Cinerama's Inc.'s 2 price on the American board.

At present Stanley Warner owns approximately 890,000 of Cinerama Inc. There are a total of 1,024,100 shares of Cinerama Productions stock outstanding, but it's understood that SW has personally acquired 100,000 shares in the company.

Would Be K. O.

If Stanley succeeds in inducing the CPC stockholders to make the exchange on a substantial basis, it will have the effect of knocking out Cinerama Productions Corp. as an operating company and would eliminate the firm as a 50% partner in SW's Cinerama activities. Under a basic agreement made some five years ago and several subsequent amendments, Cinerama Productions and SW share the profits of the Cinerama operation on a 50-50 basis after production and exhibition costs are recouped.

This type of arrangement, SW is believed to feel, prevents it from making deals for new Cinerama productions with independent filmmakers who want a hefty percentage for undertaking a production project. Since it has to give away half of the profits to Cinerama Productions, SW has not been able to make agreeable deals with indie producers. By eliminating Cinerama Productions, it's felt by SW that the way would be opened to make such deals.

Cinerama Productions, which was the original licensee for Cinerama, actually operates as a watchdog company. It performs no function in the Cinerama setup and merely collects royalties as its reward for turning over the rights to SW.

Stanley's exclusivity on Cinerama terminates in August and under an agreement with the Dept. of Justice, it must put its Cinerama Inc. stock in a trust and sell the stock over a three-year period. However, it can continue its Cinerama operation on a non-exclusive basis. The offer to exchange stock apparently is also part of SW's effort to unload its holdings in Cinerama Inc.

Cinerama Productions is taking no position on SW's offer and is not telling its shareholders either to accept or reject the SW proposal. Basis for the CPC hands-off attitude is two-fold—(1) if it tells the shareholders to reject the offer, it'll leave itself open to criticism if there are no profits from the present arrangement; (2) if it tells the stockholders to accept the offer, it may be charged with favoring SW.

Zodiac Runs Pop Field

Hollywood, July 1.

Zodiac Productions Inc. has been formed as a four-ply corporation to embark upon feature pix-radio-tv-recording operation. Initial projects will be a new diskery, labelled Gemini Records, and a science-fiction vidseries.

F. Roc Hearrell is prexy; Athena Martin, vp; Diane St. Clair, exec secretary.

REPUBLIC'S CHI FOLD

Linro to Handle Hereafter—Staff All Exit

Chicago, July 1.

Chicago office of Republic, one of its few remaining branches, is banking the furnace for a mid-July fold, per the studio's plan to release via indie setups. Distribution of its product for northern Illinois and Indiana will be handled by Linro Inc., the Max Roth-Charles Lindau distribbery, which handles, among other product, American-International pix.

It's unlikely any of the local Republic personnel will be absorbed in the switch.

France Veto Keeps UA's 'Glory' Out Of West Berlin

Paris, July 1.

United Artists' release, "Paths of Glory" which stars Kirk Douglas and depicts a mutiny in the French army of World War I, has been banned in West Berlin, because of the protests there of General Gaze. He invoked a clause in the four-power occupation treaty. Germans became alarmed as they have for some time now had no "interference" with the erstwhile conquerors.

The film was particularly offensive to some French because of the Berlin Film Festival, just starting, and its withdrawal is for that duration. Afterwards the issue is expected to come up for reconsideration.

France threatened to pull out of the Festival.

French spokesman said they insisted in order to maintain public order since French soldiers had already reacted against the pic by a disturbance during a showing in the British sector last week. The film's status will come up again after the Berlin Fest.

German papers rapped the French decision and wondered out loud if French belief in their reputation was so weak that it thought it might be harmed by the showing of an American film.

CARLOS MONTALBAN PARTNER IN AM. DUB.

As a result of an increase in activity in the dubbing of foreign language pictures into English, Carlos Montalban, who's also an actor and director, has joined Peter Riethof's American Dubbing Co. as a full partner.

Company, which recently completed the lip-sync version of Brigitte Bardot's new starrer, "Une Parisienne," has commitments for six additional pix, according to Riethof, including French, German, Spanish and Japanese films. In addition, the company is negotiating to prepare the dubbed versions of four more pictures.

The company will operate in Paris and New York. Riethof left for Paris last week to supervise the dubbing activities that will be taking place there. Montalban, who served as chief of the synchronization department of Loew's International from 1944 to 1947, will supervise the N.Y. operation of American Dubbing Co.

FRENCH OUTPOST GOES ON

First Three Years Up—Maternati Tenure Extended

Decision has been made in Paris to continue the life of the French Film Office in New York. Bureau originally was set up for a three-year period, which expires in October. Joseph Maternati, head of the office, started out with a three-year contract. He's going to France soon for a business-vacation trip and will return, at least for another year.

Decision to continue the office isn't official yet, and can't be until the French Aid Law is continued. Office is partly financed out of these aid funds. The law expires next year.

In the year to come, it's likely that the French Film Office will take initial steps to act as a producers' representative. All the French producers have agreed to the extension of the bureau's function along that line. The French plan has had mixed reception among the independent foreign film distributors in New York.

National Boxoffice Survey

Biz Up Pre-Holiday; 'Vikings' New Champ, 'Pacific' 2d, 'Sergeants' 3d; 'Bravados', 'Kings' Next

With many exhibitors looking ahead to the arrival of the long Fourth of July weekend, the current session is beginning to shape up stronger than many recent weeks. This reflects the launching of several blockbuster pix, being geared for the holiday.

New champion is "The Vikings" (UA) by a wide margin. Playing in some 16 key cities covered by VARIETY in current stanza, this opus is 100% big to wow or record in all spots. Actually, the gross from these cities will hit upward of $420,000 this week alone, with the real promise that it will be one of the biggest United Artists pictures in years.

"South Pacific" (20th), long in No. 1 spot, is finishing second, "No Time For Sergeants" (WB), a newie, is taking third position.

"Bravados" (20th), just starting out this week, is capturing fourth place. "Kings Go Forth" (UA) is a close fifth-place winner.

"Vertigo" (Par), third last week, is winding up sixth currently. "Search For Paradise" (Cinerama) is capturing seventh money.

"Around World in 80 Days" (UA) is finishing in eighth position. "Gigi" (M-G), new this round and playing at upped scale and two-a-day in many localities, is ending in ninth spot.

"Bridge on River Kwai" (Col) is taking 10th place. "Horror of Dracula" (U), "Proud Rebel" (BV), seventh last session; "God Created Woman (Kings) and "Peter Pan" (BV) (reissue) are the runner-up films.

In addition to "Vikings," "Bravados," and "Kings Go Forth," which undoubtedly will be heard from additionally in the future, several other newcomers show promise. One of these is "Indiscreet" (WB), heading for a terrific $190,000 opening week at vast N.Y. Music Hall.

"Time To Love, Time To Die" (U), also new, shapes fancy in Denver, nice in Philly and fine in Buffalo. "Windjammer" (NT) still is trim to torrid in N.Y., Chi and L.A.

"Seven Wonders of World" (Cinerama), big in Cleveland, looms fat in L.A. "10 North Frederick" (20th), good in Cincy, is neat in Philly.

"Happy Feeling" (U), good in Pitt, looms nice in N.Y. "God's Little Acre" (UA), stout in Philly, is fine in L.A.

"Young Lions" (20th) shapes big in Boston. "Attack of 50-Foot Woman" (AA) shapes nice in Boston.

(*Complete Boxoffice Reports on Pages 8-9-10*)

U. S. Films Top Switzerland

Zurich, July 1.

In sharp contrast to the previous six months up to Dec. 31, when American product made its weakest showing in years, the January-June period saw Yank fare on top in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne.

For the first time in years, U. S. product garnered 50% of the 10 top-grossing films during that period which was remarkable by its strong upbeat in film biz here. Champ by a healthy margin was "Bridge on River Kwai" (Col), racking up over 31 record-breaking weeks in only three cities. Following three positions are equally held by Yank films, namely "Ten Commandments" (Par), "Around World in 80 Days" (UA) and "Love in Afternoon" (AA). "80 Days" ran for 15 weeks in Zurich alone. "Young Lions" (20th), in seventh spot, is the fifth U. S. winner, though being a bit uneven in some situations.

Other top grossers were three French and two German entries, the former being Brigitte Bardot starrer "Une Parisienne," in the fifth spot, Rene Clair's "Porte des Lilas" and "Maigret Sets A Trap," in the sixth and eighth position, respectively. Germany's contributions were "The Simple Girl" (Caterina Valente) and "The Inn at Spessart."

Runner-up pix are "El Hakim," also from Germany, and Charles Chaplin's "King in N. Y.," released here as a British entry.

ROYSTER ANTITRUST STARTS

Exhibitor Charges Force-Closing Of Peekskill House

A $450,000 antitrust suit filed by Royster Theatres against the eight majors and American Broadcasting-Paramount Theatres went to trial last week in N. Y. Federal Court before Judge Thomas E. Murphy.

The first witness, Harry L. Royster, charged that his company was forced to close the Peekskill Theatre, Peekskill, N. Y., in 1952 because of discrimination and failure to get product at reasonable terms.

'Dr. Laurent' In Good Taste But Legion of Decency Rues Birth In Theatres

The subject of "natural childbirth" being too sacred, private and personal" for indiscriminate showing in film theatres, the National Legion of Decency last week put the French "Case of Dr. Laurent" into a separate classification. The dubbed film is released by Trans-Lux Distributing.

The Legion has used the special category from time to time. "Martin Luther" was rated this way. "Case of Dr. Laurent" deals with natural childbirth.

Legion acknowledged that the theme in the picture was handled "with discretion and good taste" and "can have significant educational value for adults and also for older adolescents." It explained that the separate classification was given to "certain films which, while not morally offensive, require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

SEEKONK'S NEW OZONER

Seekonk, Mass., July 1.

New ozoner, Seekonk Family Drive-in, opened here after invitational party, hosted by co-owners, Norman Zalkind and Hyman Lepes.

Drive-in is a 1,600-car layout.

Europe to N. Y.

Charles Boyer
Nat D. Fellman
Manning Gurian
Alex Harrison
Julie Harris
Ruth Last
David Merrick
Jack Mills
Benno Moisewitsch
Joe Schoenfeld
Nat Weiss

N. Y. to Europe

Gene Autry
Harald Bowden
Peggy Cass
Vicki Cummings
Nat Dorfman
Carl Fisher
Ella Fitzgerald
Jerry Fonarow
Alan Hewitt
Constance Hope
Herbert Machiz
Joseph Maternati
Mack Millar
Morris Novik
Lily Pons
Martha Raye
Gen. David Sarnoff
Carleton Smith
Ira Tulipan
Peter Ustinov
Lois Weber
Norman K. Winston

Gervasi Gets U.S. Committed 'Big' At San Sebastian

Madrid, July 1.

Magnitude of America's forthcoming first appearance at the San Sebastian International Film Festival is considerably heightening interest in this event. Motion Picture Export Ass'n has selected "The Vikings" (UA) as official entry. "Vertigo" (Par) was invited as second U. S. contestant for main Golden Seashell award and "Indiscreet" (Warners) will be show out of competition.

"Vikings" followed by a gala MPEA sit-down spread, will open Basque film fete on July 19. High-level luncheon for government and trade personalities will precede second entry. MPEA Mediterranean director Frank Gervasi has an $8,000 budget for the July 19-29 film gathering.

Kirk Douglas, U. S. Consul Richard Aldrich and MPEA execs will head the American contingent and a number of Hollywood figures now in England or on the Continent have been invited to San Sebastian as guests of MPEA.

Purpose of Gervasi effort is to consolidate limited reentry gains in Spanish market and re-establish former trade eminence after a three-year absence in this country. England, Italy, Germany, Mexico and France—film nations with prime positions in local market, are expected to meet U. S. challenge with quality pix, prominent star-industry delegates and liberal entertainment budgets.

Film festival will simultaneously feature a cycle of films for children, a newfledged film mart for commercial screenings and an exhibition of film literature and periodicals.

N. Y. to L. A.

Michael Abbott
Julian T. Abeles
Diahann Carroll
Evelyn Danzig
Stanley Donen
Leopold Friedman
Herbert Kenwith
Louis A. Lotito
Paul Steiner

L. A. to N. Y.

Willard Alexander
Andrews Sisters
Irving Asher
Lew Ayres
Fay Bainter
Paul W. Benson
Scott Brady
Red Doff
Kathryn Grayson
Mitchell Hamilburg
Hurd Hatfield
Ross Hunter
Peggy Lee
Herbert B. Leonard
Martin Manulis
Walter Mirisch
N. Richard Nash
Alfred Newman
Lionel Newman
Joe Rines
Mickey Rooney
Sterling Silliphant
Douglas Sirk
Milton Sperling
Martha Tilton
Mamie Van Doren
Charlotte Van Lein
John Vrba
Snag Werris

JUST LABEL IT 'SEX HYGIENE'

Sindlinger: And Rebuttal

Albert E. Sindlinger, much publicized boxoffice investigator, has come up with new observations (limitedly circulated among the distributors) giving comparisons of various productions in terms of the percentage of the public who know about them, the percentage of "appeal" (that is, those who want to see the productions) and the "current estimated probable audience."

He states Paramount's "Another Time, Another Place" has a 47.9% appeal as against the 55.7% listed for Warners' "Marjorie Morningstar." In other words one runs close to the other. The probable audience for "Another Time" is given at 5,858,000, and for "Marjorie" 16,612,000, the latter thus being a little short of a three-to-one favorite.

Inside-industry figures, however, show "Marjorie" more than five times a bigger boxoffice draw than "Another Time."

The appeal for Par's "Teacher's Pet" is measured at 64.3%, compared with 61.4% for 20th-Fox's "Young Lions." Latter has a little edge, 18,690,000 to 15,915,000, as concerning current probable audience.

Yet, "Pet," which is an okay grosser, proved minor league as compared to the "Lions" entry.

Columbia's "Bonjour Tristesse" was pretty much a commercial lemon. But Sindlinger puts the probable audience at 13,231,000, or within inches of the 14,278,000 quoted for Metro's "Don't Go Near the Water." How can this be, it's asked, since "Water" has been one of the brightest spots in M-G's recent boxoffice scheme of things.

Also, the "Tristesse" probable audience is almost neck and neck with the 13,813,000 given for Buena Vista's "Old Yeller." "Tristesse" had trouble recouping positive print costs; "Yeller" is in the $5,000,000-gross class.

Trade experts say Warners' "Sayonara" will wind up with business more than tripling Par's "Sad Sack." Sindlinger estimates the probable audience for "Sayonara" at 20,813,000 and, not far behind, "Sack" at 16,415,000.

Loew's Inc. Has Theatres—Pro Tem

Now Able to Divide Assets For Ultimate Divorcement In August, 1959

Armed with a Federal Court order returning complete control of the Loew's Theatres subsidiary to the parent company, Loew's Inc., officials have now undertaken the task of dividing the assets of the two companies so that a complete separation between the production-distribution and theatre arms can be finalized by August, 1959, as specified by the Court.

Although Judge Edmund L. Palmieri of the N. Y. Federal Court, with the approval of the antitrust division of the Dept. of Justice, set the cutoff date of August, 1959, there are some industryites who believe that Loew's has a chance, slim though it may be, of permanently holding on to the theatre subsidiary. This eventuality, of course, it's stressed, depends on conditions in the motion picture industry at the time the two entities must be divorced. Present conditions in the industry played a major role in earning Loew's the new postponement until August, 1959. Previously the company received other delays because of the inability of the two companies to agree on the division of the $30,000,000 funded debt and the utilization of some $11,000,000 in the treasury of the theatre company.

Although the theatre company had opposed the returning of full financial control to Loew's, Inc., there was no notable reaction from executives of the theatre company. They accepted the decision calmly. However, they were closeted all day Monday (30) in meetings with the company's attorneys.

The official court order, foreshadowed in VARIETY last week, declared that the directors of Loew's, "shall have the sole and exclusive responsibility and authority for the preparation and presentation to the Court of a plan for the division of the assets of Loew's Inc., and its subsidiaries, including theatre subsidiaries wholly or partly owned between Loew's Inc., and the new theatre company."

Loew's has been ordered by the court to present its new separation plan no later than 90 days before the new theatre company's stock is to be issued to Loew's, Inc., stockholders. It's anticipated that stockholders will receive a half a share of stock in the production-distribution company and a half a share in the theatre firm for each share of Loew's, Inc., stock now held.

In ending the stalemate between the two companies, Judge Palmieri further ordered that Loew's Theatres transfer to Loew's, Inc., "such amounts for sinking fund payments redemption premiums in connection with the operation of a sinking fund and interest payments.

In an action that is seen as making funds available to Loew's, Inc., for dividend payments or for production investments, Loew's Theatres was authorized to make loans to Loew's, Inc., "providing that the maturity date of such loans will be no later than the date the theatre company stock is distributed to Loew's, Inc., stockholders."

Radio Campaign Now May Get Off Come October

The advertising-publicity directors committee of the Motion Picture Assn. of America met late last week amidst indications that the radio phase of the business building campaign would get under way this fall. It's budgeted at $300,000.

Upbeat news came when the five major circuits decided to pay another one-sixth of their total drive budget allotment, bringing their contribution to one-third of the whole. They had contributed another sixth previously.

The BB kitty currently contains some $75,000, of which one-third will be allocated to the radio campaign. The circuits' contribution

(Continued on page 16)

OLDIES SHOW B.O. STAMINA

By HY HOLLINGER

Four so-called "sex hygiene" pictures, all made more than 10 years ago, still manage to snare a total of some 1,400 dates annually and approximately $400,000 in film rentals and tie-in book sales. The films, all the property of Modern Film Distributors of Chicago, bear such titles as "Mom and Dad," "Because of Eve," "Street Corner" and "Bob and Sally." According to David Friedman, a partner in the firm and its pub-ad chief, "Mom and Dad" alone has grossed $20,000,000 world-wide since 1945.

All four picture stem from different production sources and were acquired over a period of years by Modern Film Distributors. "Bob and Sally," for example, was made by Universal about 10 years ago. All the films have a similar story line. Basically they concern a mother who neglects to tell her daughter the facts of life and the daughter becomes pregnant without taking the precaution of acquiring a husband. Each of the films contains two sequences depicting the birth of a baby by natural birth and by a Caesarian operation. In that sense, the films pre-date the current French import, "The Case of Dr. Laurent," which shows the birth of a baby by the natural method.

One Hit Broadway

All of the four films have received a "condemned" rating by the Catholic Legion of Decency, but despite the ban the distribs have been able to obtain dates in drive-ins and conventional houses. The ad campaigns, for the most part, employ the sexploitational approach, although an occasional so-called "educational" technique is used. Bulk of the dates so far have been in the far west, midwest and south. At present, the distribs are pushing for bookings in the east. "Mom and Dad," which played on Broadway for the first time last year at the Central Theatre (now Odeon), is now playing at the Hillside Theatre in Jamaica, Long Island.

The company's distribution technique is to have a lecturer, Elliot Forbes, accompany the picture. He carries the print with him for each booking. At a crucial point in the picture—just as the girl becomes pregnant—there's an intermission. And before the birth sequences begin, the lecturer mounts his platform and begins his sex hygiene spiel, which is followed by a pitch for the sale of "facts of life" books which are marketed at $1 apiece. In addition to the feature picture, the program usually includes a veneral disease short, the same one ex-GIs remember from their service days.

Modern Film Distributors bills itself as the largest distributors of sex hygiene pictures. In addition to Friedman, the company includes Irwin S. Joseph, Henry Fox, Gidney Talley and Floyd Lewis. "Mom and Dad" was acquired from Kroger Babb who successfully distributed and exploited the film for many years.

Cinerama-CineMiracle Brother Act?

Both Realize Difficulty of Future Supply of 'Plotted' Releases

With both Cinerama and CineMiracle aware of the need for "plot" pictures, the two bigscreen outfits are seen heading for closer cooperation, at least at the exhibition end. Conversations have been held looking to a mutual use of equipped houses and, eventually, also some sort of coproduction.

Cinerama and CineMiracle are compatible. For a Cinerama-equiped house to install CineMiracle, all that's needed is the installation of some mirrors at the booth. Cinerama operates three projectors simultaneously out of three separate booths. CineMiracle accomplishes virtually the same thing with three projectors out of a single booth and has managed to do away with most of the matchlines which are evident in the Cinerama process.

Pending clarification of future plans, National Theatres, which sponsors CineMiracle, is said to be in no hurry to rush into production of another picture. Its first, "Windjammer," is now current in New York, Los Angeles and Chicago. NT had a deal with Warner Bros. to shoot "The Miracle" in the CineMiracle system, but these plans fell through. Cinerama has its "South Seas" travelog coming up.

Cinerama now has about 22 situations equipped. CineMiracle has 18 sets of equipment ready to put into houses. Its next move probably will be into Denver. Since it costs about $100,000 to fix up a house, a combination of interests between Cinerama and CineMiracle makes sense to trade observers. They speculate that, eventually, the "bigscreen" situations will draw product from both Cinerama and CineMiracle, with Stanley-Warner and National Theatres cooperating along the lines on which conversations already have taken place.

Private talks are said to have been held already, considering the possibility of some joint production ventures on "plot" films. This is cited as one of the reasons why NT is taking its time with another production. Into this pattern also fits the recent indication that St-W is trying to get control of Cinerama Productions Corp. which receives a percentage of the profits from the exhibition of Cinerama films.

Considering the high cost of equipping theatres, it's believed that the emphasis in the near future will be on the joint use of the big situations.

This Is Inflation!

Minneapolis, July 1.

Buttered popcorn, a must for many picture fans, has jumped from 25c to 35c a container at the leading loop first-run houses. Hot dogs are 25c and many of the soft drinks 15c, instead of 10c.

Incidentally, the 35c popcorn price is causing some squawks.

200 RKO-Italo Survivors Want Extra Severance

Rome, July 1.

The 200-odd employes remaining in the RKO Italian organization (after some 60% were pink-slipped last April 30 in company's previous retrenchment campaign) have stated they will strike unless the Yank company will meet their severance demands. Reportedly, they are demanding a full year's salary in addition to normal severance pay.

Personnel in question claims that an RKO official, at the time of the recent April 30 company trimming, promised them verbally that they would be absorbed by the Rank Organization in Italy (which is taking over the RKO operation) or else, so it's claimed, guaranteed some three years employment in the distrib end of the business.

Difficulties have arisen regarding this take-over of RKO by the British company, and at this writing it's not known whether or not any RKO Italians will move to Rank. Conflicting reports also concern the future role of Vittorio Mattea, RKO topper here. Some say he moves over to Rank in a supervisory capacity, other sources deny this.

Entire liquidation move of RKO over period of several past months has been kept very much a secret, hence the uncertainty over details of the current move.

Italian Ministry of Labor may eventually be called upon to judge the case's conformity to local labor laws.

JACK GORDON REPLACES HICKS OF DARTMOUTH

Morton A. Spring, president of Loew's International, confirmed the appointment of Jack Gordon as director of the company's 16m operations.

Gordon succeeds Orton Hicks who resigned to accept the post of vice president of Dartmouth College. Gordon had been Hicks' assistant.

Claude Ezell Back in Biz

Dallas, July 1.

Veteran showman Claude Ezell, who has been in semi-retirement, has resumed ownership and personal operation of his original circuit of 30 drive-in theatres, reacquired from Clint Murchinson Enterprises. In addition, he has bought another circuit of eight ozoners and is believed negotiating for several added groups of drive-ins. Cost for the acquisition of the two circuits is said to be $5,500,000.

Ezell and his associates — Ned Depinet, Sam Dembow Jr., Eph Carnisky, Albert H. Reynolds and Dowlen Russell—had owned and operated the circuit of 30 drive-in theatres until 1955, at which time these properties were sold to Murchinson Enterprises.

The Lone Star and Bordertown circuits acquired by and to be operated by Ezell and Associates include major drive-in theatres in key cities throughout Texas.

Homeoffices will be maintained in Dallas with Ezell as president Russell, executive v.p. and secretary-treasurer, and Reynolds, v.p in charge of theatre operations.

Rank Takeover of RKO Overseas Throws License Issue Into Focus

Rank Organization's takeover of RKO sales in many overseas territories brought quick reaction last week from the Motion Picture Export Assn. membership which has long been unhappy with the allocation of licenses to a virtually defunct outfit.

It also brought into renewed focus the question of whether it made sense to keep RKO—without production and with no organization in several key markets—within the MPEA frame. Opinions on that were divided. However, it was made plain at the Association that the RKO status was up for reexamination, particularly since the turnover of sales to Rank was at variance with what the RKO-General Teleradio brass had told MPEA in the past.

Most of the foreign managers feel that there ought to be a new and more equitable arrangement concerning the licenses handed to RKO. They acknowledged that, in recent months, RKO has turned back some permits in France, Italy and Japan, but argue that this is too fluid and arbitrary an arrangement to continue for long.

Cry of 'Unfair'

"It isn't fair," commented one executive. "Take a company that has 30 pictures and gets only 10 permits. Then take an RKO, with practically no films, and eight permits. So they keep four, which is all they need, and turn back four. In other words, they get all they can possibly use and are considered 'generous' in the bargain."

Fact that Rank now will do both the selling and distributing of RKO features makes matters worse. "Why should we subsidize a British outfit with our licenses?", was one comment.

One cynic noted that, with MPEA dues computed on the basis of domestic billings, chances are that the value of MPEA licenses

(Continued on page 20)

The Case of Dr. Laurent
(FRENCH)

Well done film on natural childbirth; strong b.o. prospects in the art house market. Available dubbed or with titles.

Trans-Lux Distributing Corp. release of a Cocinor production. Stars Jean Gabin; features Nicole Courcel. Directed by Jean-Paul Le Chanois. Screenplay, Le Chanois and Rene Barjavel; camera, Henri Alekan; music, Joseph Kosma. At Trans-Lux 52nd St. Theatre, N. Y., June 27, '58. Running time 93 **MINS.**

Dr. Laurent	Jean Gabin
Francine	Nicole Courcel
Catherine Loubet	Sylvia Monfort

Advantages of natural childbirth are championed in "The Case of Dr. Laurent," a French import that looms as a solid art house boxoffice entry. It's a courageous, controversial film that will profit by word-of-mouth in addition to the marquee pull of Jean Gabin who stars in the title role. Women, obviously, will constitute the bulk of the picture's potential audience.

Such a subject automatically conjures up endless hospital scenes with white clad nurses and doctors shouting forceps, scalpel and similar commands, but the approach that the script of Jean-Paul Le Chanois and Rene Barjavel has chosen to use avoids the obvious. Instead, the story treatment accents the humor, earthiness and varied traits any country doctor finds in his patients.

Gabin, a physician who formerly practiced in Paris, moves to a small village in the French maritime Alps where he replaces a retired doctor. A firm believer in natural childbirth, he extolls its merits in a lecture at the local town hall and attempts to convert those who believe in other methods.

Of course, the region's medical society looks askance upon his campaign and some women resent his suggestions and advice as an intrusion. But Gabin's ace in the hole is an unwed mother, portrayed engagingly and wistfully by Nicole Courcel, who has faith both in him and the natural way of delivery. When she gives birth without apparent pain or discomfort it goes without saying that he has scored a personal triumph.

Throughout the footage the deft direction of Le Chanois is constantly evident. In fact his touch is so delicate and of such good taste that the more squeamish members of the audience would hardly find the actual birth scenes disturbing. Gabin, too, makes a perfect doctor what with his patient air of understanding and unruffled demeanor.

Among other scenes that add to the film's interest is a view of the town playboy, who fathered Miss Courcel's child, nonchalantly fishing while friends are hustling her to Gabin so that he may supervise the event. And he does all of that with the precision and studied technique of a conductor directing a symphony. Also impressive is the performance of Sylvia Monfort as a mother won over by the natural method.

Black-and-white camerawork of Henri Alekan is good as is the Joseph Kosma score. Particularly well done are Herman Weinberg's English titles which admirably translate the occasionally risque French dialog. *Gilb.*

Tarzan's Fight for Life
(COLOR)

Above average for this hardy series, plus unusual promotion planned, should lift this Tarzan out of the routine class for stronger-than-usual returns.

Hollywood, June 27.

Metro release of a Sol Lesser Production. Stars Gordon Scott, Eve Brent, Rickie Sorenson; features Jil Jarmyn, James Edwards, Carl Benton Reid. Directed by Bruce Humberstone. Screenplay, Thomas Hal Phillips; based on characters created by Edgar Rice Burroughs; camera, William Snyder; music, Ernest Gold; editor, Aaron Stell. Previewed in Hollywood, June 25, '58. Running time, 86 **MINS.**

Tarzan	Gordon Scott
Jane	Eve Brent
Tahtu	Rickie Sorensen
Anne Sturdy	Jil Jarmyn
Futa	James Edwards
Dr. Sturdy	Carl Benton Reid
Dr. Ken Warwick	Harry Lauter
Ramo	Woody Strode

Metro is putting a big push behind "Tarzan's Fight For Life." in the belief that there is an additional market for the perennial favorite beyond its regular and dedicated fans. There should be, too, and the current Sol Lesser production has handsome color, wide screen, capable acting and able direction. If the campaign is to be carried through, however, the approach and writing will have to be lifted above the current level, which is persistently juvenile. A more realistic, adult Tarzan and better African photography would help. As it is, "Tarzan's Fight For Life" will probably do better than the usual in the series, aided by Metro's campaign. Gordon Scott again plays the title role.

This chapter in the life of the Edgar Rice Burroughs character, has him involved with a medical outpost headed by Carl Benton Reid. The natives are wary of the scientific experiments and their natural superstition is given a healthy assist by witch doctor James Edwards, eager to stir them up for reasons of his own. The climax has Tarzan thwarting the witch doctor and curing the young tribal chief to the satisfaction of natives and medical mission alike.

Scott makes a good Tarzan, in fact his natural ease as a performer make him attractive for other kinds of roles, as well. He makes the athletic stunts believable and possible and he also handles the few romantic scenes with Eve Brent with acceptable finesse. Miss Brent is attractive as Jane, and young Rickie Sorenson makes a good son for the couple. Carl Benton Reid is strong in support as are Jil Jarmyn, James Edwards, Harry Lauter and Woody Strode. Cheta, the chimp, has some charming comedy scenes.

Bruce Humberstone's direction gets all possible action and excitement out of the Thomas Hal Phillips' script, and William Snyder's camera work is effective. The African photography by Miki Carter does not contain any particularly new or exciting material, although it is visually appealing. Editor Aaron Stell has smoothly integrated this 16m stuff with the wide-screen lot shooting. *Powe.*

Sierra Baron
(C'SCOPE-COLOR)

Good early California yarn with pleasant prospects for program situations.

Hollywood, June 27.

Twentieth-Fox release of Plato A. Skouras production. Stars Brian Keith, Rick Jason; costars Rita Gam, Mala Powers, Steve Brodie; features Carlos Muzquiz, Lee Lorgan, Allan Lewis, Pedro Galvan, Frenande Wagner, Ferrusquilla (Jose Expinoza). Directed by James B. Clark. Screenplay, Houston Branch, from novel by Thomas Wakefield Blackburn; camera (Deluxe Color), Alex Phillips; editor, Frank Baldridge; music, Paul Sawtell, Bert Shefter. Previewed June 25, '58. Running time, 78 **MINS.**

Jack McCracken	Brian Keith
Miguel Delmonte	Rick Jason
Felicia Delmonte	Rita Gam
Sue Russell	Mala Powers
Rufus Bynum	Steve Brodie
Andrews	Carlos Muzquiz
Frank Goheen	Lee Morgan
Hank Moe	Allan Lewis
Judson Jeffers	Pedro Galvan
Grandall	Fernando Wagner
Felipe	Jose Expinoza
Anselmo	Enrique Lucero
Lopez	Alberto Mariscal
Vicky Russell	Lynne Ehrlich
Ralph	Michael Schmidt
Ralph's father	Tommy Riste
Sheriff	Reed Howes
Baker	Robin Glattley
Assayer	Enrique Inigo
Young Sue	Faith Ferry
Young Felicia	Doris Contreras
Cart Driver	Marc Lambert
Butcher	Stillman Segar
Juanita	Alicia del Lago
Major Domo	Jose Trowe
Eduardo	Armando Saenz
Emmy	Lolla Davila
1st Playboy	Ricardo Adalid
2d Playboy	Roy Fletcher
Express Rider	John Courier
1st Miner	Mark Zachary
2d Miner	Paul Arnett
Henchman	Bob Janis

Plato A. Skouras, son of 20th-Fox prexy Spyros Skouras, produced this one as an indie and comes up with a workmanlike job which displays good production knowledge. Limned in fine Deluxe Color which sets off the beauties of the Mexican landscape where it was made, feature catches the spirit of early California before it became a state and offers an interesting plot with melodramatic ingredients. It's a good entry for the better program market.

Brian Keith as a Texas gunslinger and Rick Jason, son of a don who inherits a vast Spanish land grant near the Sierras upon the death of his father, are the chief protagonists in this 1848 story of attempts by a Yankee landgrabber to move in. Script by Houston Branch gets logical motivation and is responsible for fast action as the Californian fights to retain his empire against the ruthless advances of Steve Brodie, the American, who hires Keith to kill the landowner. Texan changes sides when he falls in love with don's beautiful sister, Rita Gam.

As a production, film is rich in pictorial effects and has been strongly directed by James B. Clark, who builds and sustains moments of excitement. Film benefits by superior acting right down the line. Jason is a commanding figure in a deft characterization and Keith powerfully underplays his role of gunman, whose romance with the sister ends in his death before it can actually begin. Miss Gam is colorful in her part, Mala Powers is in as an American member of a wagon train, romanced by Jason, and Brodie capably enacts the heavy. Large cast is filled with Mexican performers, headed by "Ferrusquilla" (Jose Expinoza).

Technical credits are outstanding, headed by Alex Phillips' expert photography, sometimes breathtaking in beauty as it delineates the Mexican scene. Editing by Frank Baldridge is fast, art direction by John Mansbridge flavorful and Paul Sawtell and Bert Shefter's music score lends impressive melodic baking. *Whit.*

I Bury the Living

Suspense murder mystery short on plot but strengthened by ingenious camera use. Satisfactory for horror and exploitation entry.

Hollywood, June 29.

United Artists release of an Albert Band-Louis Garfinkle production. Stars Richard Boone. Directed by Albert Band; screenplay, Louis Garfinkle; camera, Frederick Gately; music, Gerald Fried; editor, Frank Sullivan. Previewed in Hollywood, June 27, '58. Running time, 76 **MINS.**

Robert Kraft	Richard Boone
Andy McKee	Theodore Bikel
Ann Craig	Peggy Maurer
Jess Jessup	Herb Anderson
George Kraft	Howard Smith
Lt. Clayborne	Robert Osterloh
Henry Trowbridge	Russ Bender
Charles Bates	Matt Moore
Bill Honegger	Ken Drake
Stu Drexel	Glenn Vernon
Beth Drexel	Lynn Bernay
W. Isham	Cyril Delevanti

"I Bury The Living," an Albert Band-Louis Garfinkle production for United Artists, is being promoted and sold as a horror picture, which it is not. What it is is a pretty good, low budget murder mystery or ghost story. Its plot has more holes than you would find on a busy day at a cemetery and it is often as wispy as a wraith, but to balance this there is expert direction that gets a lot more out of the material than it deserves, plus some intriguing photographic tricks. Richard Boone is the only name involved.

Boone plays a businessman who takes over chairmanship of a local cemetery as part of his civic duties. A map showing location of various burial plots immediately engages his attention and, in fact, rivets it. A white-headed pin indicates a plot is sold, a black-headed pin shows it is occupied, so to speak. When Boone inadvertently puts black pins into sections where white pins should have been, and the owners promptly die, he begins to wonder if he possesses some malevolent power. It turns out happily, except for the victims, when it develops that the deaths were murders carried out by Theodore Bikel, the elderly Scots caretaker who is trying to unhinge Boone so Boone will not retire him.

There are not enough complications in Garfinkle's screenplay to keep things going at a very satisfactory clip, but this deficit is almost compensated for by some intriguing camera tricks and art work by visual designer E. Vorkapich, photographer Frederick Gateley, and editor Frank Sullivan. Gerald Fried's eerie music is also a help.

Boone gives a good, straight performance and others in the cast who are helpful include Bikel, Peggy Maurer, Herb Anderson, Howard Smith, Robert Osterloh, Russ Bender, Matt Moore, Ken Drake, Glenn Vernon, Lynn Bernay and Cyril Delevanti. *Powe.*

But Press Stays East

Continued from page 3

ture—have offices on the Coast. Modern Screen recently shut down its Hollywood office. According to one fan editor, there's been a general trend away from the maintenance of Coast offices by the publications.

Such publications as Silver Screen and Screenland have never had Hollywood offices. The books both Pines publications, follow the policy, adhered to by most of the fan mags, of assigning stories to freelance writers. The story is either assigned or a Hollywood-based writer will write to N.Y. with suggestions and wait for the greenlight from N.Y. In some cases, stories are being assigned in N.Y. when a performer visits the city for promotional activity. This is particularly the case with performers who talents associate them with legit and tv as well as pictures. For example, fan stories on Anthony Perkins and Ben Gazzara have originated and been consummated completely in N.Y.

According to one N.Y. mag editor, every time he's tried to deal directly with the publicity department of a film company on the Coast, he's received the terse reply "to contact so-and-so in New York." He added that all arrangements for Coast-originated stories —including the details for the sending of a photographer from N.Y. to Hollywood—are made with Gotham.

Capsule Foreign Film Reviews

Paris, June 24.

Ni Vu, Ni Connu (Neither Seen Nor Recognized) (**FRENCH**). Pathe release of Champs Elysees Film Production. Stars Louis De Funes, Noelle Adam; features Moustache, Claude Rich, Colette Richard, Duvalles, Pierre Mondy. Directed by Yves Robert. Screenplay, Jean Marsan, Jacques Celhay, Robert from book by Alphone Allais; camera, Jacques Letellier; editor, Gilberte Natot. At Marignan, Paris. Running time, 95 **MINS.**

There are plenty of good comic ideas in this pic which are not quite brought to fruition because of the insistence on explaining all aspects. This makes the pic plot repetitious. It emerges a bucolic comedy of only chancey status in the U.S. Its main plus factor is the grimacing comic Louis De Funes.

De Funes, as a poacher in a small town, hounded by the local constable, brings a perfection in timing, mugging and risible reactions into this, which is otherwise submerged in a too sketch-like treatment. He is finally falsely arrested, and becomes the town hero.

Director Yves Robert has used speeded-up motion and all sorts of tricks, but flagged in playing this out too methodically. Noelle Adam is a pert, fresh actress who bodes well for future chances. Technical credits are fine. *Mosk.*

Le Temps Des Oeufs Durs (Hardboiled Egg Time) (**FRENCH**). CCFC release of Lyrica-Filmel-Mars Films production. Stars Darry Cowl, Fernand Gravey; features Beatrice Altariba, Pierre Mondy, Suzanne Dehelly, Julien Carette. Directed by Norbert Carbonnaux. Screenplay, Serge De Boissac, Carbonnaux; camera, Roger Dormoy; editor, Jacqueline Thiedot. At Balzac, Paris. Running time, 85 **MINS.**

Film is a slapstick offering that goes way back to the early days of filmmaking for its visual gags. It is funny in spots, but the simple-simon story, without true satire, makes this only intermittently funny. Thus it is doubtful as an U.S. entry. A simpleminded, innocent taxi driver wins a lottery prize. He gets mixed up with a broken down painter and his lovely daughter. Complications of counterfeit money and an art show in a fish market help this loose-jointed tale.

Darry Cowl again plays the little man, but with an arrogance not usually found in comic personnages. Fernand Gravey neatly etches the posturing artist. Others in the cast are helpful. Director Norbert Carbonnaux emerges a fairly interesting comedy director, but still lacking in punching home the gags. *Mosk.*

Subotom Uvece (Saturday Night) (**YUGOSLAVIAN**). Avala Film production and release. Features Radmila Radovanovic, Zoran Stojilikovic, Milam Srdoc, Payle Vujisic. Directed by Vladimir Pogacic. Screenplay, Dragoslaw Ilic; camera, Aleksander Sekulovic; editor, Milan Slovik. At Brussels Film Fest. Running time, 83 **MINS.**

Sketch film encompasses three happenings during a typical Saturday night in Belgrade. However, it is somewhat commonplace, sans the needed lift or imagination for any American chances except in foreign language situations. In one skit two secretly married young people finally get accepted by their family, in another a little fight fan gets a coveted chance alongside a champ, and the last is about a love-at-first-sight affair at a local dance. Film is brightly mounted, acted and directed, but is primarily for home consumption. *Mosk.*

Dom V A Kotorom Ia Jivou (The House I Live In) (**RUSSIAN**). Mosfilm production and release. Features V. Teleghina, N. Elisarov, V. Zemlanikine, Iura Miasnikov. Directed by L. Koulidjanov, J. Sethel. Screenplay, I. Olchanski; camera, V. Choumski; editor, V. Bogomolov. At Brussels Film Fest. Running time, 95 **MINS.**

This denotes the Russo interest in more human story material. It resembles the recent Cannes Film Fest prizewinner, "Flying Cranes," in detailing the lives of a group of people quartered closely in a co-op house. Then it relates the advent of war and its toll in misery and death. Film rarely shows the war, but it is felt, and pic emerges a sincere looksee into the lives of little people sans the usual Russ propaganda. It is another Soviet pic with some good Yank possibilities. Direction is slow at times but has a feeling for people, place and time. Acting is excellent and technical credits are superior. *Mosk.*

Los Jueves Milagro (Miracles of Thursday) (**SPANISH**). PCA release of Enrique Bolader production. Stars Richard Basehart; features Jose Ibert, Paolo Stoppa, June Calva. Written and directed by Luis Garcia Berlanga. Camera, Francisco Sempere; editor, Pepeta Orduna. At Brussels Film Fest. Running time, 90 **MINS.**

Film deals with a group of business connivers who try to put over a miracle on the people of a small Spanish watering town and thereby get back the tourist trade. It backfires when in comes a supposed criminal, on the run, who blackmails them and then helps get the boom started and suddenly disappears. He leaves faith behind him in the plotting group for he was a real saint.

Pic has an amusing first half but bogs down a bit with the apparition of the Saint. Some pruning at the end could make this a possibility for special Yank spots. And it is definitely a good language house entry. Film has the Richard Basehart name and some sprightly acting, directing and storytelling, all of which keep this racing along until the fairly hokey end. *Mosk.*

Rome, June 24.

Le Fatiche Di Ercole (The Labors of Hercules) (**ITALIAN; COLOR**). LUX FILM release of OSCAR-Galatea Film production. Stars Steve Reeves, Sylva Koscina; features Gianna Maria Canale, Fabrizio Mioni, Ivo Garrand, Gina Rovere, Arturo Dominici, Lydia Alfonsi. Directed by Pietro Francisci. Screenplay, Francisci, Ennio DeConcini, Gaio Frattini from story by Pietro Francisci based on "The Argonauts"; camera (Eastmancolor-Dyaliscope), Mario Bava; music, Enzo Masetti; editor, Mario Serandrei. At Adriano, Rome. Running time, 97 **MINS.**

A good example of production savvy, this should pay off. For the U. S., attractive production, sexy garbing and physiques, should help build this into a good exploitation entry. Not for the arties, and dubbing is called for.

Mythological melange spotlights the muscular Hercules (Steve Reeves) in various adventures, most involving spectacular (trick-lensed) physical prowess based on legendary sagas of the past. There is something for all but the most demanding audiences. Much of it is done with tongue in cheek for good risible effect. Two of the femmes involved, Sylva Koscina and Gianna Maria Canale, are extremely easy on the eyes, especially the former. Their veiled costumes will make many forget plot deficiencies. Reeves, a former Mr. Universe, may have a following of his own. Others in the vast cast are well-chosen for their roles.

Production values, starting with excellent lensing (Eastmancolor) by Mario Bava, which milks the utmost from the widescreen, are all good. The spectacular angles and location sequences appear well integrated for top effect. *Hawk.*

Domenica E Sempre Domineca (Sunday Is Always Sunday) (**ITALIAN**). Cineriz release of a Donati-Carpentieri Production. Stars Alberto Serdi, Vittorio DeSica; features Mario Ruva, Lorella de Luca, Dorian Gray, Achille Togliani, Ugo Tognazzi, Dolores Palumbo, Vira Silenti. Directed by Camille Mastrocinque. Screenplay, Biancoli, Sonego, Veerde, Sordi, Gianviti; inspired by RAI-TV presentation of "Il Musichiere"; camera, Alvaro Mancori. At Bernini Cinema, Rome. Running time, 90 **MINS.**

This is the second pic effort here to be inspired by a popular teleshow, this time Garinei-Giovannini's "Il Musichiere." As a cash-in try, the film is remarkably successful, making for a solid 90 minutes of entertainment. Though comic Alberto Sordi here gives another sharp portrayal as a contestant in a quiz show and Vittorio DeSica has a few scenes as a family father, this is weak for export values, with most of the humor being of local vintage.

Plot concerns various contestant's efforts to prepare for the popular Italian video quiz show, leading up to their final appearance, where the winning contestant saves family from bankruptcy and dishonor. The quizzer's cast, headed by Mario Riva are all there. Remainder of the actors perform capably, aided by a well-written script and good production values for the effort involved (pic was shot in two weeks). *Hawk.*

Brussels, June 24.

Eifelkor (Before Midnight) (**HUNGARIAN**). Hunnia Film production and release. Stars Eva Ruttkay, Miklos Gabor; features Zsuzsa Bancky, Istvan Rozzos. Directed by Gyorgy Revesz. Screenplay, Laszlo Bank, Ivan Boldizzar, Revesz; camera, Barnagas Hegyi; editor, Maria Szecsenyi. At Brussels Film Fest. Running time, 92 **MINS.**

This is the first Magyar pic to cover the 1956 revolution. It spins a delicate love tale about a married actor and a young dancer under a cloud because her family is against the Communist regime. They fall in love and marry after his divorce. But the idyl is cut short by the revolution. She decides to leave Hungary, and he stays on. Though the upheaval is kept in the background, pic has sound human values and some curio interest. But in the U.S., it would have to contend with possible picket lines. It might barely be worth it on its tender tale, fine acting and knowing direction. *Mosk.*

IT'S 'FESTIVAL TIME' FOR INDIA

New York Sound Track

Gregory Peck, one of the most sought-after male leads in films, did "The Bravados" at 20th-Fox under his old contract. Flat salary and no participation.

The late **Nate Spingold's** role in guiding the industry's handling of the Communist problem was spotlighted by **George E. Sokolsky** in his syndicated (Hearst) column last week. It was through Spingold's efforts that a private and unpublicized committee was set up to screen persons who had been accused of Red associations, a letter to the committee was the only way those whose political tendencies had been questioned in public could clear themselves and thus protect their careers in the film business.

Polish producer **Ignacy Taub,** who coproduced "The Eighth Day of the Week" with West Germany's CCC Films, now is a refugee in a camp near Nüremberg. The picture was to have been the Polish contribution to the recent Cannes film fest. However, Polish communists discovered "deviationist" tendencies in it and the picture was withdrawn just before the event. CCC was only recently able to obtain a copy of its own picture . . . **Eric Johnston,** president of the Motion Picture Assn. of America, addressed a bankers group in Santa Barbara, Cal. Monday (30)—on Soviet policy. The cultural friendship horizon between the U. S. and Russia would appear to be clouding over again . . . Film men amused over tv's newly-voiced complaints re the newspapers' negative approach to television . Nobody at Warners seems to know how many people the company employs in the east.

"First Train to Babylon," the **Max Ehrlich** novel, being circulated to the majors' story departments. Last anyone heard, it was to have been produced by **Ilya Lopert** . . . Puzzler: The reason for the activity in the Skiatron Electronics stock. Neither **Matty Fox** nor **Arthur Levey** profess to know what it's all about . . . British scripters' complaint: What's the use of writing a smasher. If it turns out that way, everyone says it's **Carl Foreman's** script anyway! . . .

N. Richard Nash has returned from the Coast where he conferred with **Samuel Goldwyn** on technical changes in his screenplay of "Porgy and Bess." Nash will now concentrate on his Broadway play, "A Handful of Fire." . . . Creative Film Foundation has voted an "award of exceptional merit" to two experimental films—"New York, New York" by **Francis Thompson** and "A Day in Town," an entry from Sweden by **B. Hulten** . . . **Nat D. Fellman,** Stanley Warner's head film buyer, to Rome over the weekend. He'll be abroad for three weeks . . . **Susan Kohner,** daughter of agent **Paul Kohner,** signed by Universal for the ingenue lead in Universal's remake of "Imitation of Life." . . . **A. E. Hotchner,** who is currently writing his first screenplay for **Otto Preminger's** production of **Pierre Boulle's** "The Other Side of the Coin," will have his first novel published this month by Random House—"The Dangerous American." Previously Hotchner had been a television writer.

Loew prexy **Joseph R. Vogel** back from Rome and "more bullish than ever on Ben Hur" which is in production there . . . Loew Theatres prexy **Leopold Friedman** postponed his Coast trip until tomorrow (Thurs.) because of the death of his 80-year-old sister, **Mrs. Mathilda Weill,** whose son **Arthur Weill** is with station WMGM.

Jack Gordon, amusement editor of the Fort Worth Press who appeared with several other newspapermen for atmosphere in "Teacher's Pet" (Par), got star billing on the marquee of the Hollywood Theatre in Fort Worth when the pic opened. He topped **Clark Gable** and **Doris Day.**

Frank Fay was neatly riposted by Toronto tv writer **Alan Manings** during a guest shot on CBC-TV's "One of a Kind" last week. When Fay asked Manings what he was hiding under his beard, latter retorted, "A very large rabbit."

Playwright-screenwriter **Henry Denker** to Coast to begin work on the script of "The Boris Morros Story." He'll stop in Chicago to pick up producer **Louis de Rochemont** and the pair, enroute from Chi to L. A. by train, will discuss the story of Morros' counterespionage activities before meeting with Columbia studio officials . . . Universal's "A Time to Love and a Time to Die" scheduled for several key city openings over the July 4th weekend . . . **Emery Austin,** Metro's exploitation chief, off to Dallas, San Antonio, Houston, Atlanta and Cincinnati to coordinate "Gigi" bally for openings late this month and early July . . . Golden Books will publish a chidren's book adapted from Metro's upcoming "tom thumb."

June 23 issue of Newsweek has the lowdown on **President Eisenhower** —he likes motion pictures. Indeed, he's the most avid fan to occupy the White House, and his most favorite film (he's seen it 15 times) is "Angels in the Outfield," baseball comedy put out by Metro in 1951 with **Paul Douglas** and **Janet Leigh** in the leads. Chief exec dislikes war stories and tear-jerkers, says the mag.

"The Sex Life of the Polyp," **Robert Benchley's** 1928 short, will be one of "A Cavalcade of Film Classics" at the International Film Festival in Stratford, Ont., July 7-8.

Chicago Tribune, in recent color comics section, ran a sketch of a futuristic, all-weather drive-in theatre as part of its "Closer Than We Think" series. Ozoner has a retractable top that operates like a huge Japanese fan. Sketch was adapted from a projected outdoor pavilion in Pittsburgh.

Myrna Loy returns to screen with **Montgomery Clift, Robert Ryan** and **Maureen Stapleton** in Dore Schary's "Lonelyhearts" . . . **Joseph Anthony** set to direct **Pamela Woolworth's** Dragon production. "The Plunderers" . . . **Jerry Wald** switched location site of "In Love and War" from Harvard to Stanford U campus.

Jason Robards Jr., starring at Stratford, Ont., Bardfest, is quoted by **Dorothy Howarth** in Toronto Telegram (21): "I've never done any Shakespeare before. I don't have any trouble memorizing the lines, but I do have trouble understanding what the lines mean, and how a person would act when they are saying them."

The committee was a voluntary one and, although its members were left unidentified by Sokolsky, it's understood they included the columnist, Spingold and the American Legion's **James O'Neil.**

Magazines with their usual six-seven week deadline are beginning to break now with their "postmortems" on the **Mike Todd-Liz Taylor** marriage . . . one mag, Liberty of Canada, took second rights to **Joe Hyams'** N.Y. Herald-Tribune piece, gave it an editorial "updating" . . .

Lana Turner will star in musical western, "The Murchin Girls," indie produced by **Jack Arnold,** with **Jay Livingston** and **Ray Evans** slated to write original score . . . **George Stevens** Jr., heads camera unit hopping to Amsterdam to film exteriors for father's "The Diary of Anne Frank" for 20th-Fox release . . . **Peggy Moffitt,** N.Y. thesp, goes into Paramount's "The Young Captives" . . .

Robert Taplinger, plugging "John Paul Jones" now shooting in Spain, sent out little folders with an engraved picture of **George Washington.** Caption said producer **Samuel Bronston** was looking for someone to play the first President. Surprise feature: The engraving was on a dollar bill. Stunt cost Taplinger some $400 in bills, grabbed more space and then much more expensive promotions.

'59 N.Y. EVENT TO PICK CAREFULLY

By FRED HIFT

India plans to hold a film festival in Manhattan next year, M. B. Bilimoria, president of the Film Federation of India, reported in N. Y. last week. He said Motion Picture Export Assn. president Eric Johnston had pledged his support.

Festival will differ from those that have gone before it in that the Indians will seek American advice on which pictures to show. Furthermore, they will edit the chosen five or six films to suit American tastes. They'll be shown at the Museum of Modern Art with English subtitles.

Bilimoria, whose Federation represents 13 associations within the Indian industry, said his country produces about 250 pictures annually. Their main export market is the Far East. Exporters of Indian films this year formed their own association, of which Bilimoria also is the head inasmuch as he's active in the importation and exportation of pictures.

In India, the exporters buy pictures even before they're produced, merely on the basis of script and star.

India has some 4,000 houses of which only about 100 play foreign films. Of these 100, only 70 date them regularly. Bilimoria said Indian audiences preferred their own pix to such an extent that Indian exhibitors are willing to pay 60% for domestic product rather than take an American dubbed film for 30%.

According to Bilimoria, the Soviet "cultural" push in India has failed and now has petered out. The Russians for a while dubbed their pictures into Hindi, but response was dull.

Bilimoria, whose main business is the import of projector carbons, said Indian producers faced a tightening up as the result of government limitations on the allocation of film rawstock. He opined that it would do away with some of the fly-by-nights now active in Indian production.

India still produces few pix in color (five last year) though it now has a lab capable of handling Eastman color developing. Two more color labs are planned.

Export of Indian features is improving and is up 15% over last year. Foreign revenue gave Indian films 12,000,000 rupees (about $2,800,000) last year. India's best export markets are Indonesia, Thailand and Indo-China. Indian films are shown in two Indian colonies on the Coast.

U.S. Likely to Duck Any Boycott; European Taste for 'Ganging Up' Seen Anew in Federation Scheme

Discussions about possible boycott action at the recent International Federation of Film Producer Assns. meeting at Brussels was highlighted—once again—a basic legal point which prohibits American participation in any such move.

Boycott by the Federation was suggested as a possible weapon against countries which maintain restrictive trade practices. This would exclude the producing nations, the circuitous argument being that they have the right to "protect" national production.

In any case, the Motion Picture Export Assn. says it cannot, with the U.S., participate in any boycott action in concert with other associations. MPEA operates under the Webb-Pomerene Act, which serves as an "umbrella" for the companies, allowing them to act jointly abroad without running afoul of the antitrust laws.

It does not allow them to "gang up" with other groups in moves that are directed against someone else, particularly not if such a strategy is restrictive in nature.

There are some fine lines drawn here. For instance, where MPEA couldn't go along with the Federation in boycotting a country like Switzerland or Belgium, where trade restrictions exist, it can and did impose its own "embargo" i.e. boycott against a country. MPEA for several years choked off shipments to both Denmark and Spain and the question of legality was never raised.

In Brussels, the smaller countries staged something of a revolt against the big ones and obtained a more prominent voice in the Federal councils. The "boycott" move appears to have been dropped.

Magnani Magnifico

Rome, July 1.

Anna Magnani has been named winner of the Donatello Prize, the Italian equivalent of the Hollywood "Oscar," as the "best Italian actress of 1958" for her performance in Hal Wallis' "Wild is the Wind."

Miss Magnani, who won an Academy Award as best actress for Wallis' "The Rose Tatoo," also received a nomination for "Wild is the Wind."

20th's Oily Bird Mimicked by Par

Hollywood, July 1.

Paramount studios may follow in the wake of the 20th-Fox lot as an oil-producing center.

Union Oil Co. has started sinking a test well on the Paramount backlot, drilling vertically and with soundproof electrical equipment. It will drill 4,500 feet, in a joint venture of two concerns.

Twentieth to date has sunk 23 wells, all in operation.

PREMINGER CONFIDENT

'Anatomy' Is His, He's Sure — Scouts Michigan Spots

Although there's a dispute over the film rights to "Anatomy of Murder" between Otto Preminger's Carlyle Productions and Ray Stark's Seven Arts Productions, Preminger is apparently confident of winning out in the litigation that is set to take place. He has contract with original author. Late John Van Druten had attempted a stage adaptation.

Preminger has just returned to N. Y. after spending several days with John D. Volker, justice of the Michigan Supreme Court who wrote the best-selling novel under the name of Robert Traver, at his Ishpeming, Mich. home. Preminger scouted locations in the area and also discussed casting possibilities with Volker. The producer-director plans to film the picture on location in the upper peninsula area of Michigan.

Heineman Makes With the 'Yipee!'

United Artists' Domestic All-Time-Best Week Of $2,428,374—'Vikings' Plenty Masculine

Domestic billings of United Artists hit an all-time high of $2,428,374 for the week ending June 28, according to distribution v.p. William J. Heineman. This total, he revealed, was approximately $25,000 ahead for the best previous week in the company's history—the week ending Sept. 8, 1956.

At the same, Heineman told a press conference Monday (30) that "The Vikings," UA's current (mostest) entry, is expected to outgross any film ever released with the exception of "Around the World in 80 Days," "Gone With the Wind." and "The Ten Commandments." The UA sales chief based his prediction on the returns from the first 46 dates in 39 cities in the domestic territory. The domestic take, he added, will be in the neighborhood of $10,000,000. Heineman declared that "The Vikings" is not only setting all-time records for UA, but is establishing new highs for theatres and all-time record grosses for cities. He pointed out that the Kirk Douglas starrer is being shown in continuous performances at regular admissions as compared with the three blockbusters he mentioned which were shown on a roadshow basis at advanced admissions.

The sales chief stated that since the dual premiere at the Astor and Victoria Theatres on Broadway on June 11, the film has registered 100% holdovers, with some engagements now in the third week. He indicated that multiple openings are scheduled this week for every major territory and that the picture will play a total of 325 July 4th dates. By next week, he figured the film will be playing some 400 situations.

In N. Y., "The Vikings" has racked up a gross of $179,835 in 18 days, with $109,105 coming from the Astor and $88,730 from the Victoria.

In the coming two weeks, which includes UA's annual booking drive, the company is anticipating an average weekly feature date total of about 20,000 on all of the company's product, Heineman stated.

Accident-Free Record at Pathe

Introduction of a new safety program, governing operations and behaviorisms of employees, has resulted in the establishment of a safety record for film labs by Pathe Laboratories. Under the program, jointly administered L. F. Giauraputo, Pathe's chief engineer and J. G. Boyle, safety engineer of American Motorists Insurance Co., Pathe employees went from March 14, 1957 to April 4, 1958 without a disabling injury.

Company operation involves 475 employees, resulting in 1,036,400 accident-free man hours. Sixteen supervisors, who operated their departments for 17 months without an accident, were tendered a luncheon last week (25) in recognition of the safety record. Pathe execs will be presented a plaque by the insurance company at a dinner on July. 9.

'ATTILA' RAIDS NABES DAY AFTER LOOP RUN

Chicago, July 1.

"Attila," Carlo Ponti's production of the Asian ruler, will be the first picture here in years—near as tradesters recollect—to reach the nabes without a lag from its Loop firstrun. It opens July 4 at the Woods, closes July 24 and goes outlying the very next day.

Film stars Anthony Quinn and Sophia Loren (Ponti's wife), and is owned by Joe Levine, who plans a $22,000 advertising campaign for it locally. Among other things, pic will get saturation radio-tv blurbs both prior to the Woods preem and the first sub-run.

Det. Soars; 'Vikings' Giant $35,000, 'Sergeants' Socko 36G, 'Gigi' Mighty 20G, 'Bravados' 17G, 'Kings' 20G, 2d

Detroit, July 1.

The mainstem here is bouncing with glee this week, with biz terrific at many spots. Blockbusters bursting resoundingly. "The Vikings" and "No Time for Sergeants" are heading for sensational biz at Palms and Michigan, respectively. "Gigi" is rated terrific at the Adams. "Bravados" looks strong at the Fox.

The two long-termers, "Search for Paradise," in its 21st week at Music Hall, and "South Pacific," in 12th stanza at United Artists, continue to do wow at the wickets. "Kings Go Forth" shapes great in second week at the Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50) — "Bravados" (20th) and "Beautiful But Dangerous" (20th). Swell $17,000. Last week, "Space Children' '(Par) and "Colossus N.Y." (Par), $12,700.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"No Time For Sergeants" (WB) and "Cry Terror" (M-G). Socko $36,000. Last week, "Proud Rebel" (BV) and "Cambell's Kingdom" (Rank), $13,600.

Palms (UD) (2,961; $1.25-$1.50)—"The Vikings" (UA) "Fort Massacre" (UA). Wow $35,000. Last week, "Too Much, Too Soon" (WB) and "Bitter Victory" (Col), $13,800.

Madison (UD) (1,900; $1.25-$1.50)—"Kings Go Forth" (UA) (2d wk). Great $20,000 . Last week, $25,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Lone Ranger and Lost City of Gold" (UA) and "Bayou" (UA). Began yesterday (Mon.) Last week, "Left-Handed Gun" (WB) and "Manhunt in Jungle" (WB), oke $11,700.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (12th wk). Terrific $18,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$2.75)—"Gigi" (M-G). Sizzling $20,000. Last week, "Hot Spell" (Par) and "High Cost of Loving" (M-G), $6,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.75)—"Search for Paradise" (Cinerama) (21st wk). Solid $18,000. Last week, $19,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Poor But Beautiful" (T-L) (2d wk). Okay $6,000. Last week ,$7,000.

Cincy Climbing; 'Vikings' Whopping $25,000, 'Gigi' Big 19G, 'Horror' Hep 9G

Cincinnati, July 1.

Cincy first-runs are welcoming summer with a business upsurge as trade improves at all locations. Leading the procession of winners is "The Vikings," smash at Albee for the top downtown gross in quite a spell. "Gigi," another hard-ticket pic, is boffo on teeoff at the smaller Grand. Other newcomers in velvet are "Horror of Dracula," nice at the Palace, and "10 North Frederick," good at Keith's. The longrunning "Search for Paradise" and "South Pacific" continue to ride high, the Cinerama pic posting "final weeks" notice in ads although "Search" bids to run through August.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"The Vikings" (UA). Smash $25,000 for Cincy's high gross for some time. Holds indef. Last week, "This Happy Feeling" (U), $11,000 at 90-$1.25 scale.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (30th wk). In line with last week's $16,500, hotsy. Bids to last through August, at least, on upsurge from vacation visitors.

Grand (1,400; $1.25-$2.25) — "Gigi" (M-G). Boff $19,000 preem of hard-ticket run. Rave reviews and plenty of radio puffs. Last week, "Vertigo" (Par) (m.o.), at 90-$1.25 ,scale, eight days, $8,000, swell.

Keith's (Shor) (1,500; 90-$1.25)—"10 North Frederick" (20th). Good $7,000. Last week, "Snow White" (BV (reissue) (3d wk), $6,700.

Palace (RKO) (2,600; 90-$1.10)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Pleasing $8,500. Last week, "High School Confidential" (M-G), $7,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (10th wk). Outlook is for solid $15,000, an improvement over last week's $13,800.

Broadway Grosses

Estimated Total Gross
This Week $575,500
(*Based on 22 theatres*)
Last Year $692,300
(*Based on 23 theatres*)

'Vikings' Virile $13,000, K.C. Ace

Kansas City, July 1.

Films getting first-line attention from picture patrons include "Vikings" at the Midland and "Hell To Texas" in four Fox Midwest theatres. Latter, however, is only modest. "Vertigo" in second week at Paramount and "God's Little Acre" in sixth week at the Roxy are both sturdy holdovers as is "God Created Woman" in 21st week in the Kimo. Lone Ranger in town for personal appearances helping "Lost City of Gold" to okay money in four Dickinson spots. Weather is holding steadily to rain and cool temperatures, and not appreciated by the drive-ins.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Lone Ranger and Lost City of Gold" (UA) and "Enemy from Space" (UA). Okay $11,000, with personal appearances of Lone Ranger at drive-ins on Friday. Last week, "Macabre" (AA) and "Hell's Five Hours" (AA), $17,000, tops for season.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (21st wk). Bright $2,000, seems to have renewed vigor and attributed to wealth of national publicity on Bardot. Last week, $2,100.

Midland (Loew) (3,500; 90-$1.25) —"Vikings" (UA). Best here in weeks. Big $13,000; holds. Last week, "High School Confidential" (M-G) and "Line-up" (Col), $6,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (10th wk). Steady $9,000. Last week, same.

Paramount (UP) (1,900; 90-$1.25) —"Vertigo" (Par) (2d wk). Holds fancy at $8,000. Last week, $12,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Razzia" (Kassler). Better than recent trend here, $1,800. Last week, "I Accuse" (M-G), $1,200.

Roxy (Durwood) (879; 90-$1.25) —"God's Little Acre" (UA) (6th wk). Okay $4,000. Last week, $5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-90)—"Hell To Texas" (20th) and "Thundering Jets" (20th). Modest $13,000 in 8 days. Last week, "Snow White" (BV) (reissue) (2d wk-6 days), $13,000.

Prov. on Skids; 'Rebel' Slow $5,000, 'Road' 6G

Providence, July 1.

With hot weather finally hitting town, main stemmers are finding cinema patrons are heading for the beaches and sloughing biz. The State is way below average with "Thunder Road," with a dull session. Both "Proud Rebel" at Albee and "From Hell To Texas" at Majestic are slow, if comparatively better than "Road."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Proud Rebel" (BV) and "Man From God's Country" (AA). Mild $5,000. Last week, "Camp On Blood Island" (Col) and "The Snorkel" (Col), $8,500.

Majestic (SW) (2,200; 65-80)—"From Hell to Texas" (20th) and "Thundering Jets' '(20th). Draggy $5,000. Last week, "Vertigo" (Par) and "Tall Stranger" (WB) (2d wk), same.

State (Loew) (3,200; 65-80)—"Thunder Road" (UA) and "Man On The Prowl" (UA). Drab $6,000. Last week, "Stranger With Gun" (M-G) and "Sheepman" (M-G), $7,000.

Strand (National Realty) (2,200; 65-80)—"Northwest Mounted Police" (Par) and "Blaze of Noon" (Par) (reissues). Slow $4,000. Last week, "Bonnie Parker Story" (Indie) and "Machine Gun Kelly" (Indie), $3,000.

'Kings' Lusty 12G, St. L.; 'Days' 10G, 4

St. Louis, July 1.

Brisk business looms in current week, with some big, new ones being unveiled. "Kings Go Forth" at Orpheum looks to make best showing, being excellent. "The Bravados" at the St. Louis shapes lofty. "Bridge on River Kwai" at Fox, "Around World" at Esquire and "South Pacific" at Pageant continue steady in holdover division.

Estimates for This Week

Esquire (Shukart-Levin) (1,500; 90-$1.50) — "Around World in 80 Days" (UA) (4th wk). Big $10,000. Last week, $11,000.

Fox (Arthur) (5,000; 75-90) — "Bridge on River Kwai" (Col) (3d wk). Off to solid $10,000. Last week, $18,000.

Loew's (Loew) (3,200; 60-90) — "Law and Jake Wade" (M-G) and "True Story Lynn Stuart" (Col). Slight $8,000. Last week, "Proud Rebel" (BV) and "Crash Landing" (Col), $10,500.

Orpheum (Loew) (1,900; 60-90)—"Kings Go Forth" (UA). Excellent $12,000. Last week, "Snow White" (BV) (reissue) (4th wk), $10,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (11th wk). Still nice with $9,000, same as last week.

Richmond (Arthur) (1,000; $1.25) —"Golden Age of Comedy" (DCA) (3d wk). Fast $1,500. Last week, ditto.

St. Louis (Arthur) (3,800; 60-75) — "Bravados" (20th) and "Gang War" (20th). Tall $12,000. Last week, "Happy Feeling" (U) and "All Mine to Give" (U), $15,000.

Shady Oak (Arthur) (560; $1.25) —"Goldon Age of Comedy" (DCA) (3d wk). Neat $2,000. Last week, $3,500.

'Vikings' Big Gun in Balto, $22,000, 'Sgts.' Socko 18G, 'Vertigo' 6G, 5th

Baltimore, July 1.

Big gun here this frame is "The Vikings," doing giant biz at the Stanley. Also hefty will be "No Time for Sergeants" at the Century. "Proud Rebel" looms nice in second session at the Town while "Gates of Paris" shapes good at the Little.

"Night Ambush" looks slow at Film Centre but "Blue Murder at St. Trinian's" at the Playhouse is fair. "South Pacific" is holding nicely at the New in the 13th round. "Vertigo" still looks good in fifth frame at the Mayfair. "No Sun in Venice" is rated fine at the Cinema.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"No Time for Sergeants" (WB). Great $18,000. Last week, "Law and Jake Wade" (M-G), $4,200.

Cinema (Schwaber) (460; 50-$1.25) — "No Sun in Venice" (Kings). Nice $3,000. Last week, "Maid in Paris" (Cont) (2d wk), $2,000.

Film Centre (Rappaport) (890; 50-$1.25) "Night Ambush" (Rank). Slow $2,500. Last week, "One That Got Away" (Rank), $4,500.

Five West (Schwaber) (460; 50-$1.25) — "Deadlier Than Male" (Cont) (2d wk). Fair $1,900 after $2,500 opener.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Peter Pan" (BV) (reissue) (2d wk). Oke $5,000 after $8,000 in first.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par) (5th wk). Good $6,000 after $8,300 in previous week.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (13th wk). Holding at about $9,000 after $9,200 in 12th wk.

Playhouse (Schwaber) (460; 50-$1.25)—"Blue Murder St. Trinian's" (Cont). Fair $2,500. Last week, "Desire Under Elms" (Par) (4th wk), $2,000.

Stanley (Fruchtman) (3,200; 50-$1.25)—"The Vikings" (UA). Great $22,000. Last week, "God's Little Acre" (UA) (4th wk), $6,000.

Town (Rappaport) (1,125; 50-$1.25) — "Proud Rebel" (BV) (2d wk). Nice $6,000 after $9,000 in first.

Little (Rappaport) (300; 50-$1.25) —"Gates of Paris" (Lopert). Good $2,500. Last week, "Marcelino" (Indie) (3d wk), $2,000.

'Pacific' Boff $14,000, Mpls.; 'Kings' Bangup 6G, 'Vikings' Wham 14G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,759,700
(*Based on 23 cities and 254 theatres, chiefly first runs, including N. Y.*)
Last Year $2,744,450
(*Based on 22 cities and 242 theatres.*)

'Dracula' Big 6G, Omaha; Stewart 4G

Omaha, July 1.

Hypoed by some strong new product, it's a big stanza for the downtown first-runs here this week. "Vertigo" is sharp at the Brandeis, while "Bravados" is impressive at Orpheum. "Horror of Dracula" is rated smash at the Omaha. "Proud Rebel" is okay in its second week at the State but not strong enough for three sessions.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Vertigo" (Par) and "Gang War" (20th). Lofty $4,000 for James Stewart starrer. Last week, "Let's Rock" (Col) and "Searching Mimi" (Col), $2,000.

Omaha (Tristates) (2,066; 75-90) —"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Smash $6,000. Last week, "From Hell to Texas" (20th) and "Diamond Safari" (20th), $3,000.

Orpheum (Tristates) (2,980; 75-90)—"Bravados" (20th). Neat $11,000. Last week, "Desire Under Elms" (Par), $6,500.

State (Cooper) (850; 75-90)—"Proud Rebel" (BV) (2d wk). Okay $4,000 after $6,500 bow.

'Vikings' Mighty $35,000 In Frisco; 'Sgts.' Sharp 28G, 'Bravados' Hep 15G

San Francisco, July 1.

First-run biz here this session is scaring at many houses. "The Vikings" shapes terrific at Golden Gate while "Bravados" looms nice at Fox. "Kings Go Forth" looks smash at United Artists. "No Time For Sergeants" is rated sock at Paramount. Longruns, too, are holding up nicely.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25) — "Vikings" (UA). Mighty $35,000. Last week, "Union Pacific" (Par) and "Wild Harvest" (Par) (reissues), $6,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Bravados" (20th) and "Beautiful But Dangerous (20th). Nice $15,000 or close. Last week, "Peter Pan" (BV) (reissue) and "Black Beauty" (Indie), $9,500.

Warfield (Loew) (2,656; 90-$1.25) — "High Cost Of Loving" (M-G) and "Handle With Care" (M-G). Dull $6,000 on 6 days. Last week, "Maracaibo" (Par) and "Crooked Circle" (Indie), $7,000.

Paramount (Par) (2,646; 90-$1.25) —"No Time For Sergeants" (WB) and "Badman's Country" (WB). Sock $28,000. Last week, "Revenge Frankenstein" (Col) and "Ghosta China Sea" (Col), $13,000.

St. Francis (Par) (1,400; 90-$1.25) —"Bonnie Parker Story" (AI) and "Machine Gun Kelly" (AI). Slender $7,000. Last week, "Attila" (Indie) and "Escape Terror" (Indie), $9,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (16th wk). Big $17,000. Last week, $17,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Kings Go Forth" (UA). Boff $15,000. Last week, "God's Little Acre" (UA) (5th wk) and "Island Women" (UA) (3d wk), $5,000 for 6 days.

Stagedoor (A-R) (440; $1.25) — "God Created Women" (Kings) (3d wk). Big $2,500. Last week, $1,900 in 4 days.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)— "Adulteress" (Indie) (2d wk). Fair $2,000. Last week, $2,300.

Vogue (S.F. Theatres) (364; $1.25) —"Night With Cabiria" (Indie) (3d wk). Fancy $3,000. Last week, $4,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (79th wk). Fancy $10,000. Last week, $10,500.

Minneapolis, July 1.

Blockbusters in wholesale numbers have hit here this round, and boxoffice once more is booming. However, what with "South Pacific" and "Gigi," hard-ticket offerings, and "Kings Go Forth" as new hits, "The Vikings" and the high-stepping "High School Confidential" take up any slack. However, "Vertigo" and "Proud Rebel" are offish in second stanzas. All in all, the total downtown peak is climbing a recent high.

Also, it's the 18th week for "Search for Paradise," still giving a good account of itself. Some warm, pleasant weather for a change is no help.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) — "South Pacific" (20th). Given a tremendous preem, with Mitzi Gaynor and George P. Skouras on hand to help it to get much gratis publicity. Great $14,000. looms. Last week, "Around World in 80 Days" (UA) (50th wk), $15,000 for 10 days.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (18th wk). Loud $13,000. Last week, $11,500.

Gopher (Berger) (1,000; 85-90)—"High School Confidential" (M-G) (2d wk). Modest $4,000. Last week, $7,000.

Lyric (1,000; $2-$2.25)—"Gigi" (M-G). Well acclaimed musical has tough opposition in "Pacific," but may benefit from somewhat lower weekend scale. Light $5,000. Last week, "This Happy Feeling" (U) (2d wk), $4,000 at 85c-90c scale.

Radio City (Par) (4,100; 90-$1.25) —"The Vikings" (UA) (2d wk). Has proved a real boxoffice champion. Huge $14,000. Last week, $23,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Vertigo" (Par) (2d wk). Has suffered from mixed patron and critic reaction. Okay $6,000. Last week, $7,500.

RKO Pan (RKO) (1,800; 75-90)—"Chase Crooked Shadow" (WB) and "Stakeout on Dope Street" (WB). Tepid $3,000. Last week, "God's Little Acre" (UA) (4th wk), $4,000 at 90c top.

State (Par) (2,200; 85-90)—"Proud Rebel" (BV) (2d wk). Considering campaign given it and praised showered on it, this is not measuring up too well. Sluggish $4,500. Last week, $7,000.

Suburban World (Mann) (800; 85)—"Poor But Beautiful" (Indie). Good $2,000. Last week, "Naked and Bold" (Indie), $1,500.

World (Mann) (400; 85-$1.25)—"Kings Go Forth" (UA). In blockbuster class. Lofty $6,000. Last week, "Golden Age of Comedy" (DCA) (3d wk), $4,500.

'VIKINGS' GREAT 28G, TORONTO; 'HORROR' 25G

Toronto, July 1.

"The Vikings" and "Kings Go Forth" are doing spectacular biz over the weekend of the newcomers. "Thunder Road" is light but "Horrors of Dracula" shapes smash. Of the holdovers, there's an upsurge on final (47th) week of "Around World in 80 Days."

Estimates for Last Week

Carlton (Rank) (2,518; 75-$1.25) —"The Vikings" (UA). Wham $28,000. Last week, "God Created Woman" (Kings) (3d wk), $12,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,058; 995; 1,089; 1,393; 684; 694; 50-75)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Terrific $25,000. Last week, "Saddle Wind" (M-G) and "Handle with Care" (M-G), $18,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Colossus of New York" (Par) and "Space Children" (Par). Sad $7,000. Last week, "Hot Spell" (Par) and "Chain of Evidence" (Par), $10,000.

Hollywood (FP) (1,080; $1-$1.25) —"Young Lions" (20th) (12th wk). Fine $6,500. Last week, same.

Hyland (Rank) (1,357; $1)—"Windom's Way" (Rank) (2d wk). Good $5,000. Last week, $7,000.

Imperial (FP) (3,344; 75-$1.50)—"Vertigo" (Par) (4th wk). Fast $10,000. Last week, $13,000.

International (Taylor) (557; $1) —"Great Dictator" (UA) (reissue) (2d wk). Lofty $4,500. Last week, $5,000.

Loew's (Loew) (2,098; 75-$1.25)—"Kings Go Forth" (UA). Terrific $19,000. Last week, "Sheepman" (M-G) (2d wk), $8,000 for seven days.

Tivoli (FP) (955; $1.75-$2.40) — "Around World" (UA) (47th wk).

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B'WAY IN PRE-HOLIDAY BOOM

Chi Biz Best in Months; 'Kings' Wow 28G, 'Windjammer' Trim 32G, 'Sgts.' Loud $37,000, 3d, 'Vikings' 48G in 2d

Chicago, July 1.

Apart from some spottiness, the summer upbeat has arrived in the Loop. It looms as one of the best rounds in months. United Artists preem session of "Kings Go Forth" is heading for a sock $28,000 while "Adam and Eve" opener at the Loop shapes a smash $17,500.

"Chase a Crooked Shadow" looms a brisk $8,500 at the Esquire. Garrick's combo of "Machine Gun Kelly" and "Bonnie Parker Story" looks for a robust $10,000 in initial frame.

"Vikings" still is the city's big one, shaping to get a wow second round at the State-Lake. "Horror of Dracula" and "Thing That Couldn't Die" look modest in second Oriental week. "No Time for Sergeants" looms sock at the Chicago in third. "The Bravados" is headed for a fancy third at the Roosevelt. "Vertigo" is holding strong in fifth session at the Woods.

On the hard-ticket, first week of "Windjammer" at the Opera House finished trim. "Search for Paradise" is fine in 11th Palace canto while "South Pacific" is solid in 14th frame at McVickers. "Around World in 80 Days" looks neat in 65th round at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1.25)—"Gates of Paris" (Lopert) and "Mystery of Picasso" (Lopert) (3d wk). Fine $3,000. Last week, $4,000.

Chicago (B&K) (3,900; 90-$1.80)—"No Time for Sergeants" (WB) (3d wk). Loud $37,000. Last week, $38,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Chase a Crooked Shadow" (WB). Busy $8,500. Last week, "Hot Spell" (Par) (3d wk), $6,200.

Garrick (B&K) (850; 90-$1.25)—"Machine Gun Kelly" (AI) and "Bonnie Parker Story" (AI). Robust $10,000. Last week, "Proud Rebel" (BV) (3d wk), $8,500.

Loop (Telem't) (606; 90-$1.50)—"Adam and Eve" (Indie). Boff $17,500. Last week, "Folies Bergere" (Indie) (2d wk), $8,000.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (14th wk). Great $33,600. Last week, $29,500.

Monroe (Jovan) (1,000; 65-79)—"Crash Landing" (Col) and "Going Steady" (Col). Fair $4,200. Last week, "Northwest Mounted Police" (Par) and "Blaze of Noon" (Par) (reissues), $4,700.

Opera House (Na'l Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT). First week was trim $32,000.

Oriental (Indie) (3,400; 90-$1.50)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U) (2d

(Continued on page 10)

'Vikings' Big Noise In L'ville, $13,000; 'Vertigo' Hot 6G, 3d, 'Eternity' 8½G

Louisville, July 1.

Big noise here this week is "The Vikings" at the United Artists, where it shapes great. "From Here To Eternity," out on reissue at Rialto looms okay. "South Pacific" in eighth week at the Brown still is solid. "Vertigo" continues potent in third week at the Kentucky.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2) — "South Pacific" (20th) (8th wk). Helped by record sales, likely fine $10,500, after last week's $11,000.

Kentucky (Switow) (900; 50-85)—"Vertigo" (Par) (3d wk). Still potent at $6,000 after last week's $8,000.

Mary Anderson (People's) (1,000; 50-85)—"Thunder Road" (UA) and "Ride Out For Revenge" (UA). Medium $5,000. Last week, "Maracaibo" (Par) and "High Flight" (Col), same.

Rialto (Fourth Ave.) (3,000; 60-85)—"Here to Eternity" (Col) (reissue). Still packs strength, with $8,500 in prospect. Last week, "Proud Rebel" (BV), $8,000.

United Artists (UA) (3,000; 75-$1.25) — "Vikings" (UA), upped scale not keeping 'em away and looks great $13,000. Last week, "Haunted Stranger" (M-G) and "Fiend Without Face" (M-G), $5,500.

'SGTS.' SOCKO $20,000, CLEVE.; 'KINGS' 17G

Cleveland, July 1.

After rainiest June in several decades here, key houses are starting to pick up here. "Kings Go Forth" looms excellent at the State while "No Time For Sergeans" is rated socko at Allen. "Horrors of Dracula" looks smart in second round at Embassy. "Bravados" is okay in second at the Hipp.

Estimates for This Week

Allen (S-W) (3,800; 80-$1.25)—"No Time For Sergeants" (WB). Socko $20,000. Last week, "Peter Pan" (BV), $8,000.

Continental Art (Art Theatre Guild) (850; $1.25)—"Of Life and Love" (Indie). Weak $1,500. Last week, "Every Second Counts" (Indie), $7,000 in 5 days.

Embassy (Community) (1,200; 70-90)—"Horrors of Dracula" (U) and "Thing Couldn't Die" (U) (2d wk). Smart $4,000. Last week, $8,000.

Heights Art (Art Theatre Guild) (925; $1.25)—"Miss Julie" (Indie). Okay $2,400. Last week, "Passionate Summer" (Indie), $2,500.

Hippodrome (Telem't) (3,700; 90-$1.25)—"Bravados" (20th) (2d wk). Okay $11,000. Last week, $16,500.

Lower Mall (Community) (500; 70-90)—"Witch" (Indie) and "Angelika" (Indie) (5th wk). Light $1,800 after $2,200.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (13th wk). Pleasing $9,000. Last week, $9,500.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Seven Wonders of World" (Cinerama) (22d wk). Up to big $11,500 after $10,000.

State (Loew) (3,500; 75-90)—"Kings Go Forth" (UA). Excellent $17,000. Last week, "High School Confidential" (M-G), $12,000.

Stillman (Loew) (2,700; $1.50-$2.75)—"Gigi" (M-G). Opened today (Tues.). Last week, "King Solomon's Mines" and "Seven Brides for Seven Brothers" (reissues). Average on 10 days.

'Kings' Hotsy 20G, Hub; 'Sgts.' $24,000

Boston, July 1.

Big, new product boosted grosses at deluxer this week despite a mild heat wave. Leading the pack is "King's Go Forth" heading for lofty gross at State. "No Time For Sergeants" is big at Memorial. "Proud Rebel" is slick at the Kenmore. "Saddle Wind" is sturdy at Orpheum. "Attack of 50 ft. Woman" is nice at Paramount and Fenway.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"10 North Frederick" (20th) (5th wk). Oke $7,000. Last week, ditto.

Beacon Hill (Sack) (678; 90-$1.50)—"Peter Pan" (BV) (reissue) (3d wk). Neat $6,500. Last week, $8,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (32d wk). Good $14,000. Last week, ditto.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (10th wk). Slick $7,000. Last week, $8,000.

Exeter (Indie) (1,300; 75-$1.25)—"Gideon's Day" (Col) (3d wk). This week began Sunday (29). Second week, neat $7,000. Last week, $8,500.

Fenway (NET) (1,373; 60-$1.10)—"Attack of 50 ft. Woman" (AA) and "War of Satellites" (AA). Nice $5,000. Last week, "Bonnie Parker Story" (AI) and "Machine Gun Kelly" (AI), $4,000.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (10th wk). Good $7,000. Last week, $8,000.

Kenmore (Indie) (700; 85-$1.25)—"Proud Rebel" (BV). Hotsy $8,500. Last week, "Smiles Summer Night" (Rank) and "Alligator Named Daisy" (Rank) (6th wk), $3,600.

Memorial (RKO) (3,000; 60-

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TOURISTS, BIG PIX HELP B.O.

Although this is a pre-holiday session for most Broadway first-run theatres, two big new entries (launched last Thursday) promise to make this a much better than average session just before July 4. Influx of out-of-town visitors, strong product and vacationing students are contributing to the pre-holiday boom despite the hottest weather this year.

"Indiscreet," with new stageshow, is soaring to a mighty $190,000 or over opening stanza at the Music Hall. "Bravados" looks to hit a fine $45,000 on initial round at the Paramount.

"The Vikings" is holding in amazing fashion on third session at the Astor and Victoria, where day-dating, with $28,000 likely at the latter and $31,000 for the Astor. "This Happy Feeling" shapes fine $13,000 in second at the Mayfair. Pic held only six days at the Guild (landing $8,000) because house opened "Proud Rebel" yesterday (Tues.).

"Vertigo," holding eight days in fifth (final) week at the Capitol, looks to get an okay $31,000 for this closing round. "High School Confidential" is down to a mild $9,000 in six days at the State. "King Creole" is being launched at this house tomorrow (Thurs.).

"Case of Dr. Laurent" landed a smash $16,000 at the Trans-Lux 52d Street opening week, which is very close to the "La Strada" mark at the theatre.

Nearly all hard-ticket pix shapes better this week largely because of visitor interest and added performances. "Around World in 80 Days" is climbing to a great $35,000 in 89th stanza at the Rivoli, this being amazing money for stage of run. "Bridge of River Kwai" is pushing to a sockeroo $28,300 in 28th week at the Palace.

"South Pacific" upped to great $39,500 in 14th session at the Criterion. "Gigi" still is running capacity at the Royale in seventh round.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) 3d wk). Current round ending today (Wed.) is heading for great $31,000. Second, $35,500, over hopes. Stays on, naturally.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (6th wk). Fifth stanza ended Sunday (29) was big $7,200. Fourth, $8,400.

Capitol (Loew) (4,820; $1-$2.50)—"Vertigo" (Par) (5th-final wk). This session ending today (Wed.), covering 8 days, looks like okay $25,000. Fourth was $25,500 better than expected. "Kings Go Forth" (UA) opens tomorrow (Thurs.).

Criterion (Moss) (1,671; $1.80-$3.50) — "South Pacific" (20th) (15th wk). The 14th round finished Sunday (29) was sock $39,500 in 15 shows. The 13th week was $35,800.

Fine Arts (Davis) (468; 90-$1.80)—"The Key" (Col). Opens today (Wed.). In ahead, "Folies Bergere" (Indie) (5th wk-8 days), okay $5,100 after $6,000 in fourth full week.

Guild (Guild) (450; $1-$1.75) — "Proud Rebel" (BV). Opened yesterday (Tues.). In ahead, "Happy Feeling" (U) (2d wk-6 days), was okay $8,000 after $8,500 on opening stanza.

Mayfair (Maurer) (1,736; 79-$1.80)—"Happy Feeling" (U) (3d wk). Initial holdover round ended yesterday (Tues.) was nice $13,000. First, $20,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Poor But Beautiful" (T-L) (4th wk). Third session completed Monday (30) was fair $3,500. Sec-

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however as indicated, include the U. S. amusement tax.

L.A. Marks Time, New Films NSG But 'Pacific' Robust $27,500, 6th; 'Vikings' 22G, 'Days' Wow 17G, 80th

Los Angeles, July 1.

Lack of any strong newcomers is hurting local first-runs this week although advanced-price situations continued to build. "South Pacific" leads the procession with a smacking $27,500 likely in sixth round at Egyptian. It's followed by "The Vikings," which is aiming for a big $22,000 at Fox Wilshire in second.

"Law and Jake Wade" looms a best of newcomers, with a fair $18,000 likely in three theatres. "High School Confidential," also new, shapes slim $15,000 in three houses. "Peter Pan," back on reissue, looks only mild around $15,000 in four locations.

Hard-ticket pix generally continue to show good results. "Windjammer" looms flashy $18,000 in 12th Chinese week. "Around World in 80 Days" is great $17,000 in 80th stanza at Carthay.

"Vertigo" looms strong $12,000 in fifth Hollywood Par week. "God's Little Acre" looks sturdy $6,600 in seventh round in two spots.

Estimates for This Week

Four Star (UATC) (868; 90-$1.50)—"Voice in Mirror" (U). Dim $2,200. Last week, "Red and Black" (DCA) (4th wk), $2,200.

Los Angeles, Warner Beverly (FWC-SW) (2,097; 1,612; 90-$1.50)—"Bed of Grass" (T-L) and "08/15" (T-L). Dull $6,200. Last week, Los Angeles with New Fox, Uptown, "Susannah of Mounties" (NTA), "Gulliver's Travels" (NTA) (reissues), $7,300. Warner Beverly with Hillstreet, Hawaii, Wiltern, "Revenge Frankenstein" (Col), $15,800.

Hollywood, Wiltern, State (FWC-SW-UATC) (756; 2,344; 2,404; 90-$1.50)—"High School Confidential" (M-G) and "Teenage Doll" (AA). Slim $15,000. Last week, Hollywood with Downtown, El Rey, Fox Beverly, "Bridge on River Kwai" (Col) (5th wk, Hollywood, Downtown; 1st wk, El Rey, Fox Beverly), $15,100. State, "Respectful Prostitute" (Man) "Black Tide" (Man) $5,800.

Downtown, Hawaii (SW-G&S) (1,757; 1,106; 90-$1.50)—"Goddess" (Col) and "Paradise Lagoon" (Col). Soft $6,700.

Hillstreet, New Fox, Uptown, Loyola (RKO-FWC) (2,752; 765; 1,715; 1,298; 90-$1.50) — "Peter Pan" (BV) (reissue) and "Wolf Dog" (20th). Mild $15,000. Last week, Loyola with Rialto, Iris, "God's Little Acre" (UA) (6th wk), $12,100.

Downtown Paramount, Vogue, Ritz (ABPT-FWC) (3,300; 825; 1,320; 90-$1.50)—"Law and Jack Wade" (M-G) and "King Solomon's

(Continued on page 10)

'TIME TO LOVE' FINE 10G, BUFF; 'KINGS' 9G

Buffalo, July 1.

The best that can be said about film biz this stanza is that it is backing and filling. Because the city is loaded with modest to passably good grossers. "Time To Love, Time To Die" is rated fairly nice at Lafayette while "Revenge of Frankenstein" looms passably fine at Paramount. "Kings Go Forth" looms okay at the Teck. But elsewhere biz is mainly soft.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Law and Jake Wade" (M-G) and "Gunsight Ridge" (UA). Lean $9,000. Last week, "Thunder Road" (UA) and "Gun Fever" (UA) (6 days), $6,500.

Center (AB-PT) (3,000; 70-90)—"Bravados" (20th) (2d wk). Down to $6,500. Last week, $8,000.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (6th wk). Fairish $8,500. Last week, $9,800.

Lafayette (Basil) (3,000; 70-90)—"Time To Love, Time to Die" (U). Nice $10,000 or near. Last week, "Girls on Loose" (U) and "Live Fast, Die Young" (U), $6,800.

Paramount (AB-PT) (3,000; 70-90) — "Revenge of Frankenstein" (Col) and "Curse of Demon" (Col). Fine $10,000. Last week, "Attila" and "Man Who Died Twice" (AI), $15,000.

Teck (Loew) (1,200; 70-$1.25)—"Kings Go Forth" (UA). Okay $9,000 or over. Last week, "Hell to Texas" (20th) (3d wk), $1,500 at 90c top.

Cinema (Martina) (450; 70-$1.25)—"God Created Woman" (Kings) (9th wk). Socko $3,000. Last week, $3,200.

'Vikings' Record $20,000 in Philly

Philadelphia, July 1.

Balmy weather melted Sunday trade and will hurt the general b.o. picture here currently. "Vikings" is heading for a new house record at the Trans-Lux with a smash take. "Time To Love and Time To Die" shapes nice at Arcadia despite heat and newspaper strike. "Gigi" is rated smart at the Boyd though the advance was hurt by the newspaper strike.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80) — "Time to Love and Time to Die" (U). Nice $10,000 or near. Last week, "Law and Jake Wade" (M-G) (2d wk), $5,000. Boyd (SW) (1,430; $1.25-$2.75)—"Gigi" (M-G). Smart $16,000. Last week, closed.

Fox (National) (2,250; 65-$1.80)—"10 North Frederick" (20th) (5th wk). Neat $9,500. Last week, $10,500.

Goldman (Goldman) (2,250; 65-$1.49) — "Horror of Dracula" (U) and "Thing That Couldn't Die" (U). So-so $9,000. Last week, "Left-Handed Gun" (WB) and "Chase Crooked Shadow" (WB), $8,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (14th wk). Strong $11,000. Last week, $12,000.

Randolph (Goldman) (1,250; 65-$1.80)—"Peter Pan" (BV) (reissue) (2d wk). Flat $6,500. Last week, $8,000.

Stanley (WB) (2,900; 99-$1.80) — "Vertigo" (Par) (5th wk). Good $8,000 or near. Last week, $10,000.

Stanton (SW) (1,483; 99-$1.49)—"Proud Rebel" (BV) (2d wk). Modest $6,500. Last week, $8,500.

Studio (Goldberg) (385; 90-$1.80) — "Light Across Street" (Indie) and "Wild Fruit" (Indie). Mild $3,400. Last week, second-runs.

Trans-Lux (T-L) (500; 99-$1.80) — "Vikings" (UA). Record $20,000, or near. Last week, "Desire Under Elms" (Par) (4th wk), $4,000.

Viking (Sley) (1,000; 99-$1.49)—"God's Little Acre" (UA) (5th wk). Steady $10,500. Last week, $9,000.

'Vikings' Sockeroo 24½G Pitt; 'Sgts.' Sturdy 22G, 'Gigi' 11G, 'Bravados' 8G

Pittsburgh, July 1.

Couple of big ones, "The Vikings" at Penn and "No Time for Sergeants" at the Stanley, are booming the Golden Triangle this week, with former in front by a slight margin because of higher scale. They'll both hold, natch! Sc will "The Bravados" at Harris although a bit routine. "Gigi" opened roadshow engagement at Warner to rave notices but so far hasn't developed into anything resembling a smash. "South Pacific" is off a bit at Nixon but still in the money. "Happy Feeling" is holding four extra days at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 85-$1.25)—"This Happy Feeling" (U) (2d wk). Gets four extra days before "Time to Love and Time to Die" (U) opens today (Tues.). Abbreviated session will do at least an okay $2,500. Last week, surprised at $7,000.

Guild (Green) (500; 99-$1.25) — "Deadlier Than Male" (Cont) and "A Novel Affair" (Cont). Doing little around $1,200. Last week, "Last Bridge" (Union) (3d wk), $1,800.

Harris (Harris) (2,165; 85-$1.25)—"Bravados" (20th). Good reviews but Gregory Peck starrer is being

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'Gigi' Capacity $16,000 Paces D.C.; 'Bravados' Lively 14G, 'Kwai' 9G, 16th

Washington, July 1.

"Gigi," launched by a flashy preem at the Columbia, is brightening mainstem b.o. with a capacity initial week on hard-ticket policy. "Attila" also shapes solid in two houses. Three other newcomers are less sensational, though "The Bravados" shapes pleasing at Capitol. "Horror of Dracula" at Keith's is only okay. Holdovers are generally steady.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Attila" (Indie). Great $18,500. Last week "Vertigo" (Par) (4th wk), $16,700.

Capitol (Loew) (3,434; 85-$1.25)—"Bravados" (20th). Pleasing $14,000, and may hold. Last week, "Thunder Road" (UA), $9,000.

Columbia (Loew) (1,044; $1.25-$2.50) — "Gigi" (M-G). Capacity $16,000 looms. Stays.

Keith's (RKO) (1,850; 85-$1.25)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Okay $8,000 or near. Last week, "Peter Pan" (BV) (reissue), $8,000.

Palace (Loew) (2,350; 85-$1.25)—"Proud Rebel" (BV) (2d wk). Solid $14,000 after $19,000 opener. Holds.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (34th wk). Steady $3,000 for 4th consecutive week.

Trans-Lux (T-L) (600; $1.25-$2)—"Bridge on River Kwai" (Col) (16th wk). Bright $9,000 after $10,000 last week. Holding.

Uptown (SW) (1,100; $1.25-$3)—"South Pacific" (20th) (13th wk). Hep $14,000. Last week, $14,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (26th wk). Fine with $9,500 after last week's $9,000. Stays on.

'Vikings' Smash 15G, Port.; 'Sgts.' Big 14G

Portland, Ore., July 1.

Biz is on upbeat here this round, with several blockbusters at the wickets beating the hot weather. However, a break in the 100-degree heat is helping. "South Pacific" is pushing ahead in fifth round at the Broadway. "The Vikings" looks to get the biggest coin being smash at the Liberty but is closely pursued by "No Time For Sergeants," great at the Fox. "Vertigo" looms nice in second round at Paramount.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (5th wk). Great $13,500 on two-a-day policy. Last week, $12,800.

Fox (Evergreen) (1,536; $1-$1.50)—"No Time For Sergeants" (WB). Rousing $14,000. Last week, "Peter Pan" (BV) (reissue), $6,200.

Liberty (Hamrick) (1,865; $1-$1.50)—"Vikings" (UA). Socko $15,000 or near. Last week, "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G), $3,400.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Susannah of Mounties" (NTA) and "Gulliver's Travels" (NTA) (reissues). Okay $6,000. Last week, "Revenge Frankenstein" (Col) and "Curse of Demon" (Col), $6,100.

Paramount (Port-Par) (3,400; $1-$1.50)—"Vertigo" (Par) and "Hot Spell" (Par) (2d wk). Fine $7,000. Last week, $8,700.

PITTSBURGH

(Continued from page 9)

hurt by stiff competition. Barely okay at $8,000. It sticks, however. Last week, "Naked Earth" (20th), $7,000.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (13th wk). Dropped slightly but on whole holding up surprisingly well, and should have no trouble spanning the summer. Looks good $10,500. Last week, $12,000.

Penn (UA) (3,300; 99-$1.50) — "The Vikings" (UA). Big $24,000 or near, best here in a long time. Last week, "High School Confidential" (M-G), $9,500.

Squirrel Hill (SW) (900; 99-$1.25) — "High Cost of Loving" (M-G). Looks like a winner for this nabe arter. Ought to do $3,200 anyway. Last week, "Mam'zelle Pigalle" (Indie) (2d wk), $1,900.

Stanley (SW) (3,800; 85-$1.25)—"No Time for Sergeants" (WB). Big house back in the money again after a long dry spell. A cinch for a lofty $22,000, and may top that. Last week "Lone Ranger and Lost City of Gold" (UA), $4,000.

Warner (SW) (1,500; $1.25-$2.50) — "Gigi" (M-G). Opening stanza won't be more than $11,000, which is disappointing.

LOS ANGELES

(Continued from page 9)

Mines" (M-G) (reissue) (Downtown Par), "18 and Anxious" (ABPT) (m.o.) (Vogue), "Thunder Road" (UA) (m.o.) (Ritz). Fair $18,000. Last week, Downtown Paramount, "House of Wax" (WB), "Phantom of Rue Morgue" (WB) (reissues) (6 days), $9,900. Vogue, Ritz with Orpheum, "Happy Feeling" (U), "Big Beat" (U), $11,900.

Fox Wilshire (FWC) (2,296; $1.50-$2.50)—"Vikings" (UA) (2d wk). Big $22,000. Last week, $29,800.

Pantages (RKO) (2,815; 90-$2)—"Bravados" (20th) (3d wk). Pale $8,500. Last week, $6,800.

Fine Arts (FWC) (631; $1.50-$2.50) — "Bolshoi Ballet" (Rank) (4th wk). Stout $4,200. Last week, $5,500.

Orpheum, El Rey, Fox Beverly (Metropolitan-FWC) (2,213; 861; 1,170; 90-$1.50)—"Bridge on River Kwai" (Col) (2d wk, El Rey, Fox Beverly). Okay $9,700.

Hollywood Paramount (F&M) 1,468; $1.25-$2) — "Vertigo" (Par) (5th wk). Hefty $12,100. Last week, $13,800.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (6th wk). Proud $27,500. Last week, $29,500.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (12th wk). Flashy $18,000. Last week, $20,200.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 56th week Sunday (29) after fancy $15,600 last week.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World in 80 Days" (UA) (80th wk). Plump $17,000. Last week, $16,800.

Rialto, Iris (Metropolitan-FWC) (839; 825; 90-$1.50)—"God's Little Acre" (UA) (7th wk). Nice $6,600.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Confessions of Felix Krull" (Indie) and "Plea for Passion" (Indie). Nifty $5,300. Last week, "Diary of Bad Girl" (Indie) (2d wk), $2,900.

BOSTON

(Continued from page 9)

$1.10)—"No Time For Sergeants" (WB) and "Badman's Country" (WB). Sock $24,000. Last week, "Oklahoma" (20th) and "Carousel" (20th) (reissues), $10,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Vertigo" (Par) (5th wk). Oke $6,000. Last week, $9,000.

Paramount (NET) (2,357; 70-$1.10)—"Attack of 50 ft. Woman" (AA) and "War of Satellites" (AA). Bright $15,000. Last week, "Bonnie Parker Story" (AI) and "Machine Gun Kelly" (AI), $9,000.

Pilgrim (NET) (1,000; 60-$1.10)—"Camp on Blood Island" (Col) and "Snorkel" (Col) (2d wk). Big $10,000. Last week, $15,000.

Saxon (Sack) (1,000; $1.50-$3.30)—"South Pacific" (20th) (12th wk). Great $17,000. Last week, $18,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Poor But Beautiful" (Indie) and "Four Bags Full" (Indie) (2d wk). Oke $3,500. Last week, $4,700.

Orpheum (Loew) (2,900; 75-$1.25)—"Saddle Wind" (M-G) and "Domino Kid" (Col). Sturdy $12,000. Last week, "High School Confidential" (M-G) and "Return to Warbow" (Col) (2d wk), $6,500.

State (Loew) (3,600; 75-$1.25)—"Kings Go Forth" (UA). Torrid $20,000. Last week, "God's Little Acre" (UA) and "Toughest Gun in Tombstone" (UA) (4th wk), $5,000.

TORONTO

(Continued from page 8)

On final week, quick pickup to big $9,500. Last week, $8,500.

Towne (Taylor) (693; $1)—"Now That April's Here" (IFD) (2d wk). Oke $3,500. Last week, $5,000.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (13th wk). Sturdy $9,500. Last week, ditto.

Uptown (Loew) (2,074; 60-$1) — "Thunder Road" (UA). Dull $9,500. Last week, "Brothers Karamazov" (M-G) (5th wk), $8,000.

Blakeley Leaves Film Biz

Wichita Falls, Tex, July 1.

Chaster A. Blakeley has resigned as manager of the Seymour Road Drive-In Theatre here operated by Weiterprises. He'll reenter "civilian" biz in Oklahoma.

Melvin Kelly, general manager of the circuit, came in from Dallas to fill in as temporary manager until a replacement is named.

'Vikings' Boff $19,000, Seattle; 'Kings' $7,000

Seattle, July 1.

Seattle's heat wave tapered off as the week progressed and this provided b.o. relief. The Coliseum is rolling with a big one, "The Vikings," which looks huge on opening week. "Kings Go Forth" also is big while "South Pacific" is up to a great figure in fifth round.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "South Pacific" (20th) (5th wk). Great $10,500. Last week, $9,800.

Coliseum (Fox Evergreen) (1,870; 95-$1.50)—"The Vikings" (UA). Huge $19,000 or over. Last week, "Revenge Frankenstein" (Col) and "Curse of Demon" (Col), $9,200.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50)—"Vertigo" (Par) and "Paradise Lagoon" (Col) (2d wk). Swell $7,000. Last week, $8,800.

Music Box (Hamrick) (850; 95-$1.50)—"Kings Go Forth" (UA). Big $7,000.

Music Hall (Hamrick) (2,200; 95-$1.50)—"Attack of 50-Ft. Woman" (AA) and "War of Satellites" (AA). Drab $5,500. Last week, "Proud Rebel" (BV) and "Across Bridge" (Rank), $4,200.

Orpheum (Hamrick) (2,200; 95-$1.50)—"Haunted Strangler" (M-G) and "Fiend Without Face" (M-G). Poor $4,000 in 6 days. Last week, "Law and Jake Wade" (M-G) and "Handle With Care" (M-G), $4,100.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"River Kwai" (Col) (15th wk). Good $5,000. Last week, $4,400.

BROADWAY

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ond was $6,000. "Light in Forest" (BV) opens July 10.

Palace (RKO) (1,642; $1-$3) — "Bridge on River Kwai" (Col) (29th wk). The 28th session completed yesterday (Tues.) was sockeroo $28,300 for 12 shows. House went on two-shows per day schedule Monday (30). The 27th week, $25,800 for 10 performances.

Odeon (Rank) (854; 90-$1.80) — "The Key" (Col). Opens today (Wed.). In ahead, "Law and Jake Wade" (M-G) (4th wk-5 days), fair $5,500. Third full week, $6,500.

Paramount (AB-PT) (3,665; $1-$2) — "Bravados" (20th). First round ending today (Wed) looks like fine $45,000. Holding, natch! In ahead, "10 North Frederick" (20th) (5th wk-5 days), $20,000.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (7th wk). This session finishing tomorrow (Thurs.) looks like capacity $19,300. Sixth was same. Stays.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (37th wk). The 36th frame ended Sunday (29) was smash $7,800. The 35th week, $8,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Indiscreet" (WB) and new stageshow. First session ending today (Wed.) is heading for a mighty $190,000 or better. Holds, naturally. In ahead, "No Time For Sergeants" (WB) and stageshow (4th wk), $140,000.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (90th wk). The 89th week concluded yesterday (Tues.) was great $35,000 for 15 performances. The 88th week was $33,000 on same number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Guendalina" (Lope). Opened last Saturday (28). In ahead, "Witness For Prosecution" (UA) (20th wk), big $6,200 for 8 days, for a highly successful longrun here.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (12th wk). Current round winding today (Wed.) looks like okay $32,500. The 11th week was $34,000. Continues.

State (Loew) (3,450; 50-$1.75)—"High School Confidential" (M-G) (5th-final wk). Looks like fair $9,000 in 6 days. Fourth full week $12,600, better than expected. "King Creole" (Par) opens tomorrow (Thurs.).

Sutton (R&B) (561; 95-$1.75)—"Your Past Is Showing" (Rank). Opened Monday (30). In ahead, "Rooney" (Rank) (4th wk-4 days), thin $3,500 after $6,200 for third full week.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Case of Dr. Laurent" (T-L) (2d wk). First week ended yesterday (Tues.) was smash $16,000, very close to "La Strada" (T-L) mark. In ahead, "Rouge et Noir" (DCA) (11th wk). Strong $5,600, for an unusually nice longrun.

Victoria (City Inv.) (1,003; 50-$2) —"Vikings" (UA) (3d wk). This round winding up today (Wed.) is heading for smash $28,000. Second was $31,500. Stays on, of course.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"This Is Cinerama" (Cinerama) (9th wk). Eighth stanza ended last Saturday (28) was okay $17,100 for 10 performances. The seventh was $16,700 on same number of shows. "South Seas Adventure" (Cinerama) opens July 15.

Amusement Stock Quotations

Week Ended Tuesday (1)

N. Y. Stock Exchange

1958 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
19¼	14	ABC Vending	75	18¼	17½	17⅝	—¼
18	13	Am Br-Par Th	212	18½	17½	18⅜	+1⅛
32	24½	CBS "A"	75	31¼	30¼	30⅜	—⅛
31¾	24⅛	CBS "B"	50	31	30⅜	30¼	—¼
18	12½	Col Pix	40	17	16¼	16⅜	—⅛
16¼	13⅞	Decca	50	15	14⅞	14⅞	—⅛
24⅞	14	Disney	242	25	22	24½	—1¼
111¾	97⅛	Eastman Kdk.	137	111¾	110¾	111⅞	+3⅛
5¼	3¾	EMI	95	4¾	4½	4½	—¼
7⅞	6¾	List Ind.	110	7¾	7	7½	+⅜
17½	12⅞	Loew's	875	17¾	17⅜	17½	+1
9¼	7⅜	Nat. Thea.	110	8½	8¼	8½	—
40¼	30⅝	Paramount	180	40¼	39⅛	40⅝	+2
17⅛	12⅜	Philco	201	16⅝	15⅛	16⅜	+1⅛
69¼	43½	Polaroid	286	59⅛	57⅝	57⅝	—⅝
36⅜	30¼	RCA	233	35¼	33⅞	35⅛	+⅝
7⅛	5	Republic	30	6⅜	6⅛	6⅜	+⅛
12⅝	9½	Rep., pfd	4	12⅜	12¼	12¼	—¼
18	14½	Stanley War.	103	17½	16¾	17⅛	+⅛
25⅜	20	Storer	20	24½	24	24½	+⅝
31½	21¾	20th-Fox	61	29⅞	29⅛	29¾	+¼
23½	15¼	United Artists	65	22⅛	20⅝	21¾	+⅛
22⅝	19	Univ. Pix	9	21¾	21⅜	21½	—¼
71	58½	Univ., pfd	*820	60½	59½	59½	—½
20⅜	16⅞	Warner Bros	20	20⅛	18⅞	20⅛	+2⅛
84½	67½	Zenith	140	85½	83	84⅛	+2⅞

American Stock Exchange

1958 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
4⅝	2⅞	Allied Artists	42	4¼	4⅛	4⅛	—
9¼	7⅜	All'd Art., pfd	2	9⅞	9¾	9⅞	—¼
10	8⅜	Assoc. Artists	58	9	8⅞	9	+⅛
5⅝	3	DuMont Lab.	222	4⅞	4¼	4¾	+⅛
3⅞	2½	Guild Films	1170	4⅛	3⅝	4	—¼
9¼	5⅝	Nat'l Telefilm.	45	8½	8⅛	8⅛	—⅜
6	3⅝	Skiatron	104	4⅞	4⅝	4¾	+⅜
5⅜	3½	Technicolor	141	5⅜	5¼	5¼	—⅛
8⅞	7¾	Tele Indus.	36	8⅝	7⅞	7⅝	—¾
5	3½	Trans-Lux	98	6	5⅛	6	+1

Over-the-Counter Securities

	Bid	Ask	
Ampex	71½	75¼	+3¼
Chesapeake Industries	2⅛	2½	—
Cinerama Prod.	2	2½	—
Magna Theatre	1⅜	1¾	—
Metropolitan Broadcasting	7⅝	8⅜	—
Official Films	⅞	1¼	—⅛
Teleprompter	5⅞	7⅜	+½
U. A. Theatres	5⅛	5⅝	—

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* Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

CHICAGO

(Continued from page 9)

wk). Modest $13,000. Last week, $21,500.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Search for Paradise" (Cinerama) (11th wk). Fine $29,500. Last week, $26,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"The Bravados" (20th) (3d wk). Fancy $13,000. Last week, $21,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Vikings" (UA) (2d wk). Smash $48,000. Last week, $71,000.

Surf (H&E Balaban) (685; $1.50) —"Streetcar Named Desire" (20th) (reissue) (3d wk). Slim $3,100. Last week, $6,300.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World" (UA) (65th wk). Strong $19,000. Last week, $18,500.

United Artists (B&K) (1,700; 90-$1.50)—"Kings Go Forth" (UA). Sock $28,000 or over. Last week, "God's Little Acre" (UA) (6th wk), $13,000.

Woods (Essaness) (1,200; 90-$1.50)—"Vertigo" (Par) (5th wk). Good $12,000. Last week, $20,000.

World (Teitel) (606; 90)—"Beggar Student" (Indie). Fair $4,000. Last week, "Bolshoi Ballet" (Rank) (7th wk), $4,000.

Ziegfeld (Dowd) (585; $1.25)—"Passionate Summer" (Union) (2d wk). Warm $6,000. Last week, $7,000.

Ohio Houses' Fate

Toledo, July 1.

Two eastern Ohio film houses are shuttering. The Liberty Theatre, only film house in Wellsville, O., closed June 26, and Paul and Jack Vogel, sons of the builder of the 35-year-old house, will move their headquarters to Salem, O., where they also have a theatre. The Vogels have theatre interests in Maryland, as well.

Historic Warren Opera House in Warren, O., operated by the Harris interests of Pittsburgh since 1930, and built in 1888 as the showplace of Trumbull County, faces an indefinite future. The Harris interests said it would not renew its lease for operation of the theatre when its current lease expires next Aug. 31. Owners of the building would not confirm rumors that a parking lot would replace the property.

'Vikings' Leads Denver, 24G; 'Time to Love' 13G

Denver, July 1.

"The Vikings" is topping the city currently, with a wham take at Paramount. Naturally, it is staying on. "Time To Love and Time To Die" is rated solid at the Centre and is holding, also. "South Pacific" goes into 11th week at Tabor after a big 10th session. Picketing at Denham because "Vertigo" was scored abroad, and hurt biz somewhat. Even so, the film is strong enough in third round to stay a fourth.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.50)—"Time To Love, Time To Die" (U). Fancy $13,000; holds. Last week, "Proud Rebel" (BV) (2d wk), $8,000.

Denham (Cockrill) (1,429; 70-90) —"Vertigo" (Par) (3d wk). Good $7,000. Stays on. Last week, $12,000.

Denver (Fox) (2,586; 70-90) — "Peter Pan" (BV) (reissue) (2d wk). Poor $4,500. Last week, $11,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 65)—"Teenage Bad Girl" (DCA) and "Teenage Wolf Pack" (DCA). Good $5,500. Last week, "Attack Puppet People" (AI) and "War Colossus Beast" (AI), $6,000.

Orpheum (RKO) (2,596; 70-90)—"Law and Jack Wade" (M-G) and "Footsteps in Night" (AA). Dull $7,000. Last week, "High School Confidential" (M-G) and "Death Small Doses" (Indie), $8,000.

Paramount (Wolfberg) (2,200; 90-$1.25) — "Vikings" (UA). Wham $24,000. Stays on. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $10,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (Magna) (10th wk). Big $6,000. Holds. Last week, $7,000.

Victory (Yaeger) (1,323; 50-65)—"Teenage Bad Girl" (DCA) and "Teenage Wolf Pack" (DCA). Good $2,000. Last week, "Attack Puppet People" (AIP) and "War Colossus Beast" (AIP), $2,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Last Bridge" (Union). Fair $1,000. Last week, $2,000.

DECLINE OF HINTERLAND CRITIC

Swope Jr. Vexed at 'Time's' Pan

The industry's long-smouldering resentment over the tenor of Time Magazine's film reviews broke into the open last week with a blast from Herbert Bayard Swope Jr. who produces for 20th-Fox. Saying he was "fed up" with the "smart" approach Time takes in its film appraisals, Swope observed that "a good reviewer and a picture often find themselves in conflict since the reviewer feels he has to draw attention to himself. Actually, a reviewer's interest in the film should precede his desire to show himself off as a good writer."

Swope, who's latest is "The Bravados," opined in New York that most of the Gotham press is fair to films "but some of the magazines are not." He specifically cited Time, though noting that The New Yorker's reviews went even farther in the smart-alecky type of criticism. Difference is that where Time aims at mass consumption, The New Yorker goes to a select group of "sophisticates" and has virtually no importance in anything except the foreign film field. Even there, the New Yorker reviews aren't taken too seriously by most.

Swope suggested it would be a good thing if some of the major universities would offer a course in criticism. "One of the main points taught would be that there isn't necessarily antipathy between the critic and the industry. Regardless of how you look at it, the job of the reviewer still is to report," he said. "And, specifically, that is what Time does not do in its film reviews. They're more interested in turning a phrase than in appraising the real value of a film."

Opinion voiced by Swope is held by many in the film biz who have smarted under Time's wit-and-sarcasm barbs. Most agree with Swope that Time, in its effort to be clever, appears ready to sacrifice some of the primary requisites of the reviewer, i.e. the desire to accurately inform and appraise.

Catholic Savants Defend Church's Ratings System

St. Paul, July 1.

At the Catholic Theological Society's annual convention here Legion of Decency motion picture censorship efforts were defended as being for the good of all and "not just the expression of one viewpoint."

Father John R. Connery, of West Baden, Ind., college moral theology professor, and the Monsignor Owen Bennett, Franciscan who is professor at St. Anthony-on-the-Hudson seminary, Rensselaer, N.Y., pleading for a better understanding of such censorship efforts, criticised so-called "freedom defenders" for trying to sell communities that Catholic organizations are imposing a party line censorship.

"These programs seeking decency in motion pictures, literature and other art, promoted by church bodies, are not a matter of religious belief, but of morality, and therefore matters of common concern," said Father Connery. "And this should be made clear to the community.

"The human nature, upheld by the Legion of Decency and the National Organization for Decent Literature, is not just one viewpoint among others handed down in our cultural history. It is, rather, the doctrine of man upon which our whole western civilization has built.

"In all that deals with the natural law it is the doctrine of man which is in its essentials the common heritage of the whole Judaeo-Christian tradition and which agrees with and perfects what was most enlightened in the though of the pagan Greeks and Russians."

The Society, however, was warned by Father Connery that Legion of Decency motion pictures censorship "should not give rise to greater evils that the ones they cure."

"There is a limit to the amount of shelter and protection that will be healthy for the individual," he said. "There must be a balance between protection and education in dealing with motion pictures and other arts just as there must be in social contact.

"No agency then should function on a level of anxiety like an overprotective parent."

Girl Sues Al Zugsmith

Los Angeles, July 1.

Kathleen Briggs, 17-year-older, has sued Albert Zugsmith Productions, Zugsmith as an individual and Metro Studios for $9,000, over deal whereby she assertedly was to have provided story material for screenplay of "High School Confidential," produced by Zugsmith for Metro.

She claimed that in consideration for this Zugsmith promised to employ her as an actress in picture at $750 weekly for six weeks, and she also was to tour for pic at same rate of payment for another six weeks.

'Anne Frank' Film

Continued from page 3

ing of the set. Still, there will be out-of-the-window shots showing "the green police" making arrests. The Germans aren't mentioned in the play, and they won't be mentioned in the film.

The Hacketts, whose last film job was scripting "A Certain Smile," also for 20th, said they believed that the example of the foreign films, and also the impact of television, were gradually forcing up the level of Hollywood pictures. "Trouble is," said Albert Hackett, "everybody out on the Coast is scared. Nobody wants to take a chance. 'The formula' is the big thing. That's why we have so few originals today. They used to have them, but then everyone wanted 'proven' material and that was the end of that."

Referring to "A Certain Smile," the writing team said it was their impression that censorship was beginning to ease up. "There is no question that producers today are looking for more adult themes," they held. "Smile," based on the Francoise Sagan novel, got by the Code because the girl (Christine Carere) not only has her affair with married man Rossano Brazzi, but actually falls in love with him. In the book, wife and mistress had it out at the end, with the older woman making the girl realize what kind of relationship she's destroying. In the film, husband and wife do a penance act at the end, after the girl walks out.

Position of the writer in the film biz scheme of things today is stronger than it used to be, the Hacketts opined. Writers should definitely have a sayso after they hand in their scripts and production starts, they said. "There's no reason why it should be any different than in the theatre," Albert Hackett felt. He said that, with the growth of percentage arrangements, the status of the writers definitely had improved.

TOO MUCH 'GLOW'; SO FOLKS YAWN

Certain execs within film companies, who over the years have used sledgehammer tactics to bring newspaper film critics "into line," now are reaping the harvest of their own sowing, particularly where out-of-town papers are concerned.

The fact is that, after years of pressure, making life miserable for reviewers and publishers, the companies now find that out-of-town reviews, geared to company handout, have lost all meaning with the public which accepts them for precisely what they are—self-serving. They find, too, that when a really good film comes along, and gets deserved raves, no one believes them.

There are some exceptions to this in the bigger cities, and even in some smaller ones. The out-of-town film critic is not yet extinct. But, on the whole, the impact of the local papers is now small and the reviews, with their inevitable "glow," no longer serve to stimulate the boxoffice.

That's a particular problem when it comes to out-of-town openings, of which there are more and more. Lack of local response, despite admonishments from the local scribes, has served to mislead several outfits as to the actual value of their pictures.

There are those who argue that the provincial publishers themselves weakened their own amusement pages by either abolishing or wishy-washing their criticisms. That the amusement page readership had fallen off in many localities was later revealed by market researchers and—human nature being what it is—this "surprised" the very publishers who had participated in accepting handout, the stale bread of tired cooks.

In the bigger cities the publishers have tended to stand up to suggestions that it was inconsistent to accept paid space for a film and allow the critic to rap it in the next column. This is part of standard anti-critic patter—*"you don't have critics review the merchandise in the department stores."*

Critic Pans, Boss Touts

Minneapolis, July 1.

Picture industry here is getting a considerable wallop out of some of the developments in connection with the local Academy theatre's "South Pacific" opening last Thursday (26).

Following a party back stage preceding the formal unreeling and the premiere itself at which local and out-of-town bigwigs were guests of Academy owner Ted Mann, Minneapolis Morning Tribune newspaper columnist George Grim on KSTP-TV interviewed a number of the guests, asking their opinions of the picture.

Among those interviewed were William P. Steven and Otto A. Silha, Morning Tribune vice presidents and executive editor and business manager, respectively.

Both raved about the picture, declaring over the air it's one of the finest they'd ever seen.

But that day in the Morning Tribune Will Jones (Steven is directly his boss) devoted his entire column to panning "South Pacific" which he had seen at an invitation screening the night before.

In his lengthy appraisal, Jones wrote that anybody who saw "South Pacific" on the stage and liked it, as he did, "may have trouble working up much enthusiasm for the film version."

Among other unfavorable things Jones wrote were: "The film version in Todd-AO gets off on the wrong foot immediately with a South Pacificiophile . . . the screen keeps changing color, presumably to set some kind of mood, but the changes of color seemed only a distraction that destroyed any mood."

And "'Younger Than Springtime.' staged beautifully, simply and intimately in the original, on the screen is purple nightmare . . . some of the yellow-tinted scenes look exactly like drugstore prints of badly-exposed color snapshots, and blown up on the Todd-AO screen that's a lot of ugliness to look at."

Also, "Mitzi Gaynor (married to a Minneapolitan and here with producer George P. Skouras and her husband for the preem) as Nellie Forbush came out at the bottom of my list of Nellie Forbushes, but there again I think it's a matter of misdirected Todd-AO."

Reade's Idea of Nonprofit Pool For TV Residuals Shrugged Off

Critics—Can't Guess 'Em

Unpredictability of press reviews in New York has film companies again in a dither. Latest example is "The Goddess," which got raves in the World Telegram & Sun and the Times, a good appraisal in the Herald Tribune, was rated fair in the Post, News and Mirror and given a definite rap in the Journal American.

"It's okay in theory, but we can't see it working out in practice."

That was the reaction this week to a proposal by circuit operator Walter Reade under which producers would license their post-1948 films to a nonprofit organization which in turn would control their sale to television.

The Reade plan is designed to prevent the flooding of tv with the post-'48s and a reoccurence of the pattern that characterized the sale of the pre-'48 libraries. It took shape soon after United Artists sold its batch of "new" pix to tv.

Reade said he had discussed his idea with several of the companies and that it had met with more than routine interest. However, nobody has committed himself.

As Reade sees it, the special organization to be set up and staffed by executives "from interested segments of our industry" (not exhibition) would function along the lines of Ascap in the music field. Every producer would hand over the rights to his post-'48s. The unit would sell some films to tv and withhold others at its sole discretion.

The producers would share in proportion to their films' domestic gross and of course in ratio to the overall melon to be split each year. Thus he would participate in the total take regardless of whether or not his release is sold. It's safe to assume that the organization wouldn't part with the "big" films, the entire purpose being to withhold from tv the typt of pictures which would harm the theatrical boxoffice.

Reade admitted that one flaw in the formula is the proportional payoff to the smaller producers, whose domestic take is lower, but whose releases probably would be the one to go to tv in the largest numbers.

Two additional points will arise. One is the status of the independents releasing via the majors. Former have certain contractual rights under which their distributors must do everything to earn all possible revenue, and that includes tv. Another is the majors' own hesitance to part with their post-'48 libraries, which are something of an insurance for the future. While, on the one hand, they realize that the continued release of new films to tv is likely to have an even more depressing effect on the b.o.—already badly hurt by the oldies on tv—on the other they are conscious that a moment may arise where the tv money may spell the difference between life and death, as apparently it did with a couple of the companies when they sold their pre-1948 backlog.

Whole point of Reade's plan is that something must be done to keep the companies from "committing suicide" via a new mass sale to tv. Once one outfit sells, the others are under great pressure from their stockholders to follow suit.

Four Witnesses Advance Embassy, Frisco Case Split-Hair Last Week

San Francisco, July 1.

Four witnesses spent all last week testifying about Frisco runs, clearances, availabilities, and related matters, in the $8-million Embassy Theatre antitrust suit against the eight major producer-distributors and Fox—and added little or nothing to the case.

Leland C. Dibble and Daniel O. McLean, owners of the Embassy, claim the majors and Fox conspired to freeze them out of first-runs, 1938-50, and second-runs, 1938-47.

Robert Raven, Embassy lawyer, put these "unfriendly" witnesses through examination:

(1) Albert Shmitken, Warner branch manager in Frisco since 1939;

(2) H. Neal East, Paramount western division manager and former Frisco branch manager;

(3) Wallace Sheehan, Frisco lawyer who had worked on the Theatco case in 1947:

(4) Mrs. Hulda McGinn, executive secretary and legislative representative of the Northern California Theatres Association.

But all of Raven's questioning about bidding, "substantial competition," methods of selling and possible "plots" among distributors and exhibitors at theatre association meetings netted him little more than has already been testified to.

Hair-splitting, on both sides, got so bad at one point that Federal Judge Edward P. Murphy observed:

"I feel impelled to say that you simply must hurry . . . the human mind cannot comprehend, much less encompass, all this testimony. You are . . . going into things that have not the remotest concern to me in this case . . . it is getting beyond all legitimate proportions."

$405,000 LIPPERT BUY OF PALM SPRINGS PAIR

Palm Springs, July 1.

Robert L. Lippert, who operates a film theatre circuit of more than 60 houses in California and Southern Oregon, has purchased pair of Palm Springs theatres, the Desert Ho and Park Lane, for $405,000. He'll spend an additional $50,000 refurbishing them before start of winter season.

Lippert also will start construction of two new houses in Southern California next month, the Corbin in Encino and Buena Park in that town. Both are in the Los Angeles area.

U.A. Stock Plan on File

Washington, July 1.

United Artists has filed a registration statement covering 300,000 shares of $1 par common stock, the SEC revealed. Proceeds of 200,000 shares to be sold by the company are to be added to general funds as additional capital for general purposes, including producer and production advances and related activities.

The other 100,000 shares will be sold by eight stockholders, who will convert that number of Class B Common shares into a like number of common. Stockholders will still hold all of the remaining 550,000 shares of Class B.

The largest blocks, 23,867 shares each, are to be sold by Arthur B. Krim, president, and Robert S. Benjamin, board chairman. The offering is to be made through an underwriting group headed by F. Eberstadt & Co., and the offering price and underwriting terms are to be supplied the SEC through amendment.

London Bus Strike Over, Film Biz Better; 'Key' Standout, Big $12,000 In 4th, 'Read' 9G, 'Days' 8½G, 51st

London, June 24.

The end of the seven-week London bus strike last Saturday (21) and the continuing inclement weather is giving a healthy fillip to West End first run situations. Although the transport situation didn't hurt business as much as had been feared, it undoubtedly took its toll, particularly the few late shows.

Most significant of the recent new entries is "The Key," currently in its fourth round at the Odeon, Leicester Square. After a smash opening week of near $18,400, it is still big in current stanza at $12,000 or near. "Raintree County" is heading for a neat $11,500 in its third round at the Empire.

"The Wind Cannot Read" finished its first Leicester Square week with a neat $9,000. "10 North Frederick" at the Carlton looks okay $7,600.

The big money is still being taken by some of the long-running pix. "Seven Wonders of World" was a great $22,000 in its 17th Casino round. "South Pacific" hit a mighty $18,200 in its 10th Dominion session. "Around World in 80 Days" finished its 51st Astoria week with a nice $8,600.

"10 Commandments," an obvious bus-strike victim, was down to around $5,500 in its 30th Plaza frame. "Windjammer," also hurt for the same reason, grossed around $5,800 in its sixth round at the Odeon, Tottenham Court Road.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World" (UA) (51st wk). Nice $8,500.

Carlton (20th) (1,128; 70-$2.15)—"10 North Frederick" (20th). Okay $7.600 or near.

Casino (Indie) (1,337; 70-$2.15)—"Seven Wonders" (Robin) (17th wk). Great $22,000.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (10th wk). Near capacity with mightly $18.200.

Empire (M-G) (3,099; 55-$1.70)—"Raintree County" (M-G) (3d wk). Likely $11,500. Second was $10,900. "Brothers Karamazov" (M-G) follows June 26.

Gaumont (CMA) (1,500; 50-$1.70)—"Hot Spell" (Par) and "Maracaibo" (Par) (2d wk). Modest $4.500.

Leicester Square Theatre (CMA) (1.376; 50-$1.70) — "Wind Cannot Read" (2d wk). Sturdy $9,400 after $9,200 in opening round.

London Pavilion (UA) (1,217; 50-$1.70)—"Run Silent, Run Deep" (UA) (3d wk). Heading for sturdy $7.800, slightly better than previous frame.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"The Key" (Col) (4th wk). Neat $12,000 or near, better than previous round. Second was $15.000. Stays till July 3 when "A Night to Remember" (Rank) preems.

Odeon, Marble Arch (CMA) (2.200; 50-$1.70)—"Fraulein" (20th). Heading for trim $7,800.

Odeon, Tottenham Court Road (CMA) (1,800; 95-$2.80)—"Windjammer" (NT) (6th wk). Below expectations at around $5,800.

Plaza (Par) (1.902; 70-$1.70)—"10 Commandments" (Par) (30th wk). Dipped to around $5,500.

Rialto (20th) (592; 50-$1.30) — "Law and Jake Wade" (M-G) (3d wk). Around $4,200, same as previous week. "Man Hunt" (20th) follows June 26.

Ritz (M-G) (432; 50-$1.30)—"Anchors Aweigh" (M-G). Good $4.000 or near. "High Cost of Loving" (M-G) set as next pic.

Studio One (APT) (600; 30-$1.20)—"Oklahoma" (RKO) (2d wk). Neat $4.200, and substantially better than opening round.

Warner (WB) (1,785; 50-$1.70)—"Too Much, Too Soon" (WB). Fair $7.000 or near. "Ice Cold in Alex" (ABP) preemed July 1.

Rodgers' Hospital Post

Thomas E. Rodgers, vicepresident of Trans Lux Corp. has been elected co-chairman of the national junior council of the Will Rogers Memorial Hospital. He'll serve with Irwin B. Freedman, of the De Luxe Labs.

Rodgers succeeds David V. Picker, executive assistant to Max Youngstein, United Artists v.p.

A Real Switch

London, June 24.

Poster outside a London picture theatre advertising an old Bette Davis film reads: "You've seen it on tv, now see it on the big screen."

French Crises Fail to Slow Film Making

Paris, July 1.

The recent political crises here have not had much effect on French film production, according to recent reports. Though there are restrictions beginning to be felt on film credits, and worry as to whether the Film Aid Law will be renewed next year, production this year probably will wind up on an even keel and be about the same as in previous years.

The first half of 1958 showed a slight decline in production, but this was due primarily to reduction in the number of coproductions rather than French productions, and had nothing to do with any crisis. The biggest drop was in French-Italian coproductions, and in the use of color and anamorphoscopic processes. This primarily stems from efforts cut burgeoning production costs caused by wage increases.

In 1957, the high costs of films made amortization difficult, and it was deemed necessary to cut overhead. However, coproduction seems sure to remain an integral part of the film setup though there may be fewer big-scale, epic-type pix. The top recent French, or French coproduction, grossers have been in black and white except for two pix, both comedies, "The Delivery Boy," with Darry Cowl, and "Une Parisienne," with Brigitte Bardot. Others have been in black and white and norm screens.

It seems the plethora of detective pix are losing ground with the public; hence there is a tendency to search for more family-type pix. Recent successes of Italo melodramas, dubbed into French, in French speaking areas like Belgium and Switzerland, are also changing film production thinking here.

However, the French are still keeping up their frank dramas, which have given them a prestige spot in world marts via film fest prizes, and daring subject matter, plus their usual sex and sensation pix a la Bardot.

Irish Justice Rules 'Rose Tattoo' Okay

Dublin, June 24.

After the case had gone on for more than a year, District Justice O'Flynn has ruled here that Alan Simpson, producer of "The Rose Tattoo" at the Pike Theatre here, in May of 1957, was not presenting an "indecent or profane performance." Simpson was arrested after the show had run several days. During the trial, a legal argument arose which was referred to the higher court. Subsequently it went to the Supreme Court which referred the case down to the District Court level again.

District Justice O'Flynn said there was no statute covering the charges and he had to take guidance from previous cases under the heading of "obscenity." He said that he could only infer that the arrest of Simpson, who is a co-director of the Pike, was to achieve the closing down of the play. "But surely if that was the object," he said, "nothing could be more devastating than through restraint of production before even a hearing is held. It smacks to me of the frontier principle 'Shoot first and talk after'."

U.S. WESTERN MADE IN SPAIN BY BRITON

Madrid, June 24.

A comedy drama western filmed in a Spanish setting may burst stereotypes for oater fans in U.S., but British producer Major Danny Angel is confident his Eastmancolored "Sheriff of Fractured Jaw" (20th-Fox) will rope in Yank customers.

Winding four weeks of exteriors in Castilla and Guadalajara, he looks upon "Sheriff" as an exciting calculated risk in international film-making.

From Hollywood, his Apollo Films brought vet director Raoul Walsh and Jayne Mansfield to Madrid. Henry Hull came later. From the 20th Fox vaults, he picked up a Wells Fargo stagecoach, buckboard, saddles, wardrobe, Indian gear and arms (including Spanish-made rifles). Two full-blooded Cree Indians from Alberta were rounded up in London and came over on the charter with British crew and equipment.

For well under $200,000, Angel added, Spain provided the rest: a scenic Guadalajara canyon for the Mansfield - Kenneth More heartthrob sequences; two huge sets on the Sierra de Guadarrama mountain fringe that gave him a 100-yard western main street with all Raoul Walsh trimmings (cattle, ox-drawn covered wagons, mule trains and horse-filled corrals) and an Indian village with 20 huge tepees (plus all R. W. trimmings); two rough-riding ranch gangs from among the many seasoned Earps at U. S. airbase near Madrid; a six-up Spanish stagecoach driver second to none and a swarm of arrow-firing, bare-back gypsy riders who made the Indian attacks as authentic as a Davy Crockett coon cap.

Particularly singling out Spanish sun and western panorama as incalculable assets, the indie producer, who planted oats in Spanish soil, plans to return next year for a western tele series. "Sheriff" is Major Angel's first in a six-pic deal with 20th Fox.

Lanza Suddenly Calls Off So. African Tour

Rome, June 23.

Mario Lanza suddenly cancelled his South African tour, slated to start in Johannesburg tomorrow (24). According to the singer, this was caused by the South African impresario's failure to deposit the agreed advance on the $60,000 Lanza was supposed to collect for his six-day tour. Lanza also denied trip was cancelled because of the sudden illness of his wife, as claimed by the South African management. Singer said he repeatedly cabled asking for deposit of this advance coin, which was to have been taken care of seven days ahead of departure date, but received no answer.

When no reply came on day of departure, singer called off the trip and cabled the next day charging breach of contract on the part of the Johannesburg impresario.

H-H-L Would Employ More Int'l Directors

London, June 24.

Greater use of international directorial talent is being planned by Hecht-Hill-Lancaster as part of its expanding global production program. Already Alexander MacKendrick is at working prepping "The Devil's Disciple" here and Philip Leacock, also British, is rehearsing "The Rabbit Trap" in Hollywood. Additionally, the company is talking to Henri George Clouzot (France), Federico Fellini (Italy) and Ingmar Berman (Sweiden). H-H-L program for the next 12 months will be at least eight features, including two to be made here.

Outlining details of the program, Harold Hecht, who arrived in London last week, said he and his associates placed the greatest stress on the efforts of the director. Of "Disciple," which starts rolling next month at Elstree, Hecht said it was budgeted at around $1.800,000. Pic will star Burt Lancaster, Laurence Olivier and Kirk Douglas.

Lancaster and Douglas are also to star, with James Stewart, in the upcoming $10,000,000 production of "Way West." Either Deborah Kerr or Susan Hayward would be signed for the femme lead.

$5,000 Worth of Deadhead Ducats For Philharmonic In B. Aires

By NID EMBER

Buenos Aires, June 24.

A breakdown of the boxoffice realities in connection with the "sell-out" concerts early in June of the N.Y. Philharmonic (one conducted by Leonard Bernstein, two by Dimitri Mitropoulos) points up the importance of Argentine "courtesy" and "protocol" when the theatre is city-owned, as is the Colon Opera House. The Philharmonic belonged at the Colon, for the prestige of the house and the visit but consider the abnormal amount of "paper" that had to be eaten:

On every occasion stage boxes are reserved not only for the Presidnt and Vice, but for each Cabinet Member. The Mayor has another two lodges and seats must be reserved for 32 city councillors; then there are three loges for the musical critics, apart from those owned by each of the big dailies: La Prensa, Nacion, Clarin, Mundo and Razon, add the loge for the Colon Director and three more for the Deliberative Council. The Medical Association has another. For the Philharmonic concerts seats were also distributed by Iriberri concerts management among accredited correspondents of the American papers.

As a matter of good relations, it was deemed desirable to invite all members of the Colon Orchestra and the National and Municipal symphonies (around 400 musicians) apart from the Conservatoire directors and prominent musicologists and composers. Altogether cuffo admissions ran away with about $5,000 of the total gross of around $22.500 for the three concerts.

This breakdown of costs involved in this type operation shows how alleged "fabulous" profits dwindle:

Total gross for three concerts at around $7.20 top	$22,500
Cuffo admissions deducted	5.000
Reported Philharmonic fee: $4.000 per concert	12.000
Rental of Colon	1.500
10% National Tax—Law 13487	2,250
(Brought forward)	1,750

The cost of publicity must also be taken into account, and transport of instruments from airport to theatres and return (in this case around $1,000), royalties to SADAIC (Composers' Society), (and incidentals such as cables, correspondence, interpreters, translations, stamps on contract, an innumerable other items. There's not much more than glory attached to handling a tour of this kind, always excepting the increased disk sales, which means much to an organization like Iriberri Concerts, which operates a disk, radio and piano store.

Columbia collaborated in feting the Philharmonic group.

There was some heart-burning among local American residents, who only woke up to the fact that the Philaharmonic was here, once critics published paeans of praise. The American community lives such an enclosed life in its suburban compounds, it rarely follows local music or legit events. When not a seat was available for any of the concerts, $100 was offered and refused for one critic's loge. That loge was so crowded, some representatives stood throughout and had no real view of the orchestra itself.

Unfortunately, B. Aires has no concert-hall big enough for an event of this kind, nor is there any sort of Hollywood Bowl, though at this time of year weather is unsuitable for open-air concerts. Some carping critics argued that the Philharmonic should have been presented in a stadium seating 20,000. The only spot of this kind is the Luna Park (used for boxing or wrestling events), a draughty, iron-roofed, echoing barn, okay for icecapades, political rallies or rock'n' roll sessions, but inadequate to Philharmonic prestige and definitely no good from an acoustic angle.

Cliburn Wows Paris

Paris, July 1.

As he took Moscow, Van Cliburn took Paris at a one nighter last Thurs. (26) at the immense Palais De Chaillot. The 2,500-seater was SRO and Cliburn got rapturous ovations and reviews.

Cliburn played Tchaikovsky's "Concerto in B Flat" and Rachmaninoff's "Concerto No. 3." Andre Cluytens conducted the orch of the Societe Des Concerts Du Conservatoire.

12 Out of 20 Top Pix At Italian Cinemas To Date Yank Productions

Rome, June 24.

Yank product continues its domination of the Italian market, a recent survey here shows. Besides copping the first five positions in the seasonal boxoffice stakes (to date), 12 American pix also figured in the top 20 grossers in this country. Total of some 20 features figured in the over 100-Million Lire ($150,000) category, but several strong contenders still have to be heard from before final seasonal facts are in.

Among the more recent starters in the high-bracket category are "Sayonara" (WB), "Young Lions" (20th), "80 Days" (UA), while "10 Commandments" (Par), in its roadshow stanzas, has broken many records and looks to hit astronomic figures.

Two 20th-Fox contenders, "Peyton Place" and "A Farewell to Arms," finished one-two in the above-mentioned survey, ahead of "Gunfight at OK Corral" (Par), "Love in Afternoon" (AA) and "Sun Also Rises" (20th). The first Italo-made, Titanus' "Belle ma Povere" (Beautiful But Poor) follows.

Next in the temporary listing is "Pride and Passion" (UA).

Two Italo-mades and a Swedish pic bring up the rear: "Ladro Lui, Ladra Lei," "Cambiria" and "Smiles of Summer Night."

Scot Church Hits Film Stars, Tele

Edinburgh, June 24.

Lives of film stars, radio programs, Sunday newspapers and television were attacked by the Free Church of Scotland in its annual report on public questions, religion and morals. Report will be presented to the General Assembly of the Church here.

It deplores "the demoralizing influence of those newspapers which use the Lord's Day for the dissemination of filth." The Sunday newspaper, it states, has taken the place of the Bible in countless homes.

The report adds: "Radio programs, unworthy of the Sabbath, and now television, are the churches at which multitudes worship."

Sexual immorality is becoming more open and unashamed, it states.

"The lives of screen and stage stars are no example of the sacredness of the marriage tie. The Wolfenden Report brought to light the prevalence of certain forms of sexual offense beyond what we might have imagined possible in Britain. Certain sections of the press are becoming more contaminated, and the cinema screen more bold in its portrayals.

"It is a relief to know that there is concern in responsible quarters to control and restrain obscene publications and films."

BFPA, FBFM Agree To Studio Wage Tilts

London, July 1.

The British Film Producers Assn. and the Federation of British Film Makers have come to terms with the Film Artistes Assn., following the latter's claim for pay rates to be upped for its members.

Crowd artists' wages will be hoisted by 70c a day. Doubles will now get 90c per day extra.

Bureau of Missing Business

Films May Be Doing Dandy, Taking Into Account Mortgaged Masses in a Dead-Centre Calm

By ROBERT J. LANDRY

"A Home Is a Strain to 7 Out of 10 Families" reads a N.Y. Times headline reporting a survey of the National Housing Conference. Though this is the era of big families and a return to family living, most Americans simply cannot afford even the cheapest new home now being built with three bedrooms. The present inflated economy is causing unknown tens of thousands, perhaps millions, to over-spend (more than one-fifth of income) on family shelter, new or old. One need not be an economist to understand that family budgets so far out of balance sacrifice a lot in spending for tickets.

The danger in the film business' tendency to see history as only the zig-zag course of its own economic problems is that it repeatedly compares the peak revenues of 12 years ago—or six—with those of today, putting orange years alongside crabapple years, and then groaning.

It may be that—in a perspective yet to come—it will be seen that the film industry is surviving as well as most industries in the present frighteningly mortgaged era. The prospects over the long pull are not bad although this kind of philosophical detachment has few voices among men tending, quote Walter Wanger, to semi-annual hysterics.

The American mortgage shadow must be understood. It has grown from a managable poltergeist to a mushroom cloud threatening every consumer. In a bare dozen years the economy has been re-directed, re-tooled, refinanced. Right now there is indigestion. Certainly the vast environmental complex cannot be ignored—and too often is ignored—is the bull sessions about missing film business. The memory and the statistics of the abnormal war years (no gasoline, remember!) persist to the detriment of present morale.

There remains the myth of the undiscriminating audience, willing to crowd to see any turkey. The vision is nostalgic but even in war years discrimination did not die, just took weekend holidays. Now that it is evident that the money-conscious, mortgaged-as-never-before American family will queue only for the good ones, some showmen seem startled as if the idea that quality alone triumphs was new or strange, whereas, of course, it has prevailed always—granting the charity of block-booking. Perhaps it should be added that it was never the critics, always the paying public, that did the discriminating on the grand scale and that there is little truly new about the blockbuster idea, save the word.

Is the film business doing poorly under the circumstances? One may suppose otherwise if an awareness of the over-all economy is kept in mind. What is the boxoffice echo to an economy calmed at dead-centre, waiting on leadership? Showmen, along with all other businessmen, are forced to ponder the curio of this moment—apparently absolutely without previous precedent—of prices which stay up, and indeed continue to rise, as per the new $6 a ton steel rise, in absolute disregard of widespread national unemployment. Perhaps it says something for the underlying jitters that cigarette sales are peaking, and tranquilizer tablets, and even snuff.

The mortgaged masses do indeed "shop" for their entertainment as never before. It is also true that there are many optimistic implications in the film trade news dispatches alongside the gloomy squibs. There is still a lively buying and selling and remodelling, and re-policying of hardtop. Old theatres do not all fade away into churches, bowling alleys or parking lots. Drive-ins, partly because many are operated by local enterprisers not "tired" in their thinking, display a very-alive brand of showmanship.

Sometimes the film trade seems over-habitual and over-hysterical but despite the recent extreme manifestos from certain individuals, there is possibly, at the present time, more original thinking than for decades respecting sales patterns (per "Ten Commandments" plan for the ozoners and "Attila," the Boston - directed statesrighter, which will end its downtown Chicago run one day, opened the very next day in the subsequents) and in many another try-it-and-see venture.

Even in some of the stumbling, badly timed, half-reasoned actions of recent weeks there is clear evidence of stirring, groping and ventilating of the thinking chambers.

CBS' Revised Estimate

Theatre Owners of America and CBS have buried the hatchet. The makeup, as did the feud, stemmed from a Douglas Edwards coast-to-coast newscast.

TOA is now elated and has sent a "sincere thank you" to the network to acknowledge Edwards' upbeat appraisal of the film industry in a recent telecast. The exhibitor organization wasn't in the same mood when it registered a protest with CBS on May 6 for Edwards' "Movies Are Broker Than Ever" presentation in a similar network outing. TOA had charged that an isolated incident was being used to present a downbeat picture of the entire film industry and "that this type of reporting did not coincide with the accuracy that has so long characterized CBS newscasting."

Now "just as quick to praise," Ernest G. Stellings, TOA prexy, sent a letter to William S. Paley, CBS board chairman—copies of which went to CBS officials Frank Stanton, Louis G. Cowan and John F. Day—in which he voiced "appreciation for the constructive, informative and upbeat picture" of the film industry presented by Edwards.

British 'Campaign'

London, July 1.

A national campaign to boost the cinemagoing habit and stimulate attendance at picture theatres throughout the country has been blueprinted by the Film Industry Publicity Circle, submitted to the Kinematograph Renters Society. The FIPC, which includes in its membership publicists in distribution, exhibition and production, has proposed the launching of an institutional campaign to sell pictures. Also a national film week, or even a film month, during which period the public would be made exceptionally conscious of pix and film personalities.

Basic idea behind the national film week is to spread the message through the country and not, as film festivals normally do, concentrate in one particular spot. Among other selling aids, the FIPC is advocating personal appearances on a wide scale.

Fight 'Greater TV' Season

Los Angeles, July 1.

Television is the direct cause of National Theatres moving forward its annual convention from September to July, prexy Elmer C. Rhoden said as delegates started arriving from 20 states to attend three-day meet which gets away today at company's homeoffice here.

"For years," stated circuit chief, who will preside at conclave, "the motion picture industry has considered Labor Day as the 'official' opening of a Greater Movie Season. But times have changed. Today it is the springboard for a Greater TV season. Consequently, the former high months of September and October have now become the low months for us."

This year, Rhoden pointed out, "the so-called Greater Movie Season starts July 1, with us. Tv is in the doldrums. Thus, it makes sense that we should lay our plans accordingly."

Aim of upcoming sessions, according to Rhoden, is "to safeguard our future. We must prepare our business and ourselves so that we can weather the slowdown. The alert showman and the well-managed company will survive."

Delegates, numbering over 120, will be greeted by Mayor Norris Poulson at opening session. Morning speakers will include Frank H. Ricketson Jr., theatre operations chief; John B. Bertero, chief legal counsel; Alan May, treasurer, and M. A. Lundgren, film buyer head.

'Rock 'n' Shock Spooktacular'

Philadelphia, July 1.

Stanley Warner chain here has booked through General Artists Corp. a "Rock 'n' Shock Spooktacular" for a week's run in its nabes throughout the city and first-run Stanley, Camden, N. J.

Roland, of WCAU-TV's "Shock Theatre," assisted by two other popular local ghouls, Igor and Frankenstein, heads the stage show of rock 'n' roll talent—Frankie Avalon, Lee Andrews, Bobby Darin, The Monotones, Gery Granahan and the Four Dates.

This array plus the "Werewolf" on screen was enough to call out a battalion of police for the opening matinee at the Broadway, downtown film-vauder.

Other houses played include the Benn, Logan, Orpheum, 69th St., each with two performances a day, and the Astor with a midnight edition.

Flow of Product This Summer

Hollywood, July 1.

Drive-in time and tv re-run days, and the importance of those factors in today's motion picture market, are reflected in a survey of pix being released this year in July and August. Not including foreign pix and the smaller releasing concerns, a total of 78 pix will be issued this year against 62 in the same two months last year, a gain of almost 30%.

Exploitation company American International Pictures represents the greatest single total, majors of minors, with a releasing schedule of 14 pix during July and August, compared with six in the same months in '57. Among the majors, Metro marks the biggest jump, with 10 this year against 4 last.

Oothers include, 20th-Fox, ten this year and 10 last; Universal, six in '58 compared with five in '57; Columbia, which has 10 in the current period against eight last year; Disney, three this year and three last; Warner Bros., five both this year and last; Paramount, off one, from four in '57 to three this year; United Artists, also down, with 11 last year to eight currently; and Allied Artists, up to nine from six in '57.

Massive Cogitation

Seeking greater contact with exhibitors on merchandising-advertising thinking for upcoming releases, Warner Bros. has skedded a series of forums with ad-pub representatives of major circuits. First powwow, to be concerned with "Home Before Dark," was held in New York June 23.

Charles Boasberg, WB general sales manager said the forums would bring in the top creative brains in exhibition. Following the N.Y. meet, a similar session is to be held on the Coast.

Boasberg said the combined thinking would help to achieve "the very great potential that quality pictures indicate."

Broadcaster-Drive-In Ties

Albany, July 1.

Tieups between Albany area stations and drive-ins are proliferating.

Schine-owned WPTR, which for some weeks had been featuring a "Bumper Strip Nite" twice weekly, with free admission to Alan Iselin's Auto-Vision in East Greenbush and Turnpike at Westmere, also is running a 10-week "Happy Days Lucky Licenses" contest, into which those automobilers are incorporated. Substantial weekly prizes are awarded, through an arrangement with Harold Gabrilove's Distributors and area RCA dealers.

A lucky number is announced over the 50,000-watter every 15 minutes—from automobile registrations in this sector. The drive-ins and cooperating dealers are strongly air-plugged.

Prizes build: if the driver—who has 20 minutes to call in the first instance—is using a station bumper strip, is at one of the participating theatres, etc.

WPTR strips are distributed by the drive-ins, as well as the radio outlet. Latter pays for the strips—Auto-Vision has its own. Many cars now carry strips spotlighting both WPTR and the Auto-Vision.

The automobilers advertise the "Bumper Strip Nites" in newspaper copy," screen-promote the other contest, too.

Duncan Mounsey, general manager of WPTR, and Iselin effected the unusual hookups. Keyes Perrin, of WPTR, handles details of the "lucky license" contest.

Iselin believes the promotional effort "outstanding . . one that helps drive-ins, generally . . . and draws from a distance." Mounsey rates it "heavy exposure for WPTR and a listener-holder."

WTRY in Troy now has a similar "Bumper Strip Nite—Free Admission" tieup with the Menands Drive-In, Albany-Troy Road, the Carman Drive-In at Guilderland, and the Rustic Drive-In, West Sand Lake. Members are called "Safety Club Drivers."

Menands Thursday (19) also advertised "Free Records to Ten Cars—Courtesy of WTRY."

The Troy station held the "Talent Finals" of a Miss WTRY Contest on the stage of Fabian's Mohawk Drive-In, Albany-Schenectady Road, Tuesday (17). This was drum-beaten on the air; also was advertised, by the under-sky, in newspaper copy.

An on-the-spot broadcast was part of the program. And a record was distributed to each car.

Cartoonists Recruited

Six cartoon panels, drawn by six New York magazine cartoonists will be used for the promotion of Metro's "Tunnel of Love." Cartoon variations of a theme—happenings in a tunnel of love—as imagined by *Charles Addams*, *George Price*, *Franklin Modell*, *Claude Smith*, *Barney Tobey* and *Whitney Darrow Jr.*, will be used.

Newspaper teaser ads, lobby displays and a mailing booklet are contemplated.

First-Runs Out-of-Doors

Minneapolis, July 1.

Exchanges here like Allied Artists and Independent, and sometimes one of the major branches, are deriving good film rentals occasionally from pictures which can't be sold satisfactorily, if at all, to the four-wall houses by setting them in one of the 13 Twin Cities' area drive-ins for exclusive first-run engagements on percentage.

Recent examples have been AA's "Bull Whip" which played the Hilltop ozoner exclusively firstrun and which, helped by extra heavy newspaper advertising, came through to a fine gross, and the American International's twin bill of "Cool and Crazy" and "Dragstrip Riot," a boxoffice knockout at the 100 Twins outdoor theatre.

It's even claimed that the film rental derived from such playdates frequently exceeds that which ordinarily is garnered by such type of offerings when they're sold to conventional downtown and neighborhood houses firstrun.

'Look Alike Star' Stunt

Dallas, July 1.

Interstate Theatres Circuit conducted a "Look Alike Celebrity Premiere" at the Majestic Theatre here recently as part of the opening festivities of the new Paramount release, "Hot Spell" at the house.

The "look alikes" were driven to the Palace in true Hollywood style, introduced to the crowd and then escorted to the theatre stage where the audience selected the "look alike" winners through an applause meter.

First prize was a one year season pass to the Interstate Theatres; second prize was a six month pass and third prize a three month pass.

Tap 'Lady' For 'Gigi'

An overseas publicity campaign, originally designed for prestige value, is paying off in mail orders for Metro's "Gigi" at the Royale Theatre on Broadway.

Part of the buildup for the Broadway engagement of the picture consisted of mass mailings to former patrons of "My Fair Lady" in the hope that they would be interested in another entry by Alan Jay Lerner and Frederick Loewe. Mailing ran to 100,000 letters, which offered "priority treatment" to those who replied.

About 2,000 of the "Fair Lady" letters came from overseas and the "Gigi" mailings were sent to the same addresses. To date the Royale boxoffice has received 30 reservations from points as far away as Thailand, Greece, Germany, and Italy. Majority of the reservations were made for visits planned in July and August.

Heaping Bargains

St. Paul, July 1.

This is a buyers' market here for entertainment seekers, it would seem .

For example, last Saturday and Sunday the neighborhood Dale offered a triple bill of firstruns exclusively for an "early bird" admisson of 35c instead of the usual 75c to 7 p.m. The pictures were "Oregon Passage," "The Persuader" and "Footsteps in the Night."

And the St. Paul American Association triple A baseball club, which hasn't been drawing flys, last Sunday night admitted everybody for 50c to see a doubleheader, or at the rate of 25c per game. Regular prices are $1.25, $1.65 and $2.

At that the ball games drew under $5,000.

The People Vs. Open Air

Drive-in notes: There's a price war on among Albuquerque's seven ozoners. They're charging 50c for adults with free admissions for the kids.

And down in Augusta, Ga., where six drive-ins were starving, they all combined into a pool and closed three.

Statistics Never Very Reliable in Film Biz Anyhow, and Today's Changes Easily Misread

While acknowledging that the switch to weekend operations along with some closings has affected the booking potential, a distribution executive this week said statistics alone didn't tell the full story.

The real villain, he argued, are the long runs chalked up by the big pictures, and the exhibitors' tendency to hold over attractions longer than heretofore.

"When a film runs six or seven weeks, that's counted as a single booking," he observed. "In the past, that same house may have changed films three or four times, resulting in a correspondingly larger number of bookings." He pointed out, too, that the long runs credited to many of the big releases tended to tie up prints for much longer than usual, thus creating an actual shortage which in turn translated itself into fewer bookings.

At 20th-Fox, which appears to be most concerned over the question of diminishing booking potential, the number of CinemaScope-equipped installations throughout the U. S. and Canada is put at 17,500 of which 13,200 count as "possibilities," i.e., theatres any one release can play. From these must be deducted between 700 and 1,000 situations which haven't yet converted to the small sprockets required to play the C'Scope prints with the combination magnetic and optical soundtracks.

Also at 20th, the "worrisome" statistics re playoff are angled primarily to the CinemaScope product and don't take into account the bookings achieved via the RegalScope smallies. Latter still run up to around 10,000 dates and, according to 20th, do extremely well. The pictures that have been suffering have been the medium-budgeted CinemaScopers.

Meanwhile, though no figures are actually available, trade sources in Gotham hear that quite a few houses throughout the country shuttered during the past few months. They're always described as "fringe" situations.

Japanese Slant on O'Seas Appeal

Kido Sees Miss Umeki's Naive Qualities Wowing Yanks But Hayakawa a Great Actor

By **DAVE JAMPEL**

Tokyo, June 24.

Shiro Kido firmly stated that the "mixed" reception Japanese films received at the last New York festival was definitely not the reason for the industry's decision to bypass America for the 1959 annual showcasing.

The reasons, generalized Shochiku's prez who is also the chief spokesman for the Motion Picture Producers Assn. of Japan and who was the leading delegate to last January's fest, were not particular, but a feeling that it would be healthy to have an interval of one year before returning to New York. Now under consideration for next year are Berlin, Sao Paulo and Bombay.

If either Berlin or Sao Paulo are chosen, Kido said it would be strictly on a commercial basis. But if Bombay were named, he indicated it would be primarily a prestige move for the Japanese industry in the Middle and Near East.

Reflecting further on the last fest at the Museum of Modern Art, which he regards as having received a "rather favorable" reaction from the press and public, Kido said that America still must be considered the best potential overseas market for Japanese films.

Kido conceded that the Japanese producers could have geared their selections better to U.S. tastes and that one producer's subtitles were so bad that they contributed heavily to an overall unfavorable impression of the subtitling.

Stresses Friendly Relations

He stressed the post-war friendly relations between the two nations and voiced his feelings that even greater understanding could be achieved through the medium of motion pictures. Kido was also effusive in his thanks to American journalists for their fair and sympathetic appraisals of Japanese films.

The interval of one year from an exhibition in America, Kido cited, would allow his colleagues to take stock of the criticisms and prepare their product for a more beneficial presentation.

Asked why American pictures are generally greeted with success in Japan while Japanese films, except for a handful, cannot penetrate the American market, Kido said the explanation is very simple.

"Our people, especially the younger generation, have a friendly attitude toward the United States and European countries and have accepted the culture of the West. They try hard to emulate certain cultural aspects and master the languages through motion pictures.

Plans New Approach

Kido ventured to say, however, that the gradually increasing pace of Japanese life is reflecting itself in the country's motion pictures and should make them more palatable to foreigners. He added that with an eye toward the overseas market, Japanese will try to hypo their dramatic approach and deemphasize the psychological.

When it was suggested that through presentation of such stars of international appeal as Toshiro Mifune and Machiko Kyo, Japanese films might gain a stronger foothold on the American public, Kido begged to differ.

He acknowledged that Mifune and Miss Kyo have been popular with overseas audiences, but only under what he described as the "special circumstances" of having appeared in the prizewinning "Rashomon." Kido said there were much better actors in Japan, but they have not yet had the same opportunity to display their wares to foreigners.

Kido also ventured to say that it takes a peculiar kind of Japanese personality to appeal to Americans. As an example, he contrasted the abilities of Miyoshi "Nancy" Umeki, "Sayonara" Oscar-winner, with those of Sessue Hayakawa, Oscar nominee for "River Kwai."

It is Kido's belief, although he congratulates her on her success, that Miss Umeki's appeal is not in her acting ability but in what he calls her "peculiar personality." He made reference to a scene in "Sayonara" where she is shown rubbing the back of her husband in a bath. That kind of naivete, Kido asserted, surely made a big hit with the American male population.

In contrast, Kido called Hayakawa "one of the world's finest actors. But keep in mind," he cautioned, "that Hayakawa is internationally recognized and does not create the peculiar impression of a Umeki. Therefore," he declared, "Miss Umeki had a decided advantage in the Academy Award selections."

King Bros, and DCA Sue To Halt RKO Unloading Overseas to Rank Org

RKO's efforts to dispose of its foreign distribution setup was challenged Monday (30) in a breach of contract suit brought in N. Y. Federal Court by King Bros. Productions Inc. and Distributors Corp. of America. They seek an injunction to restrain RKO Teleradio Pictures from discontinuing its sales organization abroad until Dec. 31, 1959.

Action is aimed at enjoining RKO from consummating an arrangement with J. Arthur Rank Overseas Film Distributors Ltd. or any other firm which would acquire distribution rights to pictures released by RKO in nine overseas countries. Among these territories are the United Kingdom, France, Italy, Germany, Brazil and Argentina.

Only last Tuesday (24) the Rank Organization and RKO Teleradio jointly announced that the former's Overseas Film Distributors Ltd. would assume RKO sales in some 18 countries as of today (Tuesday). Since last March the Rank subsid had been handling RKO's shipping, clerical and inspection service under a long-term deal.

Lawyer as Exhibitor

Albany, July 1.

Another Smalley theatre, the Fort Plain in Fort Plain, has been sold. Michael P. Cory, attorney and owner of the Strand in neighboring Canajoharie, purchased it from Fort Plain Theatre Corp.

He planned a relighting, after improvements had been completed.

Gal House Bosses

Hollywood, July 1.

Los Angeles firstrun theatres now have two femme managers. Merry Hanssen, secretary-bookkeeper past four years, being upped to post at ABPT's Downtown Paramount, succeeding Ken Ketner, who swings over to Pacific Drive-In Theatres.

Jennie Rupp has been manager of Pantages past eight years.

No Jackson Park Ghost to Romp

Chicago, July 1.

Attempt to revive the old Jackson Park antitrust case was stopped cold last Friday (27) by Chicago Federal District Court Judge Michael L. Igoe, who threw it out on a technicality. The jurist refused to substitute Mrs. Hilda Kimbley for the original plaintiffs, as she had petitioned, with the explanation that the case died with her purchase of the south side theatre in August of '56.

The decision, however, may only mean a temporary respite for the defendants, as counsel for Mrs. Kimbley indicated she was planning to file a fresh action. Defendants listed in the peition filed last May 26 included Balaban & Katz and Warner Theatres circuits, RKO, Loew's, Paramount, Warner Bros. and 20th-Fox.

Original 1946 bombshell directive, issued by the same judge, limited Loop firstruns to two weeks. It also ended the clearance lag between firstruns and first nabe release involving defendant theatres, although it provided for a ten-day wait in the case of a one-week firstrun. These features, which Mrs. Kimbley sought to have restored, were negated by a 1954 modification order which Judge Igoe granted to B&K. Prior to that time, the chain had to get court permission for firstruns of more than two weeks.

Regarding a fresh suit, Seymour Simon, Mrs. Kimbley's attorney, declined to go beyond stating that such a move looked probable.

Perhaps significantly, the Jackson Park was an "A" house (eligible for first outlying release) when the antitruster was originated. Now, however, it usually plays as a "C" weeker or on a general release schedule. Tradesters here seized on this point to speculate that, had she succeeded in reactivating the suit, her chances of restoring the original decree looked nil.

Japanese Fill 70% of Own Dates

With 38,976,081,000 ($97,440,000) collected in film rental from all films distributed in Japan during 1957, the Japanese productions grabbed off close to 70% of the total ($67,814,568) while foreign films, i.e. primarily American, got 30% ($29,625,432). Top grosser in Japan since the war is still Metro's "Gone With the Wind," released in September of 1952.

Figures are included in a complete statistical breakdown on the Japanese industry in 1957, put out by the Motion Picture Producers Assn. of Japan. In the introduction, the Japanese MPPA notes that while the 908,000 tv sets installed as of March, 1958, had little effect on theatre business, tv "is likely to become a big menace to the motion picture industry." Report said there should be 2,000,000 sets by the end of this year.

Made 514 Features

Breakdown noted that, whereas production by Japanese studios hit 514 films in 1956, the past year saw a 13.8% reduction to 443 pictures. The year also saw fewer theatres built. Current theatre total in Japan now is 6,865. Of these, 4,495 are in the urban districts and 2,370 in the rural areas.

The average Japanese goes to the picture show 12.3 times a year, the study found. He spends an average of 75.27 (about 20c) including tax. Monthly attendance in 1957 was 1,098,000 for a gross boxoffice income of 68,152,669 ($170,381).

4,513 Widscreened

The widescreen has caught on in Japan. Of the 6,865 houses operating, 4,513 are equipped for wide-screen. There are 1,082 theatres with exclusive contracts for the showing of Japanese pictures. Houses showing both domestic and foreign product number 1,595. During 1957, a total of 121 foreign films, chiefly from the States were imported from the dollar area and an additional 44 from the non-dollar area, i.e. mostly Europe.

Best U. S. Grossers

Top Japanese postwar grossers from the U. S., after "GWTW," include "The Living Desert" in the second spot, then "Roman Holiday," "War and Peace," "Giant," "20,000 Leagues under the Sea," "The Robe," "The Greatest Show on Earth," "East of Eden" and "The Glenn Miller Story." None of the top films, with the exception of "Teahouse of the August Moon," were released in 1957. The largest number of top grossers came in '56.

Inside Stuff—Pictures

Father Edgar Holden, professor of theology at St. Anthony-on-Hudson, who in a recent address at a Communion breakfast in Albany, urged the 250 attendees to "think twice before publicly extolling the virtues of Catholic movie and television stars," received about 20 letters of approval, from various sections of the country—after a story on his talk appeared in the Catholic press.

The Franciscan priest, a frequent speaker at affairs in the Albany area, has since pointed out, to VARIETY, that his remarks—which appeared at greater length in The Evangelist, official weekly of the Albany Diocese—included the observation: "And while it is not up to us to sit in judgment on the state of soul of any given person, still, in all such matters, might it not be better to adopt the wise policy of Mother Church—she awaits the death of a person before proposing him for our imitation and veneration."

While Vancouver's International Festival isn't "set up" to proffer formal invites to U.S. studios, the American features set to be unspooled at Stratford, Ontario July 8-20, are coveted, only U.S. entry is "Miracle in Manhattan," and festival director Nicolas Goldschmidt has gone east to do some pointed hinting about it, with particular reference to Warner's release "Old Man and the Sea," UA's "The Vikings," and "Kings Go Forth." Goldschmidt observes that while the U.S. overlooks Vancouver, (Aug. 4-16) Russia appears disinterested in Stratford's celluloid parade and has submitted none, though is well repped here, by the Cannes-winning "The Cranes are Flying," and several more.

Scenes from Samuel Goldwyn's "The Best Years of Our Lives" will be incorporated in a special film being made in Paris under the auspices of the World Veterans Federation, of which Alfred Gwynne Vanderbilt is president and Harold Russell, the handless veteran of "Best Years," the v.p. The WVF film, which will use the scenes in which Russell appears in "Best Years," will tell the story of the international veterans organization and its work. In allowing the use of clips from "Best Years," Goldwyn waived his long-standing precedent of not permitting individual scenes from his productions to be shown for any purposes.

The public's apparent aversion to the word "Terror" in a title has cued Metro to switch tag of Andrew and Virginia Stone's new production, "Terror at Sea," to "The Decks Ran Red." Change is predicated on thought that while pair's current release, "Cry Terror" received general critical acclaim the boxoffice response hasn't been heavy, as anticipated, believed by studio execs due to fact that "Terror" in title causes the public to confuse the pic with the plethora of horror films now in release. Stones also have been getting a publicity buildup as "Masters of Terror," but this, too, will be junked. Accent from here on in will be on adventure and suspense in the Stone productions.

Passed on without comment: It is brought out at the recent court hearing on the banning of "God Created Woman" at Providence, R. I., that one member of the Bureau of Licenses (which issues the theatre permits) hadn't seen more than one picture in 13 years. Also, that the police keep a file only on what pictures are playing, and where, and on their Legion of Decency ratings. Pix in R. I. are "reviewed" by a police amusement inspector. There's no appeal from his decision except to the Federal Courts. If a theatre's bookings "displease" the Bureau, its license can be yanked.

His latest court rap, for income tax evasion, recalls Paul (The Waiter) Ricca's past associations with the picture industry, notably the $1,000,000 shakedown of studio moguls, for which, in 1943, he and other hoods were jailed. In the early '20s, shortly after his arrival from Italy, Ricca worked as manager of a nabe theatre in Chicago, and some years later, when the mobsters began moving into legitimate enterprises, he bought a piece of Abe Teitel's World Playhouse, pioneer Chi art house. Ricca pulled out of the World in 1941.

Documentary pix released by the films division of the Indian government are to be in 13 languages. The government of this multilingual republic has decided to dub the documentaries in eight additional tongues—Assamese, Gujarati, Kanarese, Kashmiri, Malayalam, Marathi, Oriya and Punjabi. They are already produced in English, Bengali, Hindi, Tamil and Telugu.

American theatrical film commercials will be entered at the fifth International Advertising Film Festival this year for the first time under auspices of the fledgling Theatre-screen Advertising Bureau (TsAB). List of U.S. nominees to be judged won't be completed until the end of June. The fest will be held parallel with the Venice Film Festival Sept. 20-25.

"The Third Sex," German film dealing with homosexuality and directed by Veit Harlan, to open in Los Angeles and Washington, fearful of New York where too many people still remember that Harlan directed the anti-Semitic "Jud Suess" for the Nazis. Picture, owned by a group headed by Ilya Lopert, doesn't carry Harlan's name in the credits.

The Soviets at one point offered $65,000 for "Bridge on the River Kwai," but Columbia nixed the deal because it would have involved delivery of an (expensive) inter-negative so the Russians could have an unsqueezed version. In any case, argued Col, Moscow paid $125,000 for "War and Peace" and should pay at least that much for "Kwai."

"Crime and Punishment, U.S.A.," a modernized version of Dostoevski classic, will be produced for Allied Artists by Terry and Denis Sanders.

Figaro will make two endings of "I Want to Live," one showing leading real-life character, Barbara Graham, actually being put to death in the gas chamber, other implying but not showing this conclusion.

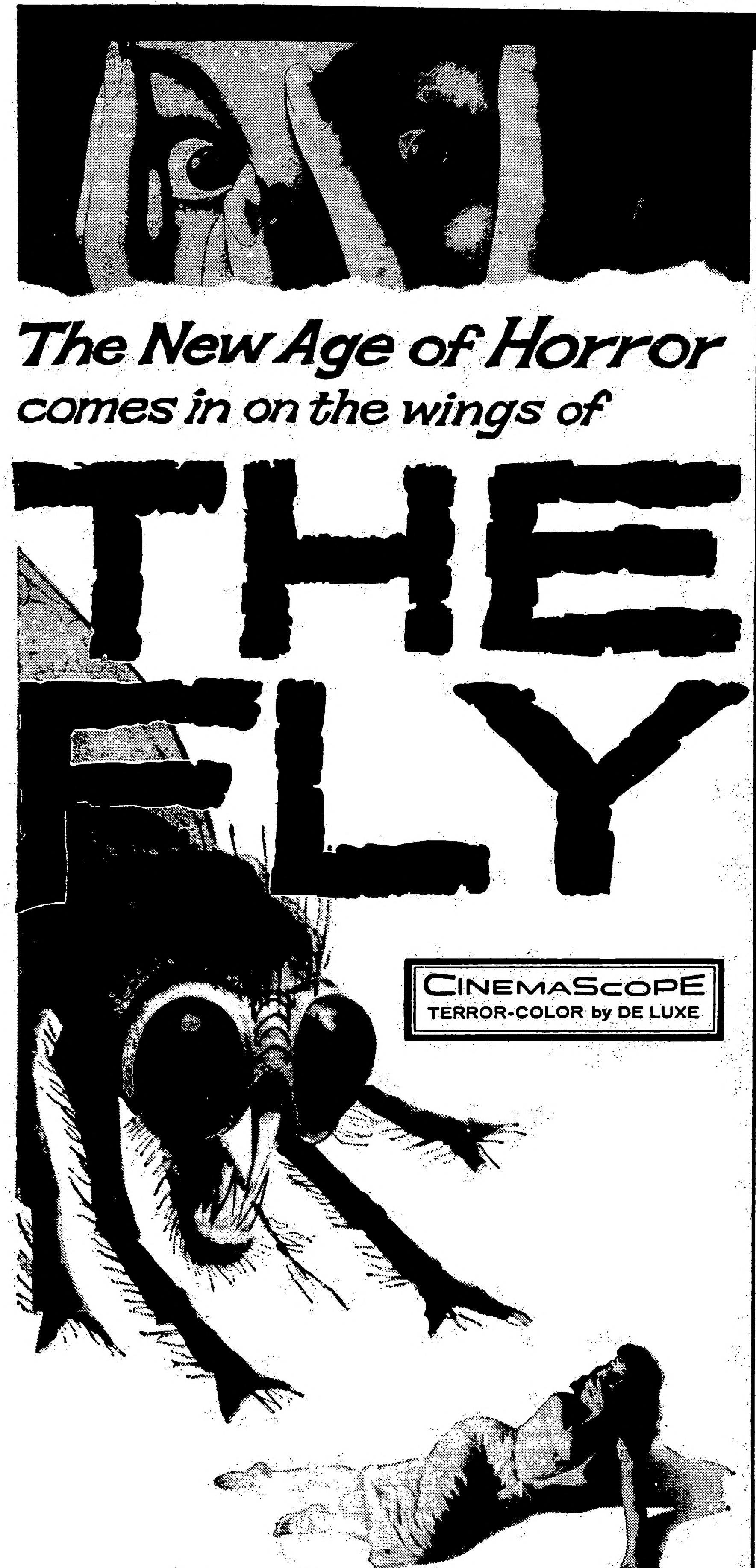
Eric Johnston, Motion Picture Export Assn. prez, appeared in a special newsreel issue in which he expressed sympathy for the victims in a recent big Bombay fire and proclaimed continuing U.S. friendship bonds with India. Reel is being shown all over India to good reaction. It was produced by Movietone.

Ilya Lopert says it isn't dubbing trouble that may hold up the Broadway opening of the Brigitte Bardot starrer, "Une Parisienne," but the question of how long "The Vikings" stays on at the Astor and Victoria.

Bosley Crowther's lecture fee is $350. At least, that is the amount the New York Times film critic received for a recent Albany area talk on "What You Don't Know About the Movies."

20th-Fox is more than a little discouraged with its first view of "A Nice Little Bank That Should be Robbed" but denies a report the picture will be shelved.

The young Skourases (Spyros, Plato and Charles) are getting organized for more production.



20TH CENTURY-FOX PRESENTS "THE FLY"

AL HEDISON · PATRICIA OWENS · VINCENT PRICE · HERBERT MARSHALL

PRODUCED AND DIRECTED BY KURT NEUMANN · SCREENPLAY BY JAMES CLAVELL

FLY IN ON THIS NON-STOP TERROR-POWERED PROMOTION!

3 SHOCK-PACKED TV TRAILERS! *20-second knockouts available free. Write 20th's Pressbook Dept.*

6 SCARE-SCREAMING RADIO SPOTS! *Two sets of 60, 30, and 20-second bombshells available free.*

2 TERROR-TAILORED AD CAMPAIGNS! *Choose the one that fits your situation best!*

SPECIAL HORROR TRAILER *waiting for you at National Screen and extra teaser trailer available free at 20th.*

SUPER-MONSTROUS EXPLOITATION! *Launched by Guests of Horror Premiere attended by Frankenstein, Dracula and other monsters!*

Waiver (40 x 60) to be signed in lobby by those who dare see The Fly alone. Available from National Screen.

$100 rewards offered to patrons who prove it can't happen!

Lobby shock-stunt: "Do You Dare Shake Hands with THE FLY?"

A pressbook-full of more startling ballyhoos and stunts.

Fly high with THE FLY

from 20th!

How Derring-Do-It-Yourself Field Has Flourished Via Personal Mgrs.

By FRANK SCULLY

Hollywood, July 1.

Since no ham is a hero to his femme, he shouldn't dash for a head-shrinker if after he consummates a dubious deal his wife exclaims, "You should have your head examined!" He should phone instead to see if he can get himself a personal manager. It's a coming biz.

Organized a year ago, the personal managers today represent clients who gross in excess of $12,000,000 a year. They are now formed into a conference and divide the headliners between about 60 eastern managers and 25 on the west coast.

William Loeb, partner in the firm of Gabbe, Lutz, Heller & Loeb, currently the prez of the western division, was telling of the growth of this particular branch of show biz in the last 10 years.

They were spawned from the legit field where femme stars, particularly on the road, needed personal managers to protect them from everything—wolves, male and real, bad hotels, lousy dressing rooms, short-changers at the box-office—everything.

Some did extra duties, even played bits, and there are still some managers around who double at the piano. (Hal Borne, p.m. for Marie McDonald, is one of these.) But most of them have set themselves up in old firehouses—ready to rush out at the drop of a crisis. They are not agents. They are not managers. Their job is to take care of the personal problems of stars. They even have a uniform contract between them and their performers.

Marrying 'Em N.S.G.

Some of them, like Eddie Sherman, Bullets Durgom, David P. O'Malley, Eddie Rio, Col. Tom Parker and Manny Frank, are nearly as well known as their clients. Now and then one has tried to keep the money at home by marrying a client, but while a p.m. seems to be singularly skilled at pouring oil on troubled waters when he comes in from the outside he doesn't seem to have any more success than most stars in solving the marriage problem, even if he is a p.m.

Oddly, when their marriages break up the star frequently retains her personal manager. So there must be something to this business over and above a capacity to smooth the ruffled feathers of a star.

A year ago there were 21 personal managers in the New York association, but now there are so many of them they'd crowd the 21 Club.

Just where the boundary lines run among agents, managers and personal managers my surveyors haven't yet been able to establish. But the p.m.'s have, apparently.

'Where's My P.M.?'

There's hardly a star that hasn't got into a hassle at some time in his or her professional life and if a p.m. is within hog-calling distance it is his job to hurry over and straighten things out. Agents know enough to stay away at such times and managers are usually down at the bank.

Helen Traubel had a problem a year ago in Palm Springs when she refused to exercise her pipes at a Chi Chi Starlite Room's second showing because the audience seemed to consist exclusively of yawning waiters. But her personal manager was with her and that didn't seem to solve that one, though he did manage to give the press a plausible explanation of the opera star's exit. Bad cold. It's always a good one.

Handling Remade Rooney

Among west coast clients of these personal managers are Paul Gilbert, Betty Hutton, Jerry Fielding, Anna Maria Alberghetti, Mickey Rooney, Liberace, Ella Logan, Ben Blue, Vivian Blaine, Lawrence Welk, The Three Girls (Jane Russell, Beryl Davis and Connie Haines), David Rose, Erin O'Brien, The Sportsmen, Margaret Whiting, Mel Torme, Marilyn Maxwell, Bill Leydon, George Gobel, Elvis Presley, Bob Crosby, The Modernaires, Bud Abbott, Hoagy Carmichael, Debra Paget, Lucille Norman, Lou Costello, Horace Heidt, Jack Carson, Robert Alda, Dean Elliott and Albert McCleery.

Some of these have never been in trouble in their professional life. But some have been definitely picked up on a downbeat and brought to the top again through p.m. good handling. Mickey Rooney is an excellent example of a man who came back with Bullets D. at his side.

Col. Parker who went from Hadacol to Presley, and David P. O'Malley who stuck with George Gobel through thick and thin, have been perhaps among the outstanding of male personal managers, and among women (there are about 10 of these) Anna Sosenko with Hildegarde and Ruth Erris with Janis Paige, have been tops.

One of the problems of young talent is that when they need a p.m. most they can't afford him, though Col. Parker picked up Presley when he was a hip-weaving fugitive from Dave Beck's union of truckdrivers and parlayed him in a few years into a stupendous entertainment property.

Presley, Rodgers Got 'Em

Jimmie Rodgers, now heading toward his third gold record in a year, a Loeb client, is another newcomer who went up fast and had a p.m. to see it didn't all go to other people. Loeb's firm handles Lawrence Welk, too.

A p.m. never tries to handle more than half a dozen clients, though some have taken on nine or 10. But it's like a juggler trying to handle as many tennis balls. There are limits to his ulcer-resistance, too.

To many in show biz the personal manager is the least known of personalities. Even when he is known he is frequently criticized and misunderstood. Yet he performs a highly skilled service because he supervises the personal side of a performer's career, having a hand in the selection of everything from a star's most intimate wardrobe, especially if there is a tieup, to the handling of million-dollar, extra-entertainment deals.

Because he supervises the work of the talent agencies, who also represent the client, the p.m. often becomes a big bone of contention among 10%ers. When a performer rehearses, the p.m. checks the lights, the mike and the colors of the set and supervises the publicity for an opening. He even sees that his client gets good food when on the road. He meets planes in the middle of the night and does a score of things which a mother might understand and nobody else.

Where Dough Comes From

The income of p.m. clients at present, because of the recession in pix, comes mostly from niteries and television. Actually figures break down: 44% from mink-lined saloons, 31% from tv, 10% from pix, 5% from recordings and 10% from miscellaneous sources, mostly posing or royalties on gadgets.

Frequently a performer feels he can do all that a personal manager can do or his wife feels she can take up the slack, but many talented people have suffered from this sort of mismanagement.

The conference of personal managers was started by Eddie Sherman about a year ago. Two or three of them would meet now and then to talk their trade problems over at lunch, but they had never got down to an organizational basis until last July when 20 of them got together in Hollywood. They elected Loeb as president, Sam J. Lutz and Thomas P. Sheils as vice presidents, William Burton as secretary and Stan Zucker as treasurer.

Ethics Yet, They Got

Then they went to work on committees. Eddie Rio headed up the code of ethics; Eddie Sherman, arbitration; Tom Sheils, membership; and Red Doff, public relations. Then they hired the p.a. firm of Lewin & Kaufman to tell their story.

They set themselves up as a non-profit organization and sequestered some of their funds for their own charitable cases. They guided their clients in this field, too. In fact in 12 months the west coast clients have contributed $1,217,000 in charity performances.

They plan to reach out to include, producers, directors and industry executives. The complexity of deals these days, tax information, capital gains, and a thorough knowledge of the entertainment jungle is beyond an entertainer's time and knowledge. So more and more of them have discovered they can make more money with less headaches by turning these areas of profit to personal managers. They may of course reach out so far that we'll all be back to where we started.

Radio Campaign

Continued from page 5

will add another $100,000, and the total is to be matched by production-distribution on a dollar-for-dollar basis. Radio institutional drive, which has been ready for some time, should launch in September.

The only circuit that hasn't chipped in so far is United Artists Theatres. The only one that has actually pledged its total amount is Stanley-Warner. The five circuits got a prod last week from Ernest Stellings, prez of Theatre Owners of America, to come through with more money to prevent the BB campaign from collapsing all together.

Whether and when sufficient money will be collected for the projected newspaper campaign, budgeted at $950,000, is uncertain. Exhibition's total contribution now isn't figured at much above $650,000.

Though there is satisfaction that at least the radio project looks like it'll go through, some point out that the BB campaign was conceived more or less as a unit and—ideally—should hang together on a continuous basis. This is now quite obviously impossible. Some wonder, too, about the 1959 Academy Awards, which are again to be sponsored by the industry itself. Though exhibition agreed to share the cost of the show, the chances of the money coming through are virtually nil.

Rogers Hospital

Continued from page 3

Salute were conducted as a combined drive, beginning last Aug. 7. Audience collections ran a week and the Christmas Salute through the holidays. The circuits, Picker noted, were the backbone of the audience collection, bringing in more than a half of the total raised.

Last year, it was disclosed, the Ford Foundation made a non-recurring grant of $25,000 to the hospital. Hospital prexy Abe Montague hoped that this amount could be equalled this year by a contribution which has long been pending from the Al Jolson Foundation.

Montague indicated that the hospital may soon provide care for asthmatic children of industry employees. Hospital medical officials, Montague said, had endorsed the plan, but had recommended a separate building or section for the children.

During 1957, Montague revealed, the number of patients at the hospital reached 71, declined to 47, and averaged 56. Average length of hospitalization was cut to 211 days as compared with 380 days in 1955.

Prior to the directors' meeting here, the members convened at the hospital in Saranac Lake for luncheon on Friday (27). Robert O'Donnell, head of Texas' Interstate Circuit, served as master of ceremonies. Speakers included 20th-Fox prexy Spyros Skouras, Paramount topper Barney Balaban, Montague, Columbia's distribution chief, and Harold Hoffman, secretary of the Screen Actors Guild.

Tony Mann

Continued from page 3

ficials almost convinced him, scene by scene, the canned Caldwell story was the dirtiest film ever made.

Success of this relatively low-cost film (brought in at $750,000), he pointed out, adds to a number of recent box-office hits that prove public is more interested in story and groups of people than in star names. Another scoring factor, he added, comes from filming a story regionally, whether at home or abroad.

Mann will appear at Berlin premiere of "God's Little Acre" next week with Robert Ryan, Tina Louise and Phil Yordan. Pic opens July 4, billed as the motion picture Berlin Film Festival "feared to accept."

Problem of 'Focus-Drift'

Focus-drift, the inability to achieve proper focus of the screen image, is listed as the prime projection problem today by James J. Finn, editor of the International Projectionist. According to Finn, writing in the June issue of the publication, heat from the arc, radically increased in recent years, "is the relentless enemy of good projection, with the lens, the projector parts, and the film base itself being the victims thereof."

Finn notes, however, that lately projectionists have been citing the combination of magnetic striping and acetate film base as "the chief culprit and that of the two the acetate base is the more blameworthy."

Contract Credits 'Crowd' Theatre Ads But Don't Bother TV on Old Films

Some ad-pub executives in New York are blowing their tops over the restrictions in ad billings that apply to them whereas they do not apply to ads on the newspapers tv pages.

Issue has become more pertinent since the networks and tv film distributors have taken to placing big ads in the papers to herald upcoming releases on the air.

"Why should it be that we have to crowd a lot of unnecessary and extraneous information into an ad, when the tv people can run theirs clear and just the way they want to?" complained a top ad man last week. "Don't the guild restrictions apply to the tv film distributors?"

Fact is, of course, that many of the films being advertised for tv are no longer owned by the original producers, and—in any case—billing restrictions didn't apply in years past to the extent that they do now.

Ad-pub execs of the majors, almost to a man, deplore the billing rules which guilds and agencies impose on them in the design of ads. Topic has been a subject of bitter comment for several years now, argument being that ads are overcrowded with unnecessary credits that actually impair their effectiveness and detract from their impact.

TV page ads, on the other hand, tend to simply convey the essential information.

Not More; Better

Hollywood, July 1.

Robert L. Lippert, as result of meetings with approximately 500 exhibs around country, plans to ask Spyros Skouras to reduce number of Regal Films for 20th release for next season to 12 from current 18, but allocate same budget on these as was spent on 24 Regal features last wear, or around $3,500,000.

Reporting he learned enough from tour to cue Regal's future direction, Lippert said: "Exhibs don't want more pix, but better pix."

Alberta Probe Of Booth Costs

Edmonton, Alta., July 1.

Alberta government has appointed a five-man special advisory committee to look into legislation governing operation of the motion picture industry.

The board was set up following requests from theatre operators and unions for changes in the amusement tax and regulations governing theatres. It has been empowered to study general provisions of the Amusement Act and will look into the feasibility of a requirement that a Class One projectionist be on duty at all times during performances in theatres at Edmonton, Calgary, Lethbridge and Medicine Hat.

Chairman is Mr. Justice Harold Riley, of the Alberta supreme court. Members are Lucien Maynard, an Edmonton lawyer; P. J. Gwynne, an Edmonton projectionist; Douglas Millar, of Taber, a theatre proprietor and president of the Alberta Theatre Association, and P. L. Roebuck, a Calgary projectionist.

EXTEND CENTURY LEASE FOR MORE CINERAMA

Minneapolis, July 1.

Stanley-Warner has renewed its Century theatre lease here to next March 31.

When the original five-year lease on the Cinerama house expired this year it was extended by United Paramount, the owners, on an optional basis for six-month periods.

This has been one of the more successful Cinerama operations. "This Is Cinerama" ran 66 weeks, "Cinerama Holiday" 54 weeks and, "Seven Wonders of the World" 83 weeks.

The current "Search for Paradise" is in its 17th week and still doing very well. With grosses running around $12,000 a week there's, of course, no date considered yet for its termination, according to local managing director Paul Swater.

DeBerry to N.Y. for Par

Edmund C. DeBerry, Paramount eastern division manager with headquarters in Boston, has been upped to executive assistant to Hugh Owen, v.p. of Paramount Film Distributing Corp.

DeBerry, who'll shift to N.Y. to assume his new post Aug. 1, succeeds Phil Isaacs, who resigned to become general manager of the Jack Fruchtman Management Corp. of Baltimore. DeBerry joined Par in 1940 as a booker in New Orleans. He's been eastern division manager since last October.

Fast-Time Foes Gotta Go Slow

Minneapolis, July 1.

Because state legislature members voted to limit the current special session to consideration of Gov. A. O. Freeman's three measures designed to lessen the recession's effects Senator J. A. Johnson, Preston, Minn., is withholding his anti-daylight saving time bill which he had anounced he'd introduce.

Johnson now says he'll push the proposal to ban the fast time when the lawmakers convene in regular session next January. His farmer constituents are very much opposed to DST, he declares.

Film industry leaders here are satisfied with the delay because they feel the DST revocation would come too late to help them much this season.

Wyler's 'Best Years' Suit; Got $1,400,000, Asserts Goldwyn Owes Him More

Hollywood, July 1.

William Wyler claims Samuel Goldwyn still owes him $408,356 as his share of "Best Years of Our Lives," in suit filed against producer in Superior Court. Asserts under 1939 contract with Goldwyn was to receive 20% of net profits over five year period on Goldwyn films, in addition to fixed weekly salary.

"Years" is only pic mentioned in action, which avers pic has grossed $15,000,000 plus to date, after deduction of theatres' share of receipts.

Goldwyn, according suit, understated net profits of film in statements to Wyler by about $1,976,120, as of Nov. 30, 1951, expiration date of contract. Wyler objected to what he said was Goldwyn giving 5% of net to late Robert E. Sherwood, who scripted, as "gratuity" without Wyler's consent, then deducting $256,794, as production cost. Addition asking damages Wyler also wants accounting, and declaration of [illegible]s rights.

THE NEW BOXOFFICE CHAMP!

The Vikings

BLASTING ALL RECORDS!

ask 'em in NEW YORK - CHICAGO - LOS ANGELES - MINNEAPOLIS
MIAMI and in 34 other important cities just opened!

NOW WATCH JULY 4

over 300 situations booked!

THRU
UA

KIRK DOUGLAS · TONY CURTIS · ERNEST BORGNINE · JANET LEIGH in "THE VIKINGS"
with JAMES DONALD • ALEXANDER KNOX • Screenplay by CALDER WILLINGHAM • Adaptation by DALE WASSERMAN • Based on the novel "The Viking" by EDISON MARSHALL • Produced by JERRY BRESLER • Directed by RICHARD FLEISCHER • A Kirk Douglas Production

TECHNIRAMA® AND TECHNICOLOR®

'Vertigo' and 'Acre' Press 'Pacific'; New Product and June Biz Mesh; '10 North Frederick' Rates 7th

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U.S.-Canada market, the monthly report does not pretend to express total rentals.

By MIKE WEAR

June Golden Dozen

1. "South Pacific" (20th).
2. "Vertigo" (Par).
3. "God's Little Acre (UA).
4. "Around World" (UA).
5. "River Kwai" (Col).
6. "Search Paradise" (Cine).
7. "North Frederick" (20th).
8. "This Happy Feeling" (U).
9. "Proud Rebel" (BV).
10. "Horror of Dracula" (U).
11. "H. S. Confidential" (M-G).
12. "Too Much, Soon" (WB).

June was significant for the number of new, strong pictures released, and the excellent consequences. Majority of the money leaders in the key cities covered by VARIETY were new productions.

"South Pacific" (20th) was the b.o. champion, as in May. Second place goes to "Vertigo" (Par), a new release, which held near the top all month. Third money goes to "God's Little Acre" (UA). Total gross for these top three pix was nearly $2,500,000, and covering only four weeks. Actually, "Pacific" registered exactly $1,000,000 for the four weeks listed.

"Around World in 80 Days" (UA), which is now just getting under way in some of the smaller cities around the country, moved up to fourth place, as compared with sixth position in May. "Bridge on River Kwai" (Col), second in the month of May, dropped down to fifth spot last month. "Search for Paradise" (Cinerama), winner of fifth place in May, wound up sixth.

"10 North Frederick" (20th), another newcomer last month, managed to cop seventh money although not so strong in the final two weeks of June. "This Happy Feeling" (U) wound up eighth although it had finished seventh on more than one week of VARIETY's weekly survey. Strength obviously attested to the continued popularity of Debbie Reynolds.

"Proud Rebel" (BV) managed to land in ninth position, being out on release only two weeks last month. "Horror of Dracula" (U) copped 10th place by dint of solid showings on two different weeks.

"High School Confidential" (M-G) finished 11th while "Too Much, Too Soon" (WB) rounds out the Golden Dozen. Last-named never displayed very great strength but managed to rack up considerable coin on two different weeks.

Not only did many of the new pix come through nicely in June, but the product being launched just as the month was winding up indicated that exhibitors would be well supplied with solid grossers in July. Some four or five films already have tipped exhibs that much could be expected of them. One of them, of course, is "The Vikings" (UA), now going great guns in third stanza at two N. Y. cinemas. It also was smash opening week in Minneapolis, mighty in Chi and wow in L. A., being leader among the new pix in all three cities.

'Bravados,' 'Sergents' Big

"Bravados" (20th), which started out strong at the N. Y. Paramount, was boffo in Chi, trim in Buffalo and lively in Cleveland in initial sessions. "Kings Go Forth" (UA), due at N. Y. Capitol this week, teed off terrific in Detroit. "No Time for Sergeants" (WB), solid in fourth (final) round at N. Y. Music Hall, started out big in Chi.

"Camp on Blood Island" (Col), which did excellent biz where given bally in a few scattered keys last stanza, was wow opening round in Boston. "God Created Woman" (Kings), runner-up or higher for months, just missed getting on the rating list last month. However, it still managed to run up close to $100,000 in the few bigger key cities where still playing in June.

"Desire Under Elms" (Par), which failed to measure up to its promise shown on opening weeks in N. Y., was a runner-up pic two different weeks. "Peter Pan" (BV) (reissue), which was a runner-up one week, indicated it might be heard from additionally this month. "Young Lions" (20th), third in May, and long high on the list, wound up as a runner-up pic one week last month.

"Sheepman" (M-G), which was ninth-place winner one week and a runner-up film another one, proved a tough vehicle to sell although many crix liked it. "Hell to Texas" (20th) never did get far on playdates thus far. In much the same category, "Hot Spell" (Par) managed some good engagements but was mainly fair to mild.

"Snow White" (BV) (reissue) again racked up some profitable engagements during the past month, much the same as in May. "Macabre" (AA) registered several nice to great playdates.

"Seven Wonders of World" (Cinerama), which has played out virtually all of its big city engagements, shaped big to sturdy in the few remaining dates. "Gigi" (M-G), which soon will be opening hard-ticket engagements in several additional keys, continues at capacity in N .Y.

Braunagel Sets Up Own Chain

Little Rock, July 1.

Jack D. Braunagel, who for the past three years has been an associate and district manager of United Theatres in North Little Rock, has formed his own theatre operating firm—Jay D. Bee Amusement Co., with headquarters in North Little Rock.

Braunagel will provide all operating services, buy and book film, and direct the management of his theatres in Helana, Hope, Ashdown and Gurdon, all in Arkansas.

Before affiliating with United Theatres, of which M. S. McCord is president, Braunagel was head of drive-in operations for Commonwealth Theatres in Kansas City for eight yars. He has also been a member of the executive board of Theatre Owners of America. His present holdings include indoor and outdoor theatres.

'WATCH THE BRITISH'

For Hints In War Vs. Post-1948 Selloff

In a campaign apparently aimed at showing U.S. exhibitors that funds can be obtained for the purchase of post-1948 films in order to keep them off television, Herman M. Levy, general counsel of Theatre Owners of America, is keeping TOA members informed of the plan of the British film industry designed to keep feature pix off tv.

Levy points out that in England an assessment has been made a part of every film contract. As part of the British arrangement, Levy notes that the distributor will incorporate a clause in all contracts for pictures providing that the assessment to be paid by the exhibitor (in order to create a fund for the purchase of tv rights to pix) will be obligatory as part of the contract.

Levy has indicated previously, however, that the British plan would not be applicable in the U.S. because of antitrust laws, but he is apparently convinced that some method can be found to establish a similar fund here.

Eagle Not Symbol Of Yank Threat Sez Czech Grand Prix Director

Brussels, July 1.

Karel Zeman, the Czech pic director who won Grand Prix at the recent Brussels Film Fest, stated that a shot of a sinister eagle in the film did not symbolize or refer to the United States.

The film, "Weapons of Destruction," is based on several Jules Verne stories and is about an evil character who kidnaps a scientist who is on the verge of discovering nuclear fission. He wants to use this invention for war-like purposes, and the eagle comes into play when this man makes his intentions known.

Zeman said the bird was taken from Napoleon's standards, which was fitting for an adaptation of Jules Vernes and had no political implications whatsoever. He opined he was willing to cut the shot if it was to be misconstrued.

Feature blending animation and live characters, to simulate the original illustrations of the Verne books, has been acquired for the U.S., Canada and Great Britain by Richard Davis.

Drop Drive-In Project On Right-of-Way Ruling

Abilene, Tex., July 1.

Plans for construction of a twin screen drive-in here were abandoned by All State Theatres after part of the site for the ozoner was condemned for right-of-way of a by pass road. The area was to be sold for other biz uses after the planning-zoning commission rezoned the area. Screens had just been started and a projection booth was erected when the project was abandoned.

Instead of Midweek Shuttering, Troy Exhib Tests Off-Days Price Cut

Albany, July 1.

A summer experiment with reduction in adult admission prices has been launched by John Capano at the State in Troy. He first eliminated Tuesday and Wednesday performances at the downtown subsequent-run, but later decided this might have a prolonged adverse effect, through interruption of the attendance pattern.

Accordingly, Capano reinstated a full-week schedule; at the same time, cut the Monday-through-Friday tap from 50 to 40c, and weekends, from 65 to 60c.

Rate for kids remained 25c, although Capano did not rule out the possibility of clipping that, too. He thinks it worth a quarter to handle youngsters of—whom there are fewer, among patrons, than in the pre-television era.

A service charge on week-end passes has likewise been removed at the State.

The advisability of cutting prices, indoors, has been debated among smaller theatre owners hereabouts. Capano is one of the first to try the idea.

Capano recently took over another downtown Troy house, the American, and reopened it as an art operation. Stanley Warner had ceased conducting it almost six years, but continued to pay rent until a lease expired.

Ducks Wed. & Thurs.

Buffalo, July 1.

For the first time in history, the Seneca (Par), southside nabe, will be closed Wednesdays and Thursdays under a new summer policy.

Seneca is the largest subrun house in the Buffalo area.

Louisiana Denies Plea For Tax Cut, Senator Calls Films 'Dying Industry'

Baton Rouge, La., July 1.

The Senate city affairs committee turned thumbs down Thursday (26) on a proposal that would exempt New Orleans theatre owners from a 2% amusement tax. The vote was five to three.

Proponents of the bill declared the patronage of theatres has dropped 50% in recent years. "This is a dying industry, in need of relief," said Senator Daniel McGovern III, author of the bill.

Opponents stressed that theatre owners should have taken their cause to the New Orleans city council rather than the state legislature, although McGovern said this had already been done, to no avail.

Revenue from the amusement tax is turned over to the city welfare department to be used chiefly for the operation of various "quasi-public" institutions.

McGovern said that increasingly effective competition from television has resulted in closing of 10 New Orleans pix houses in the past two years, and four have reduced their operations to week ends only.

He added that in the Louisiana towns of Ringgold, Cottonport and Houma, merchants have undertaken to subsidize theatres forced to close down their operations. Proponents of the bill wanted the amusement tax to be applied "more equitably" among amusement parks, night clubs and baseball games.

In 1957 the theatres reportedly paid $133.258 in amusement taxes; night clubs, $141,509, and baseball games $765.

BALLET CURTAIN-RAISER FOR WB'S 'OLD MAN'

Warner Bros. has acquired a French ballet subject, "The Gentleman Burglar," as a companion piece for its "The Old Man and the Sea." Latter is due to bow on Broadway in the fall.

"The Gentleman Burglar" is a 15-minute tinter produced by Celia Films of Paris. Music is by Johann Strauss Jr.

Warners felt it needed a short with "Old Man and the Sea" which runs only 86 minutes.

How Stands The Wind for COMPO?

Council of Motion Picture Organizations, which is the film industry's all-encompassing trade group, may be facing another "crossroads." There's no one in doubt about the efficacy of the COMPO operation when it has unanimous backing. But several execs in the trade admitted this week that it's becoming increasingly more difficult for all parties to get together. And COMPO, until now at least, has required the full support of all member organizations.

Here's what's happening. COMPO was set up as an institutional organization designed to combat adverse legislation and embark on public relations campaigns for the most part.

But the fact of the matter is that COMPO has been free to move without restraint only on the matter of cutting out the tax on theatre admissions. And even in this case, when victories were accomplished, certain individuals privately sought to take the credit at COMPO's expense.

Consider this. Robert W. Coyne, special counsel for COMPO, and others such as Robert J. O'Donnell gave substantial time to the project of reducing the levy on admissions to 10% on tickets costing 90c and under. The Coyne-O'Donnell combo won the point but soon to follow was sotto voce intelligence that perhaps there was another voice in the wings that actually called the final turns.

Be that as it may, it remains that COMPO has its detractors and the organization, as a matter of simple fact, must have unanimous support to exist.

The p.r. work has been virtually limited to weekly insertions in Editor & Publisher. A long-going series, these have been full-page messages urging editors and publishers to print more about pictures and picture people.

The trade's business-building campaign was to have been taken over for administration purposes by COMPO but the latter appears being left out in the cold for the reason exhibitors just aren't putting up sufficient money for such a campaign.

There's ostensible (but practical?) endorsement of COMPO. Indeed, Allied States is on the verge of returning to the fold. That is, the Allied board has voted a return subject to certain conditions on both sides. The key question now centers on whether Allied members actually will pay their COMPO dues.

Is Chi About To Modify Censorship?

Chicago, July 1.

Chicago's harsh (some say quixotic) film censorship setup looks to be verging on extensive overhaul, and perhaps sooner than most tradesters dare hope.

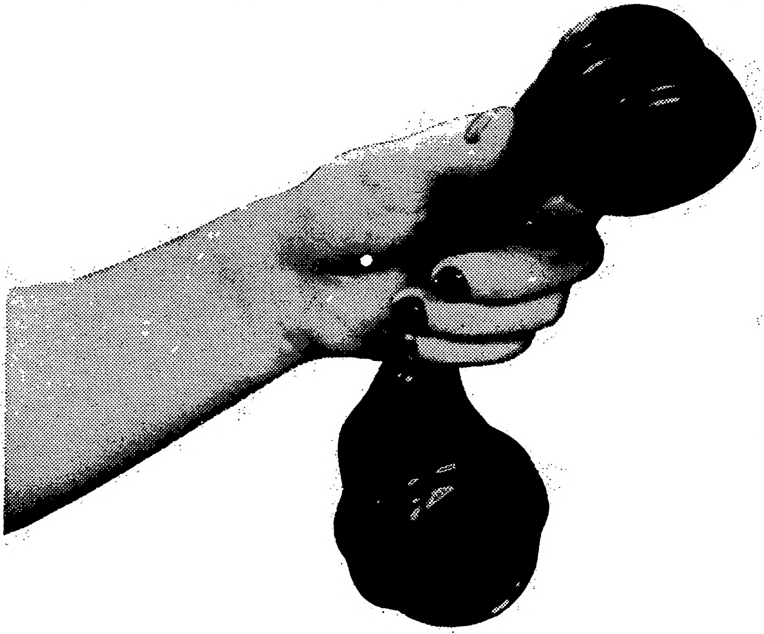
Situation is being brought to a head by the stepup during the past twelvemonth period or so of litigation which in some instances, at least, made the local blue-pencillers appear silly, or paragons of illogic. It's the feeling of at least one legalite who's been involved that the cops realize their position isn't altogether tenable, and that they wish to avoid risking a court showdown on the city code re obscenity. This realization, it's held, is making officials increasingly amenable to some sort of compromise at the least. And, further, they'd like to seal a compromise before the whole censorship setup crumbles in the courts.

Typical of the city's attitude per the above was the alacrity with which the censors were amended last week on the French "Nana" (Times). Pic was banned for alleged obscenity and the distributor filed suit challenging the judgment. Case had been under advisement in Chi Federal District Court since last December. Then, a short time back, the police suggested the pic could have a pink ticket (adults) if the suit was dropped. After a wait, the plaintiff agreed and "Nana" opens sometime next month at the arty Ziegfeld.

"Nana" appeal paralleled the recent "Game of Love" suit. Both simply sought a ruling on the obscenity issue. In contrast, the latest assaults on the censors, via "Desire Under the Elms" (Par) and "Don Juan" (Times), are further specific efforts to test the constitutionality of pic censorship here. Pink-ticketed "Elms," which first-ran recently at the Par-owned Esquire, is being withheld from sub-run pending outcome of its court appeal. "Don Juan" pointedly wasn't even submitted to censor scrutiny, with the knowledge it wouldn't receive permit unless it was, and thus setting the stage for a court test of the censor laws.

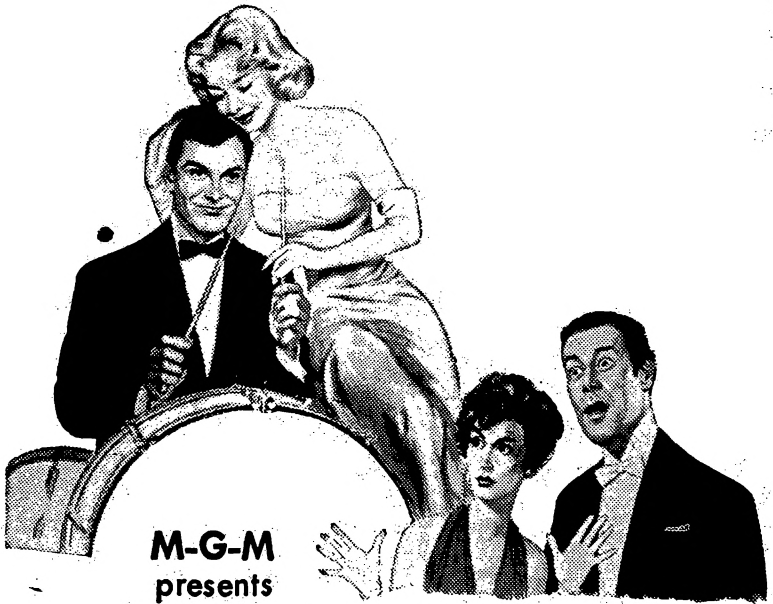
So changed has the climate become that it's now possible to see the city mending its ways without spurring from the courts. Fifth ward (U. of Chicago) Ald. Leon Despres is preparing a resolution that would drastically curtail the censor's purview, since it would limit them to pass on pix only for persons under 21. In short, they could no longer ban theatrical films, but could only rule on their acceptability for legal juveniles. Despres, by the way, is a board member of the Illinois Division, American Civil Liberties Union, which has long been joined in the battle to ease or eliminate pic censorship.

No one's hazarding a guess on how the proposal will fare in the city council, but the feeling among the law fraternity, at least, is that it stands much more of a chance today than two or three years ago, when it's hardly likely such a measure would even have been ventured.



COAST CALL!

"Tell the trade fast!
Another M-G-M honey
Previewed last night!
'THE RELUCTANT DEBUTANTE'
Is a wow!
Not since M-G-M's
'Father of the Bride'
Such warm and
Wonderful film fun!
(Next attraction at Music Hall, N.Y.)



M-G-M presents
the laughing,
loving comedy in luscious **COLOR!**

REX HARRISON • KAY KENDALL
Star of "My Fair Lady" Funnier than in "Les Girls"
In

The Reluctant Debutante

Co-Starring
JOHN SAXON • SANDRA DEE
New idol of the fans Whee!
ANGELA LANSBURY
Screen Play by **WILLIAM DOUGLAS HOME** • Based On A Story by WILLIAM DOUGLAS HOME
In CinemaScope and **METROCOLOR** • **AN AVON PRODUCTION**
Directed by **VINCENTE MINNELLI** • Produced by **PANDRO S. BERMAN**

M-G-M BACK ON TOP IN '58!

Production's Fiscal Danger Zone Is Between 'Lil' and 'All-Out' Budgets

The so-called medium budget pictures—those made at costs of $1,000,000 to $2,500,000—are rated as the most dangerous pictures by the film companies. These entries, lacking the ingredients for blockbuster action and too costly to capture the audience that's available in the current market, are proving to be one of the major headaches of the economy-conscious film companies.

As a consequence, efforts are being made to avoid, if possible, these in-between offerings. It's figured that pix made under $500,000—and there appears to be an increase in films in this category—can emerge with a neat profit of anywhere between $50,000 and $350,000. At the same time, the multi-million dollar blockbusters have managed to come out on top despite the tremendous initial investment. The winners — those critically acclaimed such as "Around the World in 80 Days," "10 Commandments," "The Bridge of the River Kwai"—are, of course, sure profit makers. Yet a blockbuster that was less than enthusiastically received—"Raintree County"—has an excellent chance of emerging ahead after all engagements, both foreign and domestic, are completed.

In contrast, there are a number of upcoming pix in $1.000,000 to $2.500,000 category that have the film company toppers sweating. A hefty gross is required to recoup that kind of coin and, on the basis of the action at theatres today, there are a lot of worried executives around.

To be sure, there's no general rule relating to cost versus gross, but recent experiences have indicated that it's getting tougher and tougher to make money on those $1,000,000 to $2,500,000 pictures. It's strongly felt that the $2,500,000 entries will have to be built up in importance so as to give them a semblance of being of blockbuster calibre. At the same time, it's believed that enough coin has been poured into these pictures to give them the ingredients of a blockbuster, but that there has been a failure, in some instances, in the conception and execution of these pictures.

One company has two forthcoming pictures that can be placed in the near $2,500,000 bracket and there is serious concern about their outcome at the boxoffice. Failure of these two films can drastically affect the company's economic condition.

'Proud Rebel' Tested

Minneapolis, July 1.

What was regarded as a test for what can be accomplished boxofficewise for a non-blockbuster by what was believed to be the most tremendous exploitation and advertising campaign possible brought unsatisfactory results here.

The picture is "Proud Rebel" and United Paramount's advertising-publicity head singled it out for the test because he and his superiors considered it an especially meritorious family offering.

The experiment, offbeat in a number of respects, went to the other extreme of the usual daring sex and sensational advertising in emphasizing the attraction's wholesomeness and suitability for all members of the family.

McElwaine to Hawaii

Hollywood, July 1.

Cinerama is opening a Hawaiian engagement July 22 in Honolulu with "This Is Cinerama" going into Princess Theatre.

William McElwaine, Western division manager, hops to islands from Hollywood to ready engagement.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
CARY GRANT • INGRID BERGMAN
in
"INDISCREET"
A Warner Bros. Release •
and GALA NEW STAGE SPECTACLE

TURN TO SUBSEQUENTS

Indie Product Takes Firstrun Mpls. Ozone Bookings

Minneapolis, July 1.

Some of the Allied Artists, Independent exchange and even major branches' releases, unable to land firstruns at the conventional four-wall downtown and neighborhood houses, are finding the usually subsequent-run driveins their salvations via exclusive initial engagements and stiff percentage terms.

For example, the Independent's "Cool and Crazy" and "Dragstrip Riot" twin bill, playing its firstrun and exclusive engagement at the 100 Twins ozoner, came through with a sensational $7,000 gross for seven days. It was on a percentage so that Independent came out with quite a money chunk.

And the AA's "Bullwhip," boasting an excellent $3,500 take for its exclusive three-day 35% firstrun at the Hilltop drivein, made local AA branch manager Irving Marks plenty happy.

Abbott Swartz, Independent branch manager, and Marks believe that they got more rental out of the aforementioned pictures than if they had played their firstruns at downtown or neighborhood houses at the regular straight rental terms for release of this nature.

MORI KRUSHEN'S CREDO: 'NOTHING NEW—OR OLD'

As stated by Mori Krushen, United Artists director of exploitation, "there's nothing new and nothing old in exploitation." The bally approach which is taken for any given picture is directed by the elements of the picture itself and local conditions—the latter including the availability of the stars involved and, simply, what's going on in any certain city."

The approach differs for various pictures; for example, the racial conflict in "Kings Go Forth" might be played up for the controversy values, whereas the spectacle nature of "Vikings" lends itself to a bally attack along spectacular lines.

Following through, Krushen said the devices are new in that they're new to the picture at immediate hand. But they're all been done before.

As for the promotional trends, the UA department head sees a definite shift to radio concentration and he's not too sure that this is a good thing. He recalled that a few years ago distributors and producers all were high on television as a publicity medium. This came to be because a few pictures which were allotted fancy tv-drumbeating budgets (in addition to newspaper appropriations) scored well at the boxoffice.

It was because of this that many producers later "killed themselves" in spending everything on tv in instances where their pictures simply were not adaptable to this kind of showcasing.

Vagabond Players Sked 6 Imports in 10 Weeks

Flat Rock, N.C., July 1.

The Vagabond Players are going in for a heavy diet of foreign plays this summer. Of the 10 entries scheduled for presentation by Robroy Farquhar at the Flat Rock Playhouse, six originated overseas. Included in the lineup of imports are three billed as U. S. premieres.

The latter are Agatha Christie's "Towards Zero," John Dighton's "Man Alive" and R. C. Sherriff's "White Carnation." All were done in London.

Two of the other imports bowed in London and also played Broadway. They're William Douglas Home's "Reluctant Debutante" and Stephen Powyns and Guy Bolton's "Don't Listen Ladies," adapted from a French comedy by Sacha Guitry. The remaining entry, also produced in London and then in New York, is "The White-Headed Boy," an Irish comedy by Lennox Robinson.

PANS VIDOR'S SLANT ON 'ORDERS TO KILL'

Rome.

Editor, VARIETY:

Much appreciated was your excellent review of April 2 of "Orders to Kill." Even more appreciated is your article of May 21: "Fury Inside Cannes Jury," about Charles Vidor (the American member of the jury at the Cannes Festival) labeling the film offensive to the United States.

I was at Cannes, and the film had a very good chance at winning until Vidor let loose. If, as reported, Vidor objects to the picture, not because of anything in it but simply because the British dared make it, he should have informed himself better before objecting. There are three sizable male parts outside the lead—all were played by American actors, including Eddie Albert. The lead was played by Paul Massie, a Canadian, who, as often, is much more American than English. The story was by me, a native-born American educated in New England. The adaptation for the screen was by George St. George, an American. Between us we were allowed a sort of veto over anything strictly American in the picture.

Anthony Havelock-Allan, the producer, and Anthony Asquith, the director, are about as all-out pro-American Englishmen as you could find, and remained so even at such dark moments as the Suez mess. *Donald Downes.*

Kentucky Tax Removal Not for the Public

Louisville, July 1.

The 1958 Kentucky Legislature's repeal of State amusement taxes went into effect last week, but film house patrons won't notice the difference in the admish. Louis Arru, secretary of the Louisville Assn. of Theatre Owners, said that he doesn't know of any members who will lower admission prices with the end of the tax, which averaged about 10%.

Arru said the added income would be used for improvements, salary increases, and rising costs. Most houses will take advantage of the extra money to help on operating expenses. He said the Governor and the Legislature understood that film houses needed the relief when they sought it. Only change in the price structure might be adding or subtracting a cent from the present admish charge at some houses to form a round price that will not involve pennies.

Taxes yielding about $500,000 a year, will go off tickets to film houses, sporting events, night clubs, and the like as a result of the new law. Iroquois Amphitheatre summer shows are already exempt from State taxes. Also repealed was a cabaret tax of 25% of the cover charge at eating places that provide professional entertainment.

Follow the Population; Fox's New Negro House

Kansas City, July 1.

Fox Midwest Theatres is shifting its operation with changes in the population tide as quickly as it can be discerned. Latest move is to reopen the Linwood Theatre, east side nabe, to colored trade, and to close the Lincoln Theatre, nearer downtown area, which formerly was the ace negro house.

The Linwood at 31st and Troost Avenue is now in the heart of the changing colored population area, which leaves the Lincoln somewhat on the northern edge on Eighteenth Street near Troost. Lincoln has 1,000 seats, against 1,300 at the Lincoln.

E. E. Maxfield, formerly manager at the Lincoln, is now at the Linwood, which has been redecorated and otherwise spruced up. Best of all, the move is showing better results gross-wise at the Linwood, according to Leon Robertson, city manager. The Linwood had been closed about three years prior to its recent reopening.

AND THEN THERE WERE TWO

Quality Group Bonded For Foreign Film Policy

Pittsburgh, July 1.

Three nabe houses here which recently banded together as the Quality Group to present first-run foreign pictures on a day-and-date basis have dwindled to two. Sites which originally pooled were Shadyside, Crafton and Studio. The casualty is the Crafton, which found the art policy a killer in its section and called it quits after just four weeks. Theatre returns to the old subsequent run regulation fare.

Shadyside and Studio, however, are continuing for the time being to operate in concert as the Quality Group. Latter has been an arter for couple of years now but Shadyside switched only with the original pooling agreement early last month.

LANDLORD ASKS 50% HIKE, PAR 'SHOCKED'

Minneapolis, July 1.

Paramount here feels that the owner of its exchange building has taken a strange time—to put it mildly considering the present condition of the motion picture industry—to demand a 50% increase in rent to renew the present lease which expires next year.

So that Robert Ruben, executive assistant to Barney Balaban, and George Schur, in charge of exchange operations, were in from New York looking for other quarters.

They say they anticipate no difficulty in finding such new quarters.

Paul Krumenacker Exits WB After 34-Year Run

Pittsburgh, July 1.

Paul Krumenacker, who has been with Warner Bros. on Film Row for 34 years as salesman and branch head and most recently as sales manager, is being retired the end of this week on pension. He's leaving Pittsburgh to make his future home in Harrisburg with a married daughter.

To replace him here as sales chief, Jack Kalmenson, exchange boss, is bringing on William Lange, from the Milwaukee office. Krumenacker started in the film industry locally with the old Metro outfit and was with that company for five years before joining WB in 1924.

Rank Takeover

Continued from page 5

handed to RKO is greater than the dues the company pays to the association. Yet, on the question of whether RKO should continue within MPEA, theres' a split of opinion.

Some feel that RKO has become more of a liability than an asset and should be asked to resign. Others, stressing the greater-than-ever need for "unity" abroad, favor keeping RKO in, but "cutting it down to size." This is admittedly difficult as long as the outfit continues within the association; in fact it proved impossible when several companies sought to accomplish just that in the recent and prolonged wrangling over a new global master formula for license division.

In the past, there have been many and bitter complaints that RKO was "wasting' 'its licenses on "B" films even as some of its competitors were unable to import their "A" product into quota countries. Under the formula, a company can use a license only if it has worldwide rights to a given picture. In other words, RKO—in theory at least—can't buy a film just for a given territory and use one of its licenses.

In Europe, the only major issue is France. Italy and Germany both make available sufficient licenses to meet every company's needs.

Those who believe RKO should be kept within the MPEA (though they don't rule out the possibility that it may resign one day as Republic did) fear that a reduction in the association membership may lead to a reduction also of the overall permits handed out by a given country. There have been rumblings already in France and Italy on that score. While RKO may be wasting some licenses now, at least they are being used to bring in American product.

Forced Runs As Bidding Evil

Minneapolis, July 1.

Competitive bidding, now more frequent here again, is proving costly in many instances to the winners not only because they have to offer what's perhaps a higher price than they'd pay ordinarily, but also because one of the bids' important factors in the victory is a minimum playing time guarantee.

The bids for what's considered the more desirable releases always include the stipulation that there'll be a run of two to four weeks, or in some instances even more. And during this year there has been many a time when the initial week's gross didn't warrant any holdover whatsoever. But the winning theatre is nevertheless obligated to continue with the attraction.

It's reached the point here that the fact a picture runs two weeks or more doesn't necessarily indicate that it's a boxoffice click.

This is one of competitive bidding's biggest evils, local exhibitors feel.

The film companies admit that the competitive bidding, of course, works greatly to their advantage. At the same time, they point out, they employ it only when a competing exhibitor asks for it, as is the case when more than one of them wants a picture. In such instances, they feel, it's the only fair way to operate.

With two RKO Theatres three Minnesota Amusement Co. (United Paramount) and two independent downtown theatres here scrambling for important pictures' firstruns, the competition is unusually keen.

The RKO Theatres demanded its privilege for all companies' pictures, but after a time made a deal again with MAC to split product—an arrangement that had been in effect for many years until 1957. Now, however, the Mann's World and Bennie Berger's Gopher have been asking for it and it has been brought back.

RKO's Orpheum, which had not been faring too well in recent months, now via competitive bidding is very much again in the important pictures' running. Among those it landed recently are "God's Little Acre," "Vertigo," "No Time for Sergeants" and "King Creole." The losers believe it's "paying through the nose" for some of these.

PAR SEEKS DEFINITION OF HOLDEN'S STATUS

Los Angeles, July 1.

Paramount Pictures Corp. filed against William Holden for declaratory relief in U.S. District Court, seeking clarification of its contractual relationship with actor.

Asking no damanges but a judgment that a new contract is in full force and binding on Holden, film company asserts it entered into this agreement with actor in 1956, which called for Holden to appear in six pix over seven-year period, starting Jan. 2, 1958. As part of new agreement, a previous contract was cancelled, according to suit.

Holden, now under suspension by Paramount for having nixed a pic assignment, has appeared in two outside pix, Col's "Bridge on the River Kwai" and "They Key," as result of new pact, which he couldn't have done under terms of old aggreement, says studio. Firm states it has acted on new contract and cancellation of old since 1956, whereby it permitted Holden to make the two films.

N.Y.'s Odeon With 'The Key' Grants 3-Hrs. of Parking

Starting with the opening of Columbia's "The Key" on July 2, the Odeon Theatre on Broadway, operated by B. S. Moss Theatres, will provide three hours free parking for its patrons at the Dixie Parking Garage, 43d St., west of Eighth Ave.

The parking privilege will be in effect every evening after 6 p. m. and all day Sunday. The ticket issued by the garage may be presented to the theatre cashier for validation.

HOME-TOLL & THEATRE COMBO

Gov. Arnall Blasts Majors' Fear Of Pay-TV, Predicts Lucrative Future

Hollywood, July 1.

Ellis Arnall, prexy of Society of Independent Motion Picture Producers, blasted major studios' fear of pay-tv and told a meeting of indie members of his organiaztion that film producers can look forward to a lucrative future in this form of entertainment.

"Pay-tv," he said, "is a lot closer than many persons realize."

Networks and stations, he predicted, which have been violent opponents of feevee would soon back toll-tv and urge its early adoption because of curtailed ad budgets, higher costs and "lessened public interest in conventional tv programs."

SIMPP prexy also noted that Iron Curtain nations will eventually become important markets for Hollywood film industry.

While pointing out that film producers would benefit immensely from the new form of entertainment, Arnall declared exhibition of motion pictures of "superior" quality would continue, and that exhibs would again refurbish their theatres, making "palaces" of them again, as in exhibition's heyday.

Indie topper reiterated his position that the consent decree and breaking up of the monopoly of exhibition-distribution-production were good things for indie producers and is still a good thing, for the dissolution of the combines had opened up markets for the indies.

He also said this is the time to survey lower-cost distribution, which he feels is essential for the continuance of healthy indie production. Method of a distrib's taking a multiplicity of product just for the distribution fee involved is archaic and financially unsupportable, and streamlining must be done, he said.

Arnall was voted authority by members to appoint a committee to look into problems of indie production brought about by industry changes and how these changes affect SIMPP, and to recommend an effective program.

'NOTIFY LABOR'S FRIENDS'

AFM Pickets Carry Information Outside Frisco Houses

San Francisco, July 1.

AFM Local 6 put "informational" pickets on Empire Theatre and State Theatre, in South San Francisco, last Thursday (26) and Friday (27) nights as result of a New York AFM directive to picket all houses playing "10 North Frederick" or "Vertigo."

Eddie Burns, Local 6 business rep, said idea was "to notify friends of labor" that these two films had foreign-made soundtracks produced to circumvent AFM strike of Hollywood studios. Burns said the New York directive asked picketing throughout U. S. wherever the two films were playing, but was confined to just these two nights and was only "informational" in character.

Differentialed Picketing

Minneapolis, July 1.

George E. Murk, Minneapolis Musicians' local president, made clear that the picketing in front of the RKO Orpheum here on American Federation of Musicians' instructions, is not against the theatre, but against the producer of "Vertigo."

The picketing didn't start until the second day of the picture's second week. Banners carried by the three pickets clearly informed the public that the union was up in arms against the picture's producer for going outside the U.S. to employ the musicians who played the musical background.

The union here also is committed to picket "Ten North Frederick" for the same reason when it plays neighborhood houses. It already has played its downtown firstrun.

Pickles & Pictures

St. Paul, July 1.

The Paramount Theatre here has the distinction of being the first Twin Cities theatre to include pickles among the items sold at its concession stand.

They're being served in a transparent bag and there's a considerable demand for them, according to the theatre's manager, Fred Bachman.

Nearly all of the theatres here now dispense hot dogs, among the other items, at their stands.

Overflow Answer: Closed-Circuit

Closed-circuit television is quietly winning acceptance as method to solve the problem of overflow audiences for a one-shot event.

Theatre Network Television, for example, has provided the facilities —large theatre-size screen and tv projector—for 15 such events in last few years.

Type and scope of these events are varied. Last week, for instance, TNT provided the equipment to pipe the annual competition of the Society for the Preservation and Encouragement of Barbershop Quartet Singing to 500 enthusiasts in a second auditorium of the Franklin County Veterans Memorial Building in Columbus, O., after the main hall, seating 2,000, was sold out. In previous overflow events, TNT piped events involving Queen Elizabeth, Adlai Stevenson, Mrs. Franklin D. Roosevelt, President Eisenhower and others to overflow groups who could not be accommodated at the actual event.

The increasing size of stockholders meetings has created an overflow problem for large corporations and several have employed closed-circuit television for such overflow sessions. TelePrompter Corp., which has also handled stockholder meetings, was employed to pipe a recent art auction at the Parke Bernet Galleries in New York to an overflow audience gathered in galleries off the main auction room.

'South Pacific' Opening Versus Electric Workers

Vancouver, July 1.

Longstanding electrical workers' lockout here is delaying preem of Todd-AO "South Pacific" at Stanley, Famous Players' nabehouse, which set up this city's alltime longrun record with "80 Days," marqueed for 41 weeks. Special installation awaits.

Although there's little indication the labor dispute approaches settlement, circuit is announcing opener for early August "at roadshow prices." House accommodates around 1,100.

ATE OF PITT THEATRES

One a Bowling Alley, One University Aud

Pittsburgh, July 1.

Stanley-Warner circuit here has just sold off two of its biggest neighborhood houses, the Schenley in Oakland and the Enright in East Liberty. Latter was slated to be torn down and replaced by a parking lot when a private investor stepped in and purchased the 3,200-seat deluxer which will be turned into a bowling centre.

The 1,800-seat Schenley, which adjoins the expanding U. of Pittsburgh campus, was bought by Pitt for use as a school auditorium. It'll close down next Monday (30) and Pitt will assume possession immediately.

PARAMOUNT IDEA WITH TELEMETER

New concept in show business enterprises will be undertaken by Paramount's Telemeter tollvision subsidiary when it gets off the ground, as scheduled, late this year.

Organization will offer the standardized home toll in cities where the equipment is installed and closed-circuit "simulcasts" in theatres in towns where there is no Telemeter system setup. In other words, the same show that's going to home subscribers in, say, Cincinnati, will go to theatres elsewhere.

Par and Telemeter execs are now at work on the programming format, with no decisions reached as yet. It's known, though, that both motion pictures and "live" shows will be on the bill.

It's conceivable, obviously, that the new approach could lead to revolutionary changes in the film business operation. Major consideration is that a production might be closed-circuit televised in theatres in various localities without the need of spending money for a film print for each situation.

If it works out, the one print could be exposed in numerous theatres at same moment a tv show is on view in home throughout the nation.

UPJOHN FEEDS A.M.A.'S SAN FRANCISCO MEET

A network of eight cities will be linked in the Upjohn Co.'s closed-circuit medical telecast today (Wed.), originating from the American Medical Assn. convention in San Francisco. Big-screen facilities will be provided by Theatre Network Television.

Doctors and medical students will witness highlights of the convention directly from the floor of the meeting in the hour and half telecast, 9 to 10:30 p.m. In N.Y., 1,500 medics will witness the proceedings at Town Hall on a 15x20 ft. screen. Other cities in the hookup will be Chicago, Boston, Syracuse, Philadelphia, Cleveland and Kalamazoo.

Union Vs. Warners

Continued from page 3

Theatrical Stage Employees, the union is taking this position until it learns under what conditions the staffers would go to the Coast.

Of primary interest to the union and to the employees is whether WB will pay the moving costs to the Coast, a question the company hasn't answered as yet.

Local H-63, which has had a number of preliminary meetings with the WB management about the move, has sent a telegram to the company asking for an immediate meeting so that it can present certain proposals concerning the shift and its effect on the employees.

In a memorandum addressed to all employees under the name of WB exec Bernard R. Goodman, the company said it was now making a study "with respect to which functions will continue in New York and which will be transferred to the West Coast." It added that the decision will be announced as soon as possible. It noted that in connection with the study, the company wanted to know "which employees would want to be considered for *re-employment* on the West Coast." Those interested were asked to submit their names to Goodman.

WB's decision to transfer its headquarters to the Coast has aroused considerable consternation and worry among the staffers of other companies who fear that the WB action is a forerunner to similar moves by the other film firms. The SPG, for example, scheduled special and emergency meetings to discuss the matter and to map strategy to counteract the consequences of the WB decision.

Rosensohn Turns 'Fight Promoter'; TelePrompter's Kahn Denies Move Means Closed-Circuit 'Backing' Bout

Reports that the TelePrompter Corp. was the secret promoter of the upcoming Floyd Patterson-Roy Harris heavyweight chapionship fight, to be staged at Wrigley Field in Los Angeles on Aug. 18, were emphatically denied by Irving B. Kahn, president of the prompting-closed-tv firm. Kahn insisted that TelePrompter's participation only involved the closed-circuit telecast and "ancillary rights."

A number of factors, however, have led tradsters and sports circles to believe that there's some association between TelePrompter and the promotion of the bout. William Rosensohn, who resigned this week as v.p. in charge of TelePrompter's closed-circuit operations, has been designated as the promoter of the event. This is Rosensohn's first fight promotion although he has been closely allied with the sports field for many years.

In addition, TelePrompter has acquired the "ancillary rights," which includes radio and motion pictures. This is the first time that a closed-circuit firm has obtained access to rights other than those involving the telecast. In previous closed-tv telecasts of fights, the promoter made all the deals involving tv, radio and films.

Rosensohn, at a press conference Monday (30) announcing his promotion, also denied an affiliation with TelePrompter in the putting on of the fight. He also refuted Kahn's statement to VARIETY that TelePrompter has acquired the radio and tv rights. At the press confab, Kahn hedged and said he was negotiating for these additional rights.

TelePrompter, it's believed, had the closed-circuit rights sewed up before Rosensohn entered the picture as the promoter. He stepped in—in what has been described as a cloak-and-dagger manner—when the California Boxing Commission refused to grant a promotion license to Al Weill, the first choice of Gus D'Amato, Patterson's manager, as promoter of the fight. According to Kahn, Rosensohn has always been interested in sports promotion and the situation in California presented him with the opportunity to do so. Kahn stressed that Rosensohn had put up his own money, estimated at about $100,000, for the promotion advance.

No Figures

The TelePrompter prexy declined to reveal what guarantee his company had made to D'Amato, but Rosensohn said that TelePrompter had guaranteed $210,000 for the closed-tv rights. An earlier report had placed the guarantee at $275,000, but this is believed to include the film and radio rights. According to one interpretation, D'Amato has been able to employ a portion of this coin for the $100,000 guarantee he is said to have made to Harris, the challenger.

Based on the sports circle grapevine, TelePrompter, if it is associated with the promotion, has done so to protect itself in case the closed-circuit telecast doesn't measure up to solid boxoffice because of the unknown quality of the attraction. It's figured that the bout, based on the sports-mindedness of the Los Angeles public, should fare strongly at the gate. The promoter and Patterson, it's believed, will share the profits on a 50-50 basis.

Kahn, however, maintains that a preliminary survey has convinced him that he can line up the same number of available seats—over 500,000—that were obtained for the successful Ray Robinson-Carmen Basillo fight recently. This was TelePrompter's initial full-scale handling of a championship bout and it was one of the most successful in the history of closed-tving of fights.

Kahn strongly believes that he can corral more seats in N.Y. than he did for the Robinson-Basilio match, the number, he declared, only being limited by the loops that the American Telephone & Telegraph Co. can provide. The TelePrompter topper also declared that he has already received offers for the radio rights and that he expects to close a film deal shortly. He said he had spoken to four film companies about the possibility of handling the distribution of the films. In addition, he said he had "locked up" the major circuits for closed tv.

With the exit of Rosensohn as v.p. in charge of closed-circuit, Robert Rosencrans, long associated with Rosensohn, is being moved up to the top spot in the closed-circuit division with title of director or manager of closed-circuit operations. Heretofore he had been business manager of the division. Rosencrans came over to TelePrompter with Rosensohn when both were absorbed with TelePrompter's acquisition of Sheraton Closed Circuit Television. Rosensohn and Rosencrans served as the one and two men of the Sheraton operation. Previously they held the same positions in Box Office Television.

'Naughty, Naughty!' Sez FCC in Wrist-Slapping Stations Unfair to Toll

Washington, July 1.

The FCC revealed it had slapped the wrist of another broadcaster for alleged one-sided presentation of the merits and demerits of subscription television. Jefferson Standard Broadcasting, operator of WBTV-TV, Charlotte, N. C., and WBTW-TV, Florence, S. C., was told that its sins were not great enough, however, to interfere with renewals of its broadcasting licenses.

The letter listed programs against pay-tv, including a press conference with Harold Fellows, president of the National Assn. of Broadcasters, acknowledged that Skiatron had turned down an invitation to put on a rebuttal program, but concluded that the efforts of the stations to comply with the commission's rules on controversial subjects "were not adequate". The FCC again pointed out that its rules are more stringent about editorializing on subjects in which the stations have a financial interest.

The letter wound up with an FCC statement to the effect that since the stations have otherwise "not been remiss" with respect to observing FCC rules, the license renewals should not be withheld because of the one fall from grace.

Steal More Car Speakers Than They Eat Popcorn

Abilene, Tex., July 1.

More than 1,000 in-car speakers have been stolen from local drive in theatres since 1950. The rate has been so alarming that operators have started a nightly check of their lots after the final show and have started keeping records to see how many are missing. The situation is reportedly getting worse.

Jim Tharp, manager of the Park Drive In operated by the Interstate Theatre Circuit has stated that thefts have reached epidemic proportions. "Some nights we lose more money on stolen speakers than we make on popcorn. That'll break a theatre manager".

Sherman Hart, manager of the Town and Country announced that he has lost as many as two or three a night and as high as 10. He estimates nearly 300 of the $7.50 speakers have been stolen since the ozoner opened in 1956.

CBS-TV Gangs Up on Affiliates Who Cut Shows for Local Com'ls; Agencies Complain Over Abuses

CBS-TV is fully prepared to do something about the numerous agency squawks anent the matter of "full time periods," multiple spotting and other matters dealing with affiliated stations. Edmund C. Bunker, veep in charge of station relations for CBS-TV, has informed all the affiliates that he's been getting complaints from agencies that some of the affiliates are continuing to delete parts of network programs and substituting spot or local commercial announcements.

Failure to carry the complete network programs has forced CBS to take specific steps to protect the national advertisers. It is asking all affiliates to cooperate by attaching their signatures to an amendment to CBS-TV's affiliation agreement "which has always been implicit in regard to carrying network progarms."

Bunker is also revising the report form which CBS-TV's accounting dept. sends each week to its affiliates and on which the stations inform the network of the programs carried. Henceforth, any deviations whatsoever must be noted and station affidavits have been changed to cover this matter.

Bunker explained to his affiliates that it was difficult for CBS-TV to answer the complaints received from the agencies. "For instance, according to one agency's survey, in a recent major dramatic program, one of our affiliates broadcast three 60-second spot announcements in the station break between program segments," Bunker said. "Obviously, this station failed to carry the complete network program. In the same survey, other stations 'stretched' the break between commercial program segments to 50, 60, and even 75 seconds, with obvious time loss to either or both adjacent network sponsors. You can appreciate the problem we face in responding to this agency's request for comment, particularly when we are advised that the agency obtained this timing information from the affiliates themselves."

The agency in question said this was indeed a serious matter and "if this was an example of the kind of treatment our programs are getting across the board, we have uncovered a monster . . ."

Regarding the number of spot announcements inserted before, after and during breaks in network programs, and the problem of announcements adjacent to network programs for products competitive to those of the network client, Bunker said he told the agencies that "the network has no right to require its affiliates to program locally in any particular manner."

Bunker also warned that the NAB code provides that more than two-back-to-back announcements plus the conventional sponsored 10 second station ID are not acceptable between programs or within the framework of a single program. He asked the affiliates to scan their schedules carefully in order to eliminate the complaints.

He closed by asking for continued high standards of tv operation, pointing out that the network and its affiliates can exist only if they behave properly in their business relations with sponsors, national or local. "It is fundamental that we continue to have their confidence that they are receiving full value for what they pay," Bunker pleaded.

TAPE REPEATS FOR 'PLAYHOUSE 90'

"Playhouse 90," the CBS-TV 90-minute drama series, will do tape repeats of five of its past season's live shows during the summer, marking a change from last year when the hot weather replacements were all Screen Gems filmed offerings done for the series.

The repeats will be "Thundering Wave" with James Mason and Franchot Tone; "Right Hand Man" with Dana Andrews and Anne Baxter; "Portrait of a Murderer" with Tab Hunter; "Last Clear Chance" with Paul Muni and "Point of No Return" with Charlton Heston.

WDSU to FCC: 'Help'

Washington, July 1.

WDSU, New Orleans, has asked the FCC to okay a proposed new station regulation which will get the AM-FM-TV off the hook on political gab. The station says in the '56 Democratic primary there were 298 candidates for 88 different offices, and conceivably all entertainment programs could be driven off the air by political talks.

WDSU has issued a rule limiting air time to candidates for major offices, but it scents a loophole. If one of the major candidates invites a string of minor politicos to share his air time, WDSU thinks this constitutes use of the station's facilities by the minor candidates under the communications act. So the station is now asking the FCC if it would be in clear with a requirement that no candidate can use the radio-tv station without arranging directly with WDSU.

SAG Backs Webs Vs. Papp, Dubin; So Does NABET

The Joseph Papp-Charles Dubin situation vis-a-vis the House Un-American Activities Committee has prompted reactions by two trade unions, but not the Radio-Television Directors Guild to which Papp and Dubin belong. Screen Actors Guild, is asking its members to vote on making a non-Communist oath a requisite to membership.

The SAG board, after hearing a "special committee" on the problem, officially condemned "in the strongest possible terms" 24 members who "on appearing before the Un-American Activities Committee refused to state whether they are or ever have been members of the party." Guild said its board "considered expelling these persons (which it named) . . . but concluded that to do so would subject the Guild to endless hearings and trials, both within the Guild and in the courts, and this in itself might further the Communist Party cause by providing another sounding board for Communist propaganda."

This proclamation was made subsequent to the Papp-Dubin hearings, but SAG also demonstrated it is concerned with 10 more SAG members who have been summoned before the House group. SAG said it was not going to print the names of those summoned since they hadn't yet appeared before any Congressional committee, but the Guild said it "urges these persons to take steps immediately to cooperate with the proper government authorities."

The special SAG committee, consisting of George Murphy, as chairman, Ward Bond, Frank Faylen, Glenn Ford, Frank Lovejoy, Walter Pidgeon and Ronald Reagan, recommended that a new bylaw be adopted by the Guild "to fortify the Guild in its historic opposition to the Communist Party." Rule to be voted on by rank-and-file after unanimous approval by the SAG board, would refuse eligibility to present members of the Communist Party and would require all

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Garry More SRO

The new Garry Moore full-hour variety show on Tuesday at 10 p.m. over CBS-TV starting in September has landed its second sponsor, Kellogg Co. It will share sponsorship with Revlon.

Ralph Levy, former Burns and Allen and Jack Benny producer, has come on from the Coast to produce the new series.

THE
HONEY DREAMERS
Transcribing for Coca-Cola
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

KPIX Heart Operation Thumps Through With Walloping 38.6 ARB

San Francisco, July 1.

Westinghouse's KPIX hit viewer jackpot with its 105-minute "Open Heart Surgery" week ago Monday night (23).

Special ARB survey gave show a 38.6 rating in 10 to 11:45 p.m. time lot—highest Frisco ARB in May for any show was 37.3 garnered by "Cheyenne."

In addition, station got tremendous viewer response all week through phone calls inquiring about condition of eight-year-old Tommy Hunter, who underwent dangerous operation before live tv cameras.

KPIX installed special phone number with tape answering queries as to boy's condition and in first 24 hours after surgery Pacific Telephone & Telegraph Co. figured about 59,000 calls had been made to this number, with second day running close to this rate.

Show, sponsored by Ciba Pharmaceutical Co. and originally suggested by Frisco Medical Society, was timed to coincide with opening of AMA national convention.

ARB estimated show had 1,254,000 viewers, with two and a half viewers per set, in Frisco area.

Susskind's Reciprocal BBC Deal on Scripts

Extending the practice of other areas of commerce, video producer David Susskind took off for England Monday (30) in hopes of setting up a "reciprocal trade agreement" with BBC on video scripts.

Susskind, producer of "DuPont Show of the Month" and other live dramatic series, explained before he departed that the BBC's Del Struthers was in the U.S. recently for the first stage in planning an exchange of scripts. Susskind said he was particularly interested in acquiring the longer BBC stories for DuPont, in exchange for "Pinnochio," "Wuthering Heights" and "Member of the Wedding."

Susskind expects to return to the U.S. on July 18.

Subliminal Radio

Chicago, July 1.

A Windy City radio station has for several months been broadcasting "subliminal" blurbs, making capital of the whisper-message by using it as a sales promotion gimmick and as a pubaffairs payoff. WAAF, a 1,000-watter, has coined it "sub-audible advertising" and has been pitching it to local sponsors as a premium, e.g., you buy so many audibles and in turn get so many sub-audibles for free.

At any subdued point in a pop record, a live susurrus is likely to ride over the music with such a public service message as "Smile" or a commercial dispatch like "Buy this record at Little Al's Record Shop." Apparently the station has done well enough with the stunt because the sub and audible blurbs are fairly numerous.

An Eye for an Eye

Henry Jaffe, who packages the $10,000,000 Dinah Shore Show on NBC-TV, made a hurried trip from the Coast to New York last week for huddles with CBS prexy Lou Cowan in an effort to lure away Seymour Berns as producer of the Chevy-sponsored show. Berns, who has been offered a considerable hike in his pay check, is under exclusive contract to CBS and the latter network is reluctant to part with him.

Jaffe, on the other hand, figures that, all things being equal, it would square matters nicely since it was CBS that took Bob Banner away from NBC and left Jaffe holding the bag on a producer for Dinah Shore.

Jaffe thought he had the situation licked when he designated Charles Dubin as producer of the Chevy showcase. But Dubin was knocked out of the NBC box with a persona non grata status when he took the "unfriendly witness" rap in appearing before the House Un-American Activities Committee.

'They Degraded Me Therapeutically' So Levant Blows KCOP for KHJ-TV

Jessel's KCOP Show

Hollywood, July 1.

George Jessel joins the KCOP personality list next fall. In signing one of the sharpest wits in show business, station manager Alvin Flanagan indicated he is not to be considered as a replacement for Oscar Levant, who defected to KHJ-TV. Jessel starts on the indie station after he returns next August from Washington, where he is to be honored by the National Council of Christians and Jews for his service to the organization.

On his programs, which have not yet been charted by Flanagan, he'll interview celebrities, retail stories of show biz and comment on current topics of national interest.

WPIX Underbids WOR, Grabs Off 295G Educ'l Coin

WPIX, N. Y., the Daily News indie, knocked WOR-TV out of the educational tv ring, underbidding WOR-TV for the leasing of its facilities during daytime hours beginning September.

The State Board of Regents accepted the lower bid put in by WPIX, reportedly $295,000, as compared to WOR-TV's understood bid of $365,000. The contract, for which the two stations put in bids, called for 48 weeks of broadcasting beginning Sept. 2, with hours ranging from 9 a. m. to 5 p. m., plus Saturday mornings.

The Board of Regents would use these hours for educational telecasts aimed primarily at grades from one to six. Additionally, there are expected to be teacher training courses and other educational telecasts. At this point, it's still unclear what role the Metropolitan Educational Television Assn. will play in the programming. META has been programming education programming for one hour daily on WPIX, with the station donating the time. META also has programmed specials on other N. Y. stations, none of which are educational outlets.

It's understood that the Board of Regents will not utilize the full time detailed in the contracts, bringing the cost to the state down to the neighborhood of $250,000 for use of WPIX production and telecasting facilities. Instead of starting Sept. 2, the Board plans to begin programming Sept. 15 and instead of opening the day at 9 a. m., it launch the day at 10 a.m. In addition, broadcasts will be curtailed at vacation periods and as the summer months approach.

The educational programming will be mapped by a committee of

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Walliser MBS Post

Blair A. Walliser, vet broadcasting exec, has joined Mutual as administrative v.p., a newly-created post.

Walliser ankled his post as eastern manager for the John W. Shaw agency in Chicago to take the post. As manager of the agency's Chicago branch, he was account supervisor on the Colgate-Palmolive account supervised by the agency.

Hollywood, July 1.

Controversial Oscar Levant, who was fired by KCOP one day and rehired the next, "dropped" the indie channel last week, exiting to start a similar show on the rival indie, KHJ-TV. "I have a little pang of sorrow at leaving—for no reason," cracked the pianist-wit, who began his KHJ-TV show tonight (Tues.).

KCOP manager Al Flanagan had no comment on the latest Levant escapade, which brought from the wit the remark "that's the first time he had nothing to say."

Levant said of KCOP: "They mistook my masochism as a perennial symptom. But what made him really leave the channel was the incident whereby he was fired, then hired back, he stressed. Levant was bounced after urging viewers of his show "not to buy Philco," a sponsor who withdrew during the show. Hassle had started when they wouldn't let Levant do a commercial.

Philco returned to his last show on KCOP Friday night, however, and even execs of the company were on hand for the occasion.

Levant said he will draw more coin at KHJ-TV than he does at KCOP, and will have a participation of the commercials. He gets $600 for his Monday and Friday shows at KCOP, less for his Wednesday show.

"I can see no reason for KCOP peremptorily suspending me. I'm no baseball player. My agent talked on the phone with Flanagan today, and I played a few bars of Bach during the conversation. Flanagan said he would like to reopen negotiations, but was told I am going to KHJ-TV. I don't like these triumphs. I'm a little saddened by it. I don't like leaving, but they treated me badly, they degraded me therapeutically. They wouldn't give me a decent piano; their offer on the Wednesday show was insulting. It's demeaning.

"My big fear about channel nine is I don't know where it is geographically located. That's why I stayed at KCOP so long. Emerson Radio wired me they want to go with my show, but I'm not a solicitor.

KHJ-TV manager John T. Reynolds and program director James Higson said they were very happy about the controversial Levant joining channel nine, and said, too, he will be on Tuesdays and Fridays from 7:30 p.m. to 9 p.m.

They added it will be much the same as his past shows, with Mrs. Levant also on the program, as she is now.

WABC RADIO PACTS JOHN BLAIR AS REP

WABC Radio, ABC's owned & operated station in New York, is giving up national sales entirely, and giving all national solicitation —including that done in the home territory—to the John Blair reppery. Until this change in sales tactics by the station's new boss, Ben Hoberman, Blair handled only WABC's national accounts based outside New York.

Bob Noble, the present station sales chief, leaves WABC Aug. 1, at the time the shift to Blair takes place. Hoberman said that thereafter he will oversee sales directly and that no replacement is foreseen for Noble.

Other four men in the station's sales department will continue on the job, but all of them will concentrate on "local retail sales" in New York.

NETWORKS ON ECONOMY KICK

Eric Sevareid on TV Critics

Writing in the new (July 10) issue of The Reporter, CBS newsman Eric Sevareid gets into the growing networks vs. critics melee with the observation: "Television could do with a sharp drop in the quantity of criticism and a sharp rise in its quality."

Sevareid adds: "How many writers who haven't read a play since Booth Tarkington's 'Seventeen' are posing as critics of TV dramas? How many lady journalists who never covered the city council are telling TV news departments how they should cover the national conventions? How many boy graduates who can't tell a test tube from a peavey hook are instructing TV networks in the right and the wrong of their science programs? How many nice guys who can just whistle the first bar of four popular refrains are reacting quite positively in print to the operas and musical comedies on the little screen? . . . I happen to think a shocking percentage of tv fare is lousy. I think that is partly due to tv's confusion as to just what it is and where it ought to be going; and I also happen to think *that* is partly due to the fantastically irresponsible, inconsistent pulling and hauling it is getting from the printed press. Not wholly due, but partly.

"I don't think anybody who hasn't inhabited the tv bull's-eye for a time can imbibe the full flavor of this. About one review in four of a carefully constructed tv show will make real sense and teach you something you should have known, whether it's a favorable or unfavorable review. The others, even the favorable others, read the way a dog's breakfast looks."

Bob Moses, Others Pop Out on Papp So WNTA-TV Cancels Bard Festival

A four-hour television program which had been announced by WNTA-TV for Sunday (29) was cancelled the middle of last week by the Newark-based station. Program was to kick off the New York Shakespeare Festival, which is being produced by Joseph Papp.

Less than a week earlier, it was Papp who clammed up about alleged former Red ties before the House Un-American Activities Committee in Gotham hearings. Invitations to appear on the WNTA stanza several w.k. theatrical and civic personalities and before the cancellation the station, had bought substantial print advertising space to herald the special telecast.

Reasons for the cancellation are clouded somewhat, but it is evident that some people refused to appear on a program with which Papp had a connection.

Two key spokesmen for WNTA-TV agreed that the show was cancelled because so many of the people who had been invited failed to accept the invitations. Station declared that 85% of those asked wouldn't show up.

WNTA reported that it was clear to the station—even before Papp's appearance before the investigators and his subsequent layoff at CBS—that too many rejections had already been received to make the program feasible. As a result, the station spokesmen "didn't think" that the situation growing out of Papp's silence was the basic cause of the refusals to appear.

However, one invitation for certain was rejected because of Papp. N. Y. Park Commissioner Robert Moses wrote shortly after the hearings, "Frankly I don't care to take a leading part in further celebrating and advertising Mr. Papp." His invitation went out before the hearings.

Papp, like Charles Dubin, who also had a run-in with the investigators and was thereafter fired (under NBC instruction) from his

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Clients Divorce 'Love & Marriage'

Looks like the dual sponsorship deal on "Love and Marriage" has come a cropper, with American Tobacco and General Foods both reportedly pulling out.

NBC-TV had initially planned to install the show Friday nights at 9 in the spot currently occupied by the American Tobacco-sponsored "M Squad." However, the ciggie outfit didn't want to disturb "M Squad," so NBC subsequently offered Friday at 8. This would have necessitated American Tobacco competing with its own Friday at 8 "Trackdown" on CBS, so the client pulled out altogether, with GF following suit.

TV Playwright
H. E. Hotchner
discusses
Video Drama and the Critics
* *
one of the Editorial Features in the
TV-RADIO REVIEW & PREVIEW NUMBER
DUE NEXT MONTH

CBS' Buyout Of 'What's My Line' In Cap Gains Deal

CBS has negotiated a deal with Goodson & Todman whereby the network acquires 100% ownership of "What's My Line," the long-running Sunday night 10:30 quizzer currently sponsored by Helene Curtis and Kellogg. CBS, which already has enjoyed considerable billings mileage on the property, has paid a reported $1,250,000 for the property extending over a five-year period, with a promissory note for an additional $800,000 to be paid G-T if the show goes beyond the five-year period. Actually, CBS has had a 50% ownership stake in "Line" (as it has with all G-T packages), so the coin is for half of the show.

Status of John Daly as emcee of the show, now that CBS owns the property exclusively, won't be disturbed, says the network, even though Daly's allegiance is to ABC, where he's veepee-news director.

Despite the capital gains shedding of the property by Goodson-Todman, "What's My Line" production will continue to come out of the G-T shop.

MOISEYEV'S FANCY TRENDEX TERPING

Moiseyev Dancers on the Ed Sullivan show Sunday (29) on CBS-TV threw a beautiful lariat over "Maverick" on ABC and Steve Allen on NBC-TV, marking one of the few occasions when a lofty cultural attraction topped strong opposition.

Trendex gave the Russian troupe a handsome 19.7 over a 12.5 for "Maverick" 8 to 8:30.

Average rating for the 8 to 9 hour was Moiseyev 16.9; Allen 9.9.

SLOW SALES CUE DIP IN BUDGETS

There's evidence that someone's been sounding the panic bell around the television networks, with retrenchments and budget paring reportedly in full swing. At NBC, where anxieties have been upgraded in recent weeks over the inability to sell prime evening time, there has already been a number of personnel lopoffs with more to come. Similar restlessness applies to CBS and ABC, but primarily it's the NBC "alert" with reports of departmental axings up to 33% that's cueing the major jitters.

Despite the note of optimism emanating from the White House precincts that the bottom of the recession has been reached, advertisers are still holding off on network program buys to the extent that the "late selling season" will probably extend right into '58-'59 curtain time. This in itself is unprecedented, for usually the networks by this time have a pretty good idea as to just where they stand. Also, too many clients, apprehensive about 1959 conditions, are refusing to commit themselves beyond the end of the year, which accounts for so many 13-week buys starting in the fall. (In the current climate the day of the 26-week or 39-week firm deal is apparently gone.)

All of which has left the networks saddled with millions upon millions of unsold time. At NBC alone there's something like 15 unsold half-hours, in the aggregate a $20,000,000 or better rap until advertisers start moving in.

It's an unfortunate situation—sparked by a three-network economy—in which nobody apparently is to blame but the recession itself. And, as usually prevails, the personnel lopoffs are stepped up.

Among staff heads at NBC there's a reluctance to engage in wholesale firings in the hopes of an ultimate reprieve by the top brass once things get rolling, but the interim casualties are mounting. At CBS, the staffs have more or less been on an "alert" ever since, division by division, the heads were called in by prexy Frank Stanton a few months back and told to reappraise their budgets in the light of present conditions. In the past few weeks, however, CBS has been making some notable strides in crystallizing the sponsorship picture for '58-'59.

Astaire's Brace Of TV Specs for NBC

Hollywood, July 1.

Fred Astaire, long a television holdout, has agreed to star in two tv specs for NBC-TV next season.

Astaire's first hour-long show will be on Oct. 16, and the second next spring. Astaire will package both shows, which will be live.

Astaire has been receiving offers for television for years, but consistently declined all but one from Oscar Levant to guest on his KCOP show, and that was on the basis of personal friendship. After his appearance on the Levant show during which he reprised songs associated with his career, he was again flooded with video offers.

Ollie Oops!

New York.

Editor, VARIETY:

On Page 25 ("You Auto Buy story), I read, "Strangely enough, ABC-TV now has the best lineup with four auto makers," etc.

What's so strange about that?

Ollie Treyz,
Pres., ABC-TV.

Y & R, ABC-TV Sign $13,300,000 Daytime Program Blockbuster; 40 Quarter-Hr. Buys Year-Round

ABC-TV which this week took it on the chin when Kellogg Co. backed out of the web with its $7,000,000 billings, is about to bounce back with what is believed to be the laragest daytime order ever placed on a network by a single agency. All but signed, sealed and delivered is the $13,300,000 order placed by Young & Rubicam for 40 one-quarter hours to go somewhere between 11 a.m. and 3 p.m. on a firm year-around basis.

The $13,000,000 buy by Y&R represents air time alone, constituting four-fifths of the daytime block of 50 quarter-hours being offered by ABC-TV. The network is said to being asking for $1,300,000 for four quarter hours under a firm 52-week plan.

Young & Rubicam is slated to take 10 daytime hours a week for at least six clients headed by General Foods with others interested. The agency by owning the time period can juggle it among its clients, considerably reducing the programming and time costs.

Oliver Treyz, ABC-TV prexy, said the plan was currently being offered to other agencies and stated it is an ABC and not an agency plan. Young & Rubicam, according to an ABC source, would not have more than the usual say on programming content. It is expected that the time period will be filled with more than standard soaps and quizzer and calls for the use of stronger programming using personalities.

The revolutionary plan to buy a solid and substantial daily block of network television time had been under consideration at Y&R for almost a month. With the added $13,000,000 the agency is again expected to topple the $100,000,000 mark in broadcast billings.

Both Y&R and ABC-TV state that the agency will not be in the network program business. But, trade spokesmen say this is the closest thing the agencies have come to since the early thirties, when the agencies controlled web programming. Young & Rubicam is expected to break up its two hours of programming to avoid the onus on time brokerage.

Vet Packager
John Guedel
(who should know) details why
Fun Shows
can have a conscience as "do gooders"
* * *
TV-RADIO REVIEW & PREVIEW NUMBER
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TAC's Riddle: Why Are Webs Against Gotham 'TV City'?

One member of the newly-organized Television Action Committee—New York said the other day that he and many others felt the video networks couldn't be induced to build a video centre in New York "even if the city gave them the land free." TAC was formed a couple of weeks ago to manuever the return of tv to N.Y., and much of its planning is hinged upon the creation of a major tv centre there.

Reaction anticipated from the networks is that it wouldn't be feasible building a multi-million dollar plant in N.Y.C. in "this time of economic transition." Feeling of the TAC spokesman was that the webs, after having poured so much coin into their respective Coast operations, "are wedded to Hollywood."

Meanwhile, however a four-man committee has been formed, made up of David Susskind and Tex McCrary, charter TAC members, realtor Max Reibeisen and Norman Rankow, whose interest was described as "architecture." The four men are presently in the process of compiling a list of all the proposals for a tv centre that have, in one way or another, come acropper since 1942. TAC said it is going back the 16 years because even then farsighted New Yorkers saw the potentials of tv and made recommendations for a "tv city."

Part and parcel of the committee's work is "to find out why (the various plans) failed," and by this method "avoid the mistakes of others."

The TAC skeptic reiterated his organization's immediate goal—"to build up public and political sentiment" in favor of a Gotham tv centre.

Rankow, it was explained, invested $100.000 in 1948 in an abortive attempt to build a centrally-located tv setup.

The committee has not yet compiled a full list of the attempts that were said to have been made since '42.

MANDEL'S ORIGINAL FOR TV THEN B'WAY

Hollywood, July 1.

"Project Immortality," an original story by Loring Mandel, has been sold for a "Playhouse 90" presentation on CBS-TV next fall, and will be presented as a legiter on Broadway in 1959.

John Houseman will produce both the tv and legit versions and Franklin Schaffner will direct the teleplay.

'Amateur Hour's' Swing to CBS-TV

Ted Mack's original Amateur Hour is exiting the NBC-TV Saturday 10 p.m. spot for a Sunday 5:30 to 6 p.m. niche at CBS-TV. Tab will be picked up by Pharmaceuticals (Geritol) as it was on NBC-TV. CBS-TV deal is effective Oct. 26.

Pharmaceuticals also will sponsor Arthur Godfrey's nighttime series on Tuesday from 9 to 9:30, alternating with Toni. Exact format of the new Godfrey show haven't been set yet. Pharmaceuticals, however, is dropping out of "To Tell the Truth," the CBS-TV show with which it has been identified for the past three years.

'Children's Hour' Hiatus First Time in 30 Years

Philadelphia, July 1.

For the first time in a record-setting run of 30 years, "The Children's Hour" is being put to bed for the summer. Session carried both on WCAU and WCAU-TV has been sponsored by Horn & Hardart since its inception will be axed by chain "for the summer."

An automobile company which has been bankrolling half the program for the past few years ankled the show two weeks ago. Station has no definite comment as to "Children's Hour" fate in the fall

CBS-TV Gangs Up on Affiliates Who Cut Shows for Local Com'ls; Agencies Complain Over Abuses

CBS-TV is fully prepared to do something about the numerous agency squawks anent the matter of "full time periods," multiple spotting and other matters dealing with affiliated stations. Edmund C. Bunker, veep in charge of station relations for CBS-TV, has informed all the affiliates that he's been getting complaints from agencies that some of the affiliates are continuing to delete parts of network programs and substituting spot or local commercial announcements.

Failure to carry the complete network programs has forced CBS to take specific steps to protect the national advertisers. It is asking all affiliates to cooperate by attaching their signatures to an amendment to CBS-TV's affiliation agreement "which has always been implicit in regard to carrying network progarms."

Bunker is also revising the report form which CBS-TV's accounting dept. sends each week to its affiliates and on which the stations inform the network of the programs carried. Henceforth, any deviations whatsoever must be noted and station affidavits have been changed to cover this matter.

Bunker explained to his affiliates that it was difficult for CBS-TV to answer the complaints received from the agencies. "For instance, according to one agency's survey, in a recent major dramatic program, one of our affiliates broadcast three 60-second spot announcements in the station break between program segments," Bunker said. "Obviously, this station failed to carry the complete network program. In the same survey, other stations 'stretched' the break between commercial program segments to 50, 60, and even 75 seconds, with obvious time loss to either or both adjacent network sponsors. You can appreciate the problem we face in responding to this agency's request for comment, particularly when we are advised that the agency obtained this timing information from the affiliates themselves."

The agency in question said this was indeed a serious matter and "if this was an example of the kind of treatment our programs are getting across the board, we have uncovered a monster . . ."

Regarding the number of spot announcements inserted before, after and during breaks in network programs, and the problem of announcements adjacent to network programs for products competitive to those of the network client, Bunker said he told the agencies that "the network has no right to require its affiliates to program locally in any particular manner."

Bunker also warned that the NAB code provides that more than two-back-to-back announcements plus the conventional sponsored 10 second station ID are not acceptable between programs or within the framework of a single program. He asked the affiliates to scan their schedules carefully in order to eliminate the complaints.

He closed by asking for continued high standards of tv operation, pointing out that the network and its affiliates can exist only if they behave properly in their business relations with sponsors, national or local. "It is fundamental that we continue to have their confidence that they are receiving full value for what they pay," Bunker pleaded.

TAPE REPEATS FOR 'PLAYHOUSE 90'

"Playhouse 90," the CBS-TV 90-minute drama series, will do tape repeats of five of its past season's live shows during the summer, marking a change from last year when the hot weather replacements were all Screen Gems filmed offerings done for the series.

The repeats will be "Thundering Wave" with James Mason and Franchot Tone; "Right Hand Man" with Dana Andrews and Anne Baxter; "Portrait of a Murderer" with Tab Hunter; "Last Clear Chance" with Paul Muni and "Point of No Return" with Charlton Heston.

WDSU to FCC: 'Help'

Washington, July 1.

WDSU, New Orleans, has asked the FCC to okay a proposed new station regulation which will get the AM-FM-TV off the hook on political gab. The station says in the '56 Democratic primary there were 298 candidates for 88 different offices, and conceivably all entertainment programs could be driven off the air by political talks.

WDSU has issued a rule limiting air time to candidates for major offices, but it scents a loophole. If one of the major candidates invites a string of minor politicos to share his air time, WDSU thinks this constitutes use of the station's facilities by the minor candidates under the communications act. So the station is now asking the FCC if it would be in clear with a requirement that no candidate can use the radio-tv station without arranging directly with WDSU.

SAG Backs Webs Vs. Papp, Dubin; So Does NABET

The Joseph Papp-Charles Dubin situation vis-a-vis the House Un-American Activities Committee has prompted reactions by two trade unions, but not the Radio-Television Directors Guild to which Papp and Dubin belong. Screen Actors Guild, is asking its members to vote on making a non-Communist oath a requisite to membership.

The SAG board, after hearing a "special committee" on the problem, officially condemned "in the strongest possible terms" 24 members who "on appearing before the Un-American Activities Committee refused to state whether they are or ever have been members of the party." Guild said its board "considered expelling these persons (which it named) . . . but concluded that to do so would subject the Guild to endless hearings and trials, both within the Guild and in the courts, and this in itself might further the Communist Party cause by providing another sounding board for Communist propaganda."

This proclamation was made subsequent to the Papp-Dubin hearings, but SAG also demonstrated it is concerned with 10 more SAG members who have been summoned before the House group. SAG said it was not going to print the names of those summoned since they hadn't yet appeared before any Congressional committee, but the Guild said it "urges these persons to take steps immediately to cooperate with the proper government authorities."

The special SAG committee, consisting of George Murphy, as chairman, Ward Bond, Frank Faylen, Glenn Ford, Frank Lovejoy, Walter Pidgeon and Ronald Reagan, recommended that a new bylaw be adopted by the Guild "to fortify the Guild in its historic opposition to the Communist Party." Rule to be voted on by rank-and-file after unanimous approval by the SAG board, would refuse eligibility to present members of the Communist Party and would require all

(Continued on page 42)

Garry More SRO

The new Garry Moore full-hour variety show on Tuesday at 10 p.m. over CBS-TV starting in September has landed its second sponsor, Kellogg Co. It will share sponsorship with Revlon.

Ralph Levy, former Burns and Allen and Jack Benny producer, has come on from the Coast to produce the new series.

THE
HONEY DREAMERS
Transcribing for Coca-Cola
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

KPIX Heart Operation Thumps Through With Walloping 38.6 ARB

San Francisco, July 1.

Westinghouse's KPIX hit viewer jackpot with its 105-minute "Open Heart Surgery" week ago Monday night (23).

Special ARB survey gave show a 38.6 rating in 10 to 11:45 p.m. time lot—highest Frisco ARB in May for any show was 37.3 garnered by "Cheyenne."

In addition, station got tremendous viewer response all week through phone calls inquiring about condition of eight-year-old Tommy Hunter, who underwent dangerous operation before live tv cameras.

KPIX installed special phone number with tape answering queries as to boy's condition and in first 24 hours after surgery Pacific Telephone & Telegraph Co. figured about 59,000 calls had been made to this number, with second day running close to this rate.

Show, sponsored by Ciba Pharmaceutical Co. and originally suggested by Frisco Medical Society, was timed to coincide with opening of AMA national convention.

ARB estimated show had 1,254,000 viewers, with two and a half viewers per set, in Frisco area.

Susskind's Reciprocal BBC Deal on Scripts

Extending the practice of other areas of commerce, video producer David Susskind took off for England Monday (30) in hopes of setting up a "reciprocal trade agreement" with BBC on video scripts.

Susskind, producer of "DuPont Show of the Month" and other live dramatic series, explained before he departed that the BBC's Del Struthers was in the U.S. recently for the first stage in planning an exchange of scripts. Susskind said he was particularly interested in acquiring the longer BBC stories for DuPont, in exchange for "Pinnochio," "Wuthering Heights" and "Member of the Wedding."

Susskind expects to return to the U.S. on July 18.

Subliminal Radio

Chicago, July 1.

A Windy City radio station has for several months been broadcasting "subliminal" blurbs, making capital of the whisper-message by using it as a sales promotion gimmick and as a pubaffairs payoff. WAAF, a 1,000-watter, has coined it "sub-audible advertising" and has been pitching it to local sponsors as a premium, e.g., you buy so many audibles and in turn get so many sub-audibles for free.

At any subdued point in a pop record, a live susurrus is likely to ride over the music with such a public service message as "Smile" or a commercial dispatch like "Buy this record at Little Al's Record Shop." Apparently the station has done well enough with the stunt because the sub and audible blurbs are fairly numerous.

An Eye for an Eye

Henry Jaffe, who packages the $10,000,000 Dinah Shore Show on NBC-TV, made a hurried trip from the Coast to New York last week for huddles with CBS prexy Lou Cowan in an effort to lure away Seymour Berns as producer of the Chevy-sponsored show. Berns, who has been offered a considerable hike in his pay check, is under exclusive contract to CBS and the latter network is reluctant to part with him.

Jaffe, on the other hand, figures that, all things being equal, it would square matters nicely since it was CBS that took Bob Banner away from NBC and left Jaffe holding the bag on a producer for Dinah Shore.

Jaffe thought he had the situation licked when he designated Charles Dubin as producer of the Chevy showcase. But Dubin was knocked out of the NBC box with a persona non grata status when he took the "unfriendly witness" rap in appearing before the House Un-American Activities Committee.

'They Degraded Me Therapeutically' So Levant Blows KCOP for KHJ-TV

Hollywood, July 1.

Controversial Oscar Levant, who was fired by KCOP one day and rehired the next, "dropped" the indie channel last week, exiting to start a similar show on the rival indie, KHJ-TV. "I have a little pang of sorrow at leaving—for no reason," cracked the pianist-wit, who began his KHJ-TV show tonight (Tues.).

KCOP manager Al Flanagan had no comment on the latest Levant escapade, which brought from the wit the remark "that's the first time he had nothing to say."

Levant said of KCOP: "They mistook my masochism as a perennial symptom. But what made him really leave the channel was the incident whereby he was fired, then hired back, he stressed. Levant was bounced after urging viewers of his show "not to buy Philco," a sponsor who withdrew during the show. Hassle had started when they wouldn't let Levant do a commercial.

Philco returned to his last show on KCOP Friday night, however, and even execs of the company were on hand for the occasion.

Levant said he will draw more coin at KHJ-TV than he does at KCOP, and will have a participation of the commercials. He gets $600 for his Monday and Friday shows at KCOP, less for his Wednesday show.

"I can see no reason for KCOP peremptorily suspending me. I'm no baseball player. My agent talked on the phone with Flanagan today, and I played a few bars of Bach during the conversation. Flanagan said he would like to reopen negotiations, but was told I am going to KHJ-TV. I don't like these triumphs. I'm a little saddened by it. I don't like leaving, but they treated me badly, they degraded me therapeutically. They wouldn't give me a decent piano; their offer on the Wednesday show was insulting. It's demeaning.

"My big fear about channel nine is I don't know where it is geographically located. That's why I stayed at KCOP so long. Emerson Radio wired me they want to go with my show, but I'm not a solicitor.

KHJ-TV manager John T. Reynolds and program director James Higson said they were very happy about the controversial Levant joining channel nine, and said, too, he will be on Tuesdays and Fridays from 7:30 p.m. to 9 p.m.

They added it will be much the same as his past shows, with Mrs. Levant also on the program, as she is now.

Jessel's KCOP Show

Hollywood, July 1.

George Jessel joins the KCOP personality list next fall. In signing one of the sharpest wits in show business, station manager Alvin Flanagan indicated he is not to be considered as a replacement for Oscar Levant, who defected to KHJ-TV. Jessel starts on the indie station after he returns next August from Washington, where he is to be honored by the National Council of Christians and Jews for his service to the organization.

On his programs, which have not yet been charted by Flanagan, he'll interview celebrities, retail stories of show biz and comment on current topics of national interest.

WPIX Underbids WOR, Grabs Off 295G Educ'l Coin

WPIX, N. Y., the Daily News indie, knocked WOR-TV out of the educational tv ring, underbidding WOR-TV for the leasing of its facilities during daytime hours beginning September.

The State Board of Regents accepted the lower bid put in by WPIX, reportedly $295,000, as compared to WOR-TV's understood bid of $365,000. The contract, for which the two stations put in bids, called for 48 weeks of broadcasting beginning Sept. 2, with hours ranging from 9 a. m. to 5 p. m., plus Saturday mornings.

The Board of Regents would use these hours for educational telecasts aimed primarily at grades from one to six. Additionally, there are expected to be teacher training courses and other educational telecasts. At this point, it's still unclear what role the Metropolitan Educational Television Assn. will play in the programming. META has been programming education programming for one hour daily on WPIX, with the station donating the time. META also has programmed specials on other N. Y. stations, none of which are educational outlets.

It's understood that the Board of Regents will not utilize the full time detailed in the contracts, bringing the cost to the state down to the neighborhood of $250,000 for use of WPIX production and telecasting facilities. Instead of starting Sept. 2, the Board plans to begin programming Sept. 15 and instead of opening the day at 9 a. m., it launch the day at 10 a.m. In addition, broadcasts will be curtailed at vacation periods and as the summer months approach.

The educational programming will be mapped by a committee of

(Continued on page 42)

Walliser MBS Post

Blair A. Walliser, vet broadcasting exec, has joined Mutual as administrative v.p., a newly-created post.

Walliser ankled his post as eastern manager for the John W. Shaw agency in Chicago to take the post. As manager of the agency's Chicago branch, he was account supervisor on the Colgate-Palmolive account supervised by the agency.

WABC RADIO PACTS JOHN BLAIR AS REP

WABC Radio, ABC's owned & operated station in New York, is giving up national sales entirely, and giving all national solicitation —including that done in the home territory—to the John Blair reppery. Until this change in sales tactics by the station's new boss, Ben Hoberman, Blair handled only WABC's national accounts based outside New York.

Bob Noble, the present station sales chief, leaves WABC Aug. 1, at the time the shift to Blair takes place. Hoberman said that thereafter he will oversee sales directly and that no replacement is foreseen for Noble.

Other four men in the station's sales department will continue on the job, but all of them will concentrate on "local retail sales" in New York.

NETWORKS ON ECONOMY KICK

Eric Sevareid on TV Critics

Writing in the new (July 10) issue of The Reporter, CBS newsman Eric Sevareid gets into the growing networks vs. critics melee with the observation: "Television could do with a sharp drop in the quantity of criticism and a sharp rise in its quality."

Sevareid adds: "How many writers who haven't read a play since Booth Tarkington's 'Seventeen' are posing as critics of TV dramas? How many lady journalists who never covered the city council are telling TV news departments how they should cover the national conventions? How many boy graduates who can't tell a test tube from a peavey hook are instructing TV networks in the right and the wrong of their science programs? How many nice guys who can just whistle the first bar of four popular refrains are reacting quite positively in print to the operas and musical comedies on the little screen? . . . I happen to think a shocking percentage of tv fare is lousy. I think that is partly due to tv's confusion as to just what it is and where it ought to be going; and I also happen to think *that* is partly due to the fantistically irresponsible, inconsistent pulling and hauling it is getting from the printed press. Not wholly due, but partly.

"I don't think anybody who hasn't inhabited the tv bull's-eye for a time can imbibe the full flavor of this. About one review in four of a carefully constructed tv show will make real sense and teach you something you should have known, whether it's a favorable or unfavorable review. The others, even the favorable others, read the way a dog's breakfast looks."

Bob Moses, Others Pop Out on Papp So WNTA-TV Cancels Bard Festival

A four-hour television program which had been announced by WNTA-TV for Sunday (29) was cancelled the middle of last week by the Newark-based station. Program was to kick off the New York Shakespeare Festival, which is being produced by Joseph Papp.

Less than a week earlier, it was Papp who clammed up about alleged former Red ties before the House Un-American Activities Committee in Gotham hearings. Invitations to appear on the WNTA stanza several w.k. theatrical and civic personalities and before the cancellation the station, had bought substantial print advertising space to herald the special telecast.

Reasons for the cancellation are clouded somewhat, but it is evident that some people refused to appear on a program with which Papp had a connection.

Two key spokesmen for WNTA-TV agreed that the show was cancelled because so many of the people who had been invited failed to accept the invitations. Station declared that 85% of those asked wouldn't show up.

WNTA reported that it was clear to the station—even before Papp's appearance before the investigators and his subsequent layoff at CBS—that too many rejections had already been received to make the program feasible. As a result, the station spokesmen "didn't think" that the situation growing out of Papp's silence was the basic cause of the refusals to appear.

However, one invitation for certain was rejected because of Papp. N. Y. Park Commissioner Robert Moses wrote shortly after the hearings, "Frankly I don't care to take a leading part in further celebrating and advertising Mr. Papp." His invitation went out before the hearings.

Papp, like Charles Dubin, who also had a run-in with the investigators and was thereafter fired (under NBC instruction) from his

(Continued on page 40)

Clients Divorce 'Love & Marriage'

Looks like the dual sponsorship deal on "Love and Marriage" has come a cropper, with American Tobacco and General Foods both reportedly pulling out.

NBC-TV had initially planned to install the show Friday nights at 9 in the spot currently occupied by the American Tobacco-sponsored "M Squad." However, the ciggie outfit didn't want to disturb "M Squad," so NBC subsequently offered Friday at 8. This would have necessitated American Tobacco competing with its own Friday at 8 "Trackdown" on CBS, so the client pulled out altogether, with GF following suit.

TV Playwright

H. E. Hotchner

discusses

Video Drama and the Critics

* *

one of the Editorial Features in the

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Fred Astaire, long a television holdout, has agreed to star in two tv specs for NBC-TV next season.

Astaire's first hour-long show will be on Oct. 16, and the second next spring. Astaire will package both shows, which will be live.

Astaire has been receiving offers for television for years, but consistently declined all but one from Oscar Levant to guest on his KCOP show, and that was on the basis of personal friendship. After his appearance on the Levant show during which he reprised songs associated with his career, he was again flooded with video offers.

Ollie Oops!

New York.

Editor, VARIETY:

On Page 25 ("You Auto Buy story), I read, "Strangely enough, ABC-TV now has the best lineup with four auto makers," etc.

What's so strange about that?

Ollie Treyz,
Pres., ABC-TV.

Y & R, ABC-TV Sign $13,300,000 Daytime Program Blockbuster; 40 Quarter-Hr. Buys Year-Round

ABC-TV which this week took it on the chin when Kellogg Co. backed out of the web with its $7,000,000 billings, is about to bounce back with what is believed to be the laragest daytime order ever placed on a network by a single agency. All but signed, sealed and delivered is the $13,300,000 order placed by Young & Rubicam for 40 one-quarter hours to go somewhere between 11 a.m. and 3 p.m. on a firm year-around basis.

The $13,000,000 buy by Y&R represents air time alone, constituting four-fifths of the daytime block of 50 quarter-hours being offered by ABC-TV. The network is said to being asking for $1,300,000 for four quarter hours under a firm 52-week plan.

Young & Rubicam is slated to take 10 daytime hours a week for at least six clients headed by General Foods with others interested. The agency by owning the time period can juggle it among its clients, considerably 'reducing the programming and time costs.

Oliver Treyz, ABC-TV prexy, said the plan was currently being offered to other agencies and stated it is an ABC and not an agency plan. Young & Rubicam, according to an ABC source, would not have more than the usual say on programming content. It is expected that the time period will be filled with more than standard soaps and quizzer and calls for the use of stronger programming using personalities.

The revolutionary plan to buy a solid and substantial daily block of network television time had been under consideration at Y&R for almost a month. With the added $13,000,000 the agency is again expected to topple the $100,000,000 mark in broadcast billings.

Both Y&R and ABC-TV state that the agency will not be in the network program business. But, trade spokesmen say this is the closest thing the agencies have come to since the early thirties, when the agencies controlled web programming. Young & Rubicam is expected to break up its two hours of programming to avoid the onus on time brokerage.

Vet Packager

John Guedel

(who should know) details why

Fun Shows

can have a conscience as "do gooders"

* * *

TV-RADIO REVIEW & PREVIEW NUMBER DUE NEXT MONTH

TAC's Riddle: Why Are Webs Against Gotham 'TV City'?

One member of the newly-organized Television Action Committee—New York said the other day that he and many others felt the video networks couldn't be induced to build a video centre in New York "even if the city gave them the land free." TAC was formed a couple of weeks ago to manuever the return of tv to N.Y., and much of its planning is hinged upon the creation of a major tv centre there.

Reaction anticipated from the networks is that it wouldn't be feasible building a multi-million dollar plant in N.Y.C. in "this time of economic transition." Feeling of the TAC spokesman was that the webs, after having poured so much coin into their respective Coast operations, "are wedded to Hollywood."

Meanwhile, however a four-man committee has been formed, made up of David Susskind and Tex McCrary, charter TAC members, realtor Max Reibeisen and Norman Rankow, whose interest was described as "architecture." The four men are presently in the process of compiling a list of all the proposals for a tv centre that have, in one way or another, come acropper since 1942. TAC said it is going back the 16 years because even then farsighted New Yorkers saw the potentials of tv and made recommendations for a "tv city."

Part and parcel of the committee's work is "to find out why (the various plans) failed," and by this method "avoid the mistakes of others."

The TAC skeptic reiterated his organization's immediate goal—"to build up public and political sentiment" in favor of a Gotham tv centre.

Rankow, it was explained, invested $100.000 in 1948 in an abortive attempt to build a centrally-located tv setup.

The committee has not yet compiled a full list of the attempts that were said to have been made since '42.

MANDEL'S ORIGINAL FOR TV THEN B'WAY

Hollywood, July 1.

"Project Immortality," an original story by Loring Mandel, has been sold for a "Playhouse 90" presentation on CBS-TV next fall, and will be presented as a legiter on Broadway in 1959.

John Houseman will produce both the tv and legit versions and Franklin Schaffner will direct the teleplay.

'Amateur Hour's' Swing to CBS-TV

Ted Mack's original Amateur Hour is exiting the NBC-TV Saturday 10 p.m. spot for a Sunday 5:30 to 6 p.m. niche at CBS-TV. Tab will be picked up by Pharmaceuticals (Geritol) as it was on NBC-TV. CBS-TV deal is effective Oct. 26.

Pharmaceuticals also will sponsor Arthur Godfrey's nighttime series on Tuesday from 9 to 9:30, alternating with Toni. Exact format of the new Godfrey show haven't been set yet. Pharmaceuticals, however, is dropping out of "To Tell the Truth," the CBS-TV show with which it has been identified for the past three years.

'Children's Hour' Hiatus First Time in 30 Years

Philadelphia, July 1.

For the first time in a record-setting run of 30 years, "The Children's Hour" is being put to bed for the summer. Session carried both on WCAU and WCAU-TV has been sponsored by Horn & Hardart since its inception will be axed by chain "for the summer."

An automobile company which has been bankrolling half the program for the past few years ankled the show two weeks ago. Station has no definite comment as to "Children's Hour" fate in the fall

Average Syndicated Show Better Than Average Network Show: Moore

Hollywood, July 1.

Belief that programs filmed for syndication are "below network quality" is a "myth," in the opinion of Dick Moore, prez of KTTV here and one of the nation's most prolific users of film. Actually, argues Moore, syndicated shows must and do have more elements of "audience appeal" than network shows if they are to succeed because of their limited access to markets and good time slots.

"Of course, there are some network shows that are better than some syndicated shows," Moore observes. "But there are many syndicated shows that are better than most network shows." Number of shows that fail in syndication are small in comparison to the number that fold on the networks, and by and large, he contends, the average syndicated show is better done than the average network entry.

It has to be, Moore states, because whereas there are 126 nighttime half-hour slots on the webs, the number of availabilities for programming on a syndicated basis is far smaller, and every syndicated show has to be good to make the grade. Not only does the syndicated half-hour have to compete with other syndicated shows for markets and time slots, but with off-network syndicated reruns and with network shows themselves. The distributors have to come up with good batting averages on show successes if they're to stay in business.

Moreover, where the network show must pass the judgment only of the network and a single sponsor, the syndicated show, to recover its costs, must gain the aggregate approval of many stations and advertisers. Fact that they do compete—and successfully—is testimony to their audience appeal, Moore says. He feels that the term "network quality" is a complete misnomer, particularly if one actually looks at the quality of the average web entry.

Moore admits he'd like fresher syndicated programming than he's gotten in the past, and more of it ("the more shows that are produced, the more fresh themes that are likely to emerge") but contends the only way for that to happen is for the syndicators to be given greater access to the marketplace via the removal of option time and must-buy features at the networks. Moore has been plumping for this for some time, and it was his testimony before the Senate Commerce Committee a couple of years back that set off the entire explosive Washington situation surrounding option time and must-buy.

But syndicators and stations using syndicated programming needn't feel defensive about their product, Moore believes. That product has proved itself in terms of ratings and durability.

'Telephone Time' Reruns to Guild

Guild Films has bought reruns to the 79 half-hour telefilms in the "Telephone Time" series. This group of flicks is the first Guild has ever bought for syndication after network run.

A new title for the former network series is being sought by Guild. First 39 in the anthology series were hosted by John Nesbitt and the other 39 by Dr. Frank Baxter.

"Time" was purchased from producer Hal Roach Jr. for an undisclosed amount.

When John Cole took over as prexy of Guild in March, company decided to eliminate the production of further first-runs for syndication. Guild's acquisition of further half-hour material for syndicated sale will be limited, according to Cole's continuing plans, to off-network skeins.

ZIV INKS DONIGER

Hollywood, July 1.

Walter Doniger has been signed as a Ziv TV producer-director.

Doniger directed the pilot of "Bat Masterson," Ziv series to be viewed on NBC-TV next season.

'Honeymooners' Set For Britain's ABC-TV

London, June 24.

ABC-TV will begin airing "The Honeymooners," starring Jackie Gleason on July 6. Show will be featured each Sunday in a 7:30 p.m. slot throughout the summer, but will be screened in the North and Midlands commercial tv zones only.

It is understood that the series was originally offered to BBC-TV.

Schubert on A 'Factuality' Kick With Two Series

Bernard Schubert, who helms Telestar Productions, is on a "factuality" kick. He's so convinced that the factual type of anthology program will raise a lot of syndication dust in the upcoming season that he's staked his '58-'59 plans on two ambitious series—"Counterspy" and "Pursuit." On the latter skein, 26 shows are already in the can. Initial entry will be what Schubert describes as a fictionalized treatment of the "true Galindez story." The "factual format" will be pursued through the entire series.

Similarly in "Counterspy," which Schubert is shooting in London (on a coproduction deal), one of the major installments will be based on the recent Frogman episode (which hit the headlines again only last week with the wife's expressed belief that he's still alive").

"Give them a good factual-type program and they'll go for it time after time," says Schubert, pointing, for example, to the success encountered by the WPIX, N. Y., distributed hour documentary on the Czarist-vs. Soviet rule.

Schubert meanwhile is still cashing in on the residual circuit. ("Mr. and Mrs. North," "Topper," etc.) envisioning an ultimate $5,000,000 gross on the "Topper" series before it has run its course. It's already grossed over $4,000,000, he says.

PROCKTER BACK WITH OWN ORG

Hollywood, July 1.

A new theatrical and telefilm company is being formed by Bernard Prockter and Edmund Hartmann, in association with Chicago financier Milton Kirshbaum. Company, still unnamed, is negotiating for several properties and lining up studio space.

Kirschbaum, consultant to E. F. Hutton investment bankers, is prexy; Hartmann exec producer and v.p. in charge of theatrical production; Prockter exec producer and v.p. for telefilm. Hartman, still under contract CBS-TV as writer-producer, joins the company in August when his CBS pact expires.

Prockter wound his CBS-TV creative stint in N.Y. a year ago.

SG Ups Hyams, Hanft

Jerome Hyams, head of syndication at Screen Gems, and Burton Hanft, biz affairs boss at the same company, were upped this week.

Hyams, who sold his Hygo distribbery to the Columbia subsidiary and then joined SG in December of 1956 as syndication chief, becomes vicepresident in charge of syndication. His becoming a striper at SG (other two are national sales boss John H. Mitchell and Hanft) puts greater stress on the syndication arm.

Hanft adds to his biz affairs duties those of SG treasurer. Paralleling the Hanft move, Daniel Glass, presently manager of biz affairs under Hanft, also becomes assistant treasurer.

'SDP's' 2-Web Ride

Flamingo Films, which acquired the "Screen Directors Playhouse" series in its deal with RKO Teleradio, is getting mileage out of the skein.

"SDP" is a summer replacement for the Patrice Munsel show on ABC-TV, and the "Person to Person" show on CBS-TV. The 35 episodes will be released for syndication following their summer run for airing after the first of the year.

Desi's 200G For Tooters as Result Of AFM Contract

Hollywood, July 1.

Desilu prexy-owner Desi Arnaz, at a press conference held jointly with American Federation of Musicians prexy Herman Kenin and the exec board of AFM, estimated his company's new pact with the union will mean an outlay of at least $200,000 this next season for musicians, as compared to $7,500 last year. He plans to use live music on all his shows ultimately, he said.

Arnaz said next semester musicians at Desilu will spend 600 hours working on the recording stages instead of 10, as a result of the AFM's new format for vidpixers. Format with Desilu, which Kenin said sets the pattern for the industry, eliminates payment to the trust fund on first-runs.

Five-year deal also calls for a 10% hike in payment scales after three years. Contract becomes effective July 1.

Arnaz said aside from the five specs starring his wife, Lucille Ball, and himself, he had planned to use canned music for his hourlong "Playhouse" series, but said the new AFM format makes it economically possible for him to use live musicians. "U.S. Marshal," he

(Continued on page 42)

Pillsbury's Major Buy on 'Dial 999'

Ziv scored a major regional buy on "Dial 999" with Pillsbury Mills, the sponsor taking the London-filmed series in 30 south east and south central markets.

Todate, Pillsbury has finalized time periods in New Orleans, Atlanta, Birmingham, Pensacola, Albany, Ga., Columbus, Ga. and Panama City, Fla.

Other advertisers who have joined the lineup are Sealy mattress, KRON-TV, San Francisco; and KIRO-TV, Seattle; Pepsi-Cola for Portland, Me.; Union Savings and Loan, Cleveland; Niels Department Store, Talahassee, Fla.; Hauser Tile and Floor, Billings, Mont.

Station sales include: WGN-TV, Chicago; KTTV, Los Angeles; WTCN-TV, Minneapolis-St. Paul; WTOP, Washington; WHDH, Boston; KVAR, Phoenix; WTIC, Hartford; KLOR-TV, Salt Lake City; KELP, El Paso; KLAS, Las Vegas; KOLD, Tucson; KHSL, Chico; KVII, Amarillo; WBRE, Wilkes-Barre; KOVR, Stockton, KVOS, Bellingham; KVAL, Eugene, Ore.

Series is being produced in Britain in association with Harry Alan Towers.

KROGER INKS FOR 'COLONEL FLACK'

Kroger Co. has bought CBS Film Sales' "Colonel Flack" for Cleveland, Youngstown, Pittsburgh, Steubenville and Peoria.

Station sales for the comedy series include WPIX, N.Y.; KTTV, Los Angeles; WFAA, Dallas; WTVN, Columbus; and WOI-TV, Des Moines.

CBS Film Sales decided to go ahead with the series after receiving a large bloc of contingent orders. It will be produced in Hollywood by Wilbur Stark and Jerry Layton, with Allan Mowbray starring and Frank Jenks in the featured role. Same cast and producers were responsible for the series when it appeared live years back on the DuMont network.

TPA Already 1/3 Off Hook On 'Cannonball' in Brit., Can. Pacts

Television Programs of America has done it again, selling the Canadian and British markets on a pilot, inking enough dough to kick off production of a series. Skein in question is Robert Maxwell's "Cannonball," which will be filmed in Canada.

Understood that the combined Canadian and British deals represent about one-third of the projected negative cost. Pilot was and is being pitched nationally in the U. S. although skein could go the syndication route next year like "Tugboat Annie."

"Annie" was the second series produced above the border by Normandie Productions, Ltd., TPA's Canadian affiliate which also will do "Cannonball." Latter series was bought by the Canadian Broadcasting Corp. and United Kingdom's Incorporated Television Programme Co., Ltd. (ITP). The initial TPA Canadian filmed series was "Hawkeye and the Last of the Mohicans."

"Cannonball," which is due to go into production July 14, will have Maxwell as exec producer; Rudy Abel as producer; and Peter Frank, associate producer. Each held similar posts in the production of "Lassie." Series about the adventures of truckers travelling the Toronto-Buffalo-Detroit circuit co-stars Paul Birch and William Campbell.

Series will be shot at Consolidated Film Industries studios in Toronto, with a good deal of location shooting elsewhere, both in the U. S. and Canada. Consolidated, in order to accommodate required larger sets for the skein, has agreed to enlarge its present stages. Property should be TPA's most expensive venture in Canada, with about $30,000 seen as the budget per episode.

NTA Wins Another Round in AAP-UA Suit

National Telefilm Associates has won another round in its suit against United Artists, et al., to upset the UA deal for the takeover of Associated Artists Productions. The Appelate Division has affirmed a New York Supreme Court order granting NTA a temporary injunction pending trial of its suit.

Last month, Supreme Court Justice Aaron Steuer granted a motion temporarily enjoining UA from going forward with its plans to take over the assets of AAP. Defendants lost their appeal on the Judge Steuer motion.

NTA contends, in its $18,000,000 damage suit against UA and other parties, that it had a prior contract for the purchase of the majority of AAP stock.

Getting Up 'Kitty' Poses Problem On Telepix Export Org

Biggest nut for the projected telefilm export association to crack remains financing, as another exploratory meeting took further steps to scout the organization.

Although the Motion Picture Export Assn. is serving as a model to many telefilm execs, there are differences involved. First, the foreign biz of telefilm companies runs about 20% of total revenues as opposed to the near 50% for motion picture companies. Additionally, in terms of dollars, a more significant figure, telefilm companies are earning about $20,000,000 from the foreign market currently, a small figure when compared to the foreign grosses of motion pictures.

All the major motion picture companies are publicly held corporations. Their contributions in supporting the MPEA are pegged on a percentage of their gross. Opposed to this situation, most of the telefilm companies are privately held corporations, and each is quite guarded about giving out financial records.

For realistic purposes, there are about 10 telefilm companies which may contribute to a telefilm export association. It's unlikely that any one company would consider contributing to such an organization anything over $10,000 yearly, with some companies considering that sum too high. With such a kitty, it's envisioned that at least initially, the telefilm export association would consist principally of a topper, a secretary, an office, with the topper doing a lot of traveling.

At its meeting the organizing committee elected as its temporary chairman Merle S. Jones, prez of CBS-TV Station Division. Jones is due to appoint three working committees covering the areas of finance, constitution and personnel. The organizing committee is due to meet in about six weeks to consider the recommendations of the working committees.

Those attending the organizing committee's meet were representatives from Television Programs of America, Ziv, National Telefilm Associates, Screen Gems, United Artists-TV, MCA-TV, ABC Film Syndication, and NBC International.

WILL ROGERS JR. IN SERIES ABOUT SR.

Hollywood, July 1.

Will Rogers Jr. will star in "Adventures of Will Rogers," vidseries based on his father's cowboy exploits at the turn of the century.

Series will be co-produced by Rogers and Al Martin, latter currently scripting the pilot. It will be shot on Oklahoma location and other western states.

Hazel Bishop's Bartered Spots

Hazel Bishop, now 60% owned by Matty Fox's helmed Television Industries Inc., kicked off a spot campaign yesterday (Tues.) in a reported 125 markets.

Stations participating in the campaign have bartered from five to six spots a day for film product. Film utilized for the bartered arrangements consist of uncommitted RKO cinematics and the old Western Television library of Korda pictures which Television Industries has repackaged.

Television Industries is the new name of C & C Corp. C & C sold the RKO library in markets throughout the country under a barter arrangement bankrolled by International Latex.

Recently, the Fox-piloted syndication outfit acquired 60% stock control of Hazel Bishop. Under current barter arrangemnts for the cosmetic firm, stations are said to commit playing off the spots over a two to six-year span.

$6,525,000 Barter Time

Mathty Fox's Television Industries Inc. has taken $6,525,000 in barter time—in lieu of cash—from Guild Films. Unique deal between two telefilm companies was in payment of the 1,100 RKO shorts and the foreign rights of 356 "Minutes of Prayer" which Guild got from Fox several months ago.

This re-bartered time (which is a portion of the time acquired from stations by Guild over the past 13 months) will most likely be used by Fox to advertise Hazel Bishop products. Fox bought the cosmetic house reecntly.

Niles Names Norton

Chicago, July 1.

Dan Norton, former national sales manager of WABC-TV, New York, has been appointed sales manager of the West Coast division of Fred Niles Productions, Chi-based commercial film company with an animation branch in Hollywood.

At same time, Niles upped Lionel F. Grover of his Hollywood division to production supervisor.

SMALL SYNDICATORS' PLIGHT

'Free Ice in the Winter'

Film syndicators, burned up at the initial ruling of the National Assn. of Broadcasters barring them from the annual conventions, are somewhat appeased at the relaxation of the rule. Now, the NAB has ruled the film syndicators can offer "hospitality" at the big confabs.

But even with the relaxation, many syndicators feel that the NAB is "giving away ice in the winter." Secondly, the syndicators feel that the NAB is ostrich-like ignoring the importance of filmed programming, both the vidpix and feature variety, to local stations.

In the past, one of the highpoints of the convention from the viewpoint of the syndicators, was the panel discussion on film. Under the new ruling, such a panel discussion will not be held, the film syndicators' participation being virtually limited to setting up hospitality suites. This function should not be written off, for it's an occasion for confabs with station execs, etc. But it's no substitute for hard business, discussing mutual problems in a serious format, or screening upcoming product.

In wake of the initial NAB ruling, there was a rumble for the syndicators to organize their own convention and invite broadcasters. To do this, syndicators would have to form their own trade association, at least a loosely knit one. But plans in that direction are pending until the end of summer, and it's problematic if they will be realized at all.

July's Major Spurt in Vidfilm Production Activity on Coast

Hollywood, July 1.

Seasonally dormant Hollywood telefilmeries will perk up activity in July, with at least seven new vidseries to plunge into full-scale production and a minimum of nine series currently on hiatus to begin grinding for fall air dates.

Leading the spurt in July vidfilm activity will be Ziv Productions, with three new vidseries to go before cameras. Entries are "McKenzie's Raiders," "Rough Riders" and "Bat Masterson." In addition, Ziv will resume shooting of "Sea Hunt" and continue lensing of "Target."

Screen Gems, currently at a complete standstill, will also be the site of considerable July activity, with resumption of lensing cycles on "Father Knows Best," "Jefferson Drum," "The Adventures of Rin Tin Tin" and another "Shirley Temple's Storybook" stanza.

Desilu Productions will emerge in July with two new teleseries, in addition to return to the cameras of several indie entries. Kicking off for Desilu are "The Texan," tentatively set for July 14, and The Ann Sothern Show, pencilled in for July 21. Others expected to resume at Desilu are "December Bride," "Wyatt Earp," "The Real McCoys" and The Danny Thomas Show, as well as "George Jessel's Show Business," NTA series poised for production by next week.

At Revue, "G.E. Theater" will

(Continued on page 42)

Not Many Oaters For Syndication

There's going to be a relative scarcity of westerns this year again in syndication. Of the approximate 12 new first-run syndicated properties slated for the fall, only two fall in the oater category.

Of course, holding down the number in syndication is the wealth of oaters on the nets. Another factor, this one unexpected, is that many sagebrushers which were expected to "go thataway" for a rerun ride in syndication, have been renewed on the webs.

ABC Film Syndication will have second year production on "26 Men" and National Telefilm Associates will have "U.S. Marshal," already sold for a big regional to Budweiser Beer. Additionally, ABC is pitching off-network "Jim Bowie," and there's a possibility that "Colt 45" may go into syndication if it's not renewed on ABC-TV. Another iffy one is Ziv's "Tombstone Territory," still being pitched nationally for its second year roundup.

But that's about the sagebrush tally for fall syndication, other than rerun rides on previous oaters that already have been in the market-by-market field.

OF's Tokyo Sales

Tokyo, June 24.

Official Films, local sales reps for International Radio and Television Programs, sold 26 "Star Performances" with an option of 26 more to three Japanese stations, OTV in Osaka, JOKR in Tokyo and CBC in Nagoya. The programming will start July 22.

In another package, Official sold 13 theatrical films from the RKO and United Artists libraries to "five or six" Japan stations including JOKR in Tokyo.

Trans-Lux 'Felix' Cartoon Deal At $1,750,000 Cost

Trans-Lux Television, moving ahead on its diversification kick, has made a deal for the production of 260 "Felix the Cat" color cartoons.

The series, for which Trans-Lux has appropriated up to $1,750,000, will be produced by Felix the Cat Productions, Inc., headed by Pat Sullivan, nephew of the creator of the original series which had its debut over 35 years ago. Each episode will be four minutes in length and the series has been so designed that each three successive episodes will form a self-contained quarter-hour.

Plan was adopted to provide flexibility, enabling the entire series to be shown as individual four-minute episodes or a continuing quarter-hour series. Production already has been initiated and the first bloc of 52 four-minute episodes is due to be completed this year. Shorts will be shown theatrically abroad.

Current batch of old "Felix the Cat" cartoons, consisting of 49 shorts and distributed by Official Films, will have its tv licensing expiring in '49. Felix Productions topper Sullivan, with studio headquarters in N.Y., says he will probably work with a crew of 20 on the series.

The cartoon has been syndicated in newspapers since 1922 by King Features.

Perrin Nixes H-H-L Bid

Hollywood, July 1.

Hecht-Hill-Lancaster, searching for an executive to head its vidpix operation, has overturned Nat Perrin, exec producer at TCF-TV, 20th-Fox subsid.

However, Perrin in his discussions with H-H-L informed the company he is under contract to TCF and plans to remain there.

SADDLED WITH DUBIOUS PRODUCT

In this age of bigness, one of the major problems of the small syndicator is attracting good product.

The small guy with a limited sales organization just can't sell off a telefilmed show in the market-by-market merry-go-round as a major syndicator. The producer, therefore, shies away from him, although in many instances the small syndicator may give the producer a better financial shake, as well as some special handling. But for the small syndicator, it's a long pull and the producer wants his returns faster.

But to stay in business, the small syndicator needs product and his ability to build a sought-after larger sales organization is predicated upon his ability to get shows. In effect, he's caught in a which - comes - first - chicken - or-egg trap, not having the shows he can't build a sales organization and conversely he can't attract the shows because his sales force isn't large.

In order to get around the trap, a few small syndicators have hedged their bet. Flamingo Films has become specialists in the sale of foreign feature product to stations via its deal with Distributors Corp. of America. Additionally, it's handling "Citizen Soldier," off-network "O.S.S.," as well as possessing a library of other product. With a multiplicity of product, the outfit is able to maintain and build an organization.

The trap is felt keenly now by the motion picture companies, seeking to diversify more fully into syndication. All the major motion picture companies now are in telefilm production in one way or another. Only Screen Gems, the the Columbia subsid which had a head start, pioneering in telefilms production in 1951 with the Du Pont "Calvacade" series, is in syndication. The remainder are guardedly eyeing the field.

Metro TV hopes to enter syndication when it has built up a sufficient backlog of off-network properties, the way SG entered syndication. United Artists Television is toying with a similar approach. But '51 isn't '58, with a healthy, though small, group of major syndicators operating in the field, with savvy built up over the years. Major motion picture company telefilm subsids at this stage may already have missed the syndication boat—unless they come up with a different approach. United Artists did just that in its attempted acquisition of Associated Artists Productions, now being fought in the courts. The approach at this stage looks more in favor toward acquisition of an existing syndication outfit rather than starting at the ground floor.

BARRY TO COAST ON MARX REPLACEMENT

Charles (Bud) Barry, topper of Metro TV, has left for the Coast for confabs on selecting a studio telefilm topper to replace Sam Maarx, who resigned.

While there, work will begin on organizing the pilot for "Father of the Bride," selecting talent, etc. "Bride" has been sold to General Foods, via Benton and Bowles, in a unique deal, initiated to give the studio plenty of time to work on the series. The deal commits General Foods to the financing of the pilot, and story properties for 13 episodes, representing an expenditure of about $125,000. If GF doesn't like the pilot, or decides against the project for other reasons, the skein is returned to Metro TV for peddling elsewhere. Series is tentatively slated either for a January, '59 start or in the fall of '59.

Barry also is slated to confer on new pilot projects for next year's selling season.

Cal Nat Expansion Envisions 'Coaxial' Sales—To Any Network

For the first time in its history, California National Productions, the NBC syndication subsidiary, is going into networrk telefilm sales, and it's not making any bones about taking the step. Company has been talking of expansion for the past several days, but what that expansion was nobody would say—until now.

In the next two to four months, CNP will start its search for network telepic material. Plans call for four or five half-hour pilots, and the company is open to most all kinds of production deals, from inside production to co-production and outside packaging (with CNP paying the nut on the pilot).

Heretofore, CNP has stuck exclusively to syndicated sale. Perhaps because of its close NBC affiliation, it has approached possible network sales on a couple of series, but in a manner of "tongue in cheek"; if a web sale was made, then—and only then—did CNP plan to announce it was in the biz of pitching coaxially. Originally, "Silent Service" was briefly contemplated for network sale, but CNP only made a passing effort at such a deal before throwing a full 39 into syndication. One other time that is known of, CNP had a near scrape with a network sale —"Boots & Saddles" was almost pulled out of syndication when a web bankroller showed interest in a national prime time slotting.

CNP prexy Earl Rettig and v.p.-general manager Weller H. (Jake) Keever have spent several weeks mapping the broad outline of the new sales slant. Keever said that CNP is going to hold full steam in syndication of new properties; firm has six syndicated half-hour skeins due on the boards this year, and Keever figures on at least that number of series for 1959.

The top brass at the company "have found that we can meet syndicated production demands and still find room to expand concurrently into network production and selling." CNP will continue concentrating for the next several weeks on fulfilling syndicated production skeds, since actual production plans for the 1959-'60 don't have to be ready until January or February of 1959.

CNP has shied until now from open network selling, perhaps because there was something of the feeling that it was exclusively pinned to the parent NBC. But, as it was explained the other day, Calnat always has the alternative of aiming their national celluloid wares at national bankrollers, who, in common practice, place it themselves on the webs. This still does not mean that the NBC subsid is prevented from selling directly to CBS or ABC.

'Rififi's' Click Rating

"Rififi," the English-dubbed French film, has turned out to be the second highest rated movie telecast on WRCA-TV's, N. Y., "Movie 4," Sunday nights.

According to a special Trendex, the pic scored an average rating on June 8 of 12.9 for the time slot running from 10:30 to 12:30 a.m. The only cinematic to top that rating on the NBC N. Y. flagship was "High Noon," which scored the unprecedented 26.4 Trendex.

"Rififi," which enjoyed an average audience share of 50.0 beat all competitive programming over the two-hour span, with WCBS-TV, the next highest with an 11.2. Flamingo Films distributed import, though, was beaten in the first half-hour by WCBS-TV's "What's My Line," which drew a 23.9 against a 17.5 for the film.

Wm. Morris In Japanese Telepix Production Dicker

Tokyo, June 24.

Understanding on co-productions of tv pfoduct was reached in the U.S. with the William Morris Agency by Seitaro Tokue, topper of Star Films of Japan and rep of Daiwa Films.

Tokue said that dramas, thrillers, science-fiction and cartoon films are planned for joint production with the Morris office. A Morris office rep is slated to visit here in September to put the deal on paper.

One production tentatively titled "This Is Japan" is already being mulled. Films including "Japanese Universities" produced by Star will become available for U.S. telecast in exchange for American product to be shown on Tokyo's NTV.

Such a deal, if approved, could hurdle the severe restrictions now imposed on import of foreign tv product by the Ministry of Finance.

135-Market 2d Year 'Silent Service' Spread

Second-year of "Silent Service" has been renewed in 135 video markets. Schlitz has expanded slightly on its buy of the California National half-hour vidfilm skein. Interstate Insurance has picked up roughly the same market spread it had for the initial 39 flicks, ditto General Cigar.

Brylcream, which the first year was largely in the south and southwest, did not renew, but the syndication house reports that bankrollers, including Lee Optical and Weslaco, have taken up where the hair account left off.

One oddity of the new biz is that firstruns of "Service" in L.A. shifted from KTTV to KRCA. Latter bought new 39, while the indie station bought reruns of the first show.

Cleaver 'In' at CNP

Hollywood, July 1.

It's definite now that Frank Cleaver is to be production chief (replacing Robert Cinader) for California National. Cleaver is almost certain to get that v.p. stripe which was said to be holding up final agreement on his new assignment.

Calnat board is expected to okay his appointment as veepee at its next meeting. Evidently, Cleaver deal has been set for many days, except for his title.

NTA Sponsorless On Network Bid

The $7,000,000 Kellogg biz steered away by spot reps from ABC-TV (see separate study) throws the spotlight on the activities of National Telefilm Associates in its bid to sell the NTA Film Network.

In a sense the NTA Film Network offers national spot exposure, nevertheless remaining a web via film with its pre-cleared time for sponsors. But to date, no sponsors have been inked although there is a number of client prospects. Being pitched are three fresh half-hour series, a new group of features and reruns of one-hour telefilmed shows by 20th and Warners. If the net fails to win sponsorship for the three half-hour shows by sometime in August, they revert to the local stations for sponsorship under a pre-arranged licensing deal worked out by NTA.

FCC Taking Spectrum Space From TV for National Defense Use?

Washington, July 1.

The military will be pressured by the Senate Commerce Committee to yield some of its share of the spectrum so that television can have more VHF channels, three senators promised at committee hearings today (Tues.). The committee wound up its tv allocations hearings for this session, and after Committee Counsel Kenneth Cox and Nick Zapple submit additional questions in writing to the FCC, there will be an effort to work up a report.

No Kidding on Craven Plan

Washington, July 1.

The FCC is thinking seriously of taking some spectrum space away from television to be given to national defense, and the Commission is due to give genuine consideration to the Craven Plan, under which channels 2-6 would be traded to the Government in return for enough spectrum space just above channel 13 to carve out 25 continuous channels. These were among facts developed at last week's session of Senate Commerce Committee allocation hearings. There will be other hearings, but no dates have been set.

A question was also raised as to wheher the FCC should't be cut down from its present seven members to only three to permit quicker decisions, or even abolished entirely in view of the fact that it has taken four years to think about possible solutions for the difficulties of UHF, and today there is still no answer. Raising this question was Sen. John Pastore (D., R.I.), who was extremely critical of the FCC before it was proposed to add a third VHF allocation to his home town of Providence, became friendly all the time the change was under consideration, and now has apparently changed again since the FCC tentatively decided not to give Providence that third VHF.

The commissioners were called on to vote right in the committee room on the question of deintermixture, and voted four in favor (Ford, Bartley, Hyde and Lee) and 3 against (Cross, Craven and chairman Doerfer). Doerfer said he would be in favor of deintermixture when it would involve adding a VHF station to make a market all V, but is opposed to taking an operating V off the air, because of the lost of service to the community involved. He said that all Congressmen and Senators in the area would be the first to rush down to the FCC to complain.

The ABC network's plan of "dropping in" new VHF channels, using shorter mileage separations and perhaps lower powr, directional antennas and other means of reducing interference, is another idea due to get consideration as a means of solving the shortage of stations, it was indicated, with Commissioner T.A.M. Craven testifying he personally might favor it as an interim measure pending adoption of the Craven Plan.

Craven pointed out that his plan for a continuous tv band allowing for 25 channels and starting at the spectrum spot now occupied by channel 7, would take 7 or 8 years to bring about due to the need for permitting present receivers in the hands of the public to wear out.

Sen. Pastore assailed the FCC for making no progress toward

(Continued on page 42)

Florists Exit Grant

The Florists' Telegraph Delivery Assn. has yanked its $2,000,000 account from Grant Advertising after a 16-year association. Shift came as a surprise since Grant's tv department spent the weekend taping commercials and intergrating live segments into other programs to be run this summer.

No reason was given for the split but insiders state that Florists' was unhappy about Grant's putting the whole of their ad budget into television. The 13-week sponsorship of the Edward R. Murrow "Person To Person" show had caused the association to drop its advertising in all other media, which had been considerable.

Harris Exits ABC-TV

Leslie A. Harris has quit as the first national sales coordinator for ABC-TV's owned and operated stations after 10 months on the job. Post, in which Harris reported to Simon Siegal, network's financial chieftain, was abolished by the network.

Harris didn't have any immediate announcement of his plans.

Barrow to Take Stand on July 11

Washington, July 1.

Dean Roscoe L. Barrow, who headed the FCC's network study staff in probing network practices and in drawing up the highly controversial report which contained some 37 separate recommendations for making sweeping changes in the way the webs do business, will try on July 11 and 14 to answer network criticisms in renewed FCC Barrow report hearings.

Due to appear with Barrow are Dean Louis H. May and Dr. Jesse W. Markham, who were on the network study staff. The Barrow report hearings apparently closed with almost all testimony unfavorable to the recommendations except that of KTTV's Richard Moore. But the July 11 and 14 dates will likely be followed by further hearings, since the Senate Commerce Committee recently expressed interest in the Department of Justice opinion to the fact that network option time, must buy, and program tie-in sales are per se violations of the antitrust laws.

FCC chairman John C. Doerfer told the committee that the Department of Justice had heard from a number of witnesses in secret, that he would be unwilling to accept testimony given in secret and not subject to cross-examination, but that the witnesses concerned would be invited to testify in public hearings.

WIP's Citation For 'Operation Optimism'

Philadelphia, July 1.

WIP and Benedict Gimbel Jr., station's president and general manager, were awarded a certificate and silver anvil by the American Public Relations Assn. (local chapter). Station was honored for its "Operation Optimism," campaign which counterbalances reports of recession by highlighting the brighter side of the economic picture.

"Operation Optimism" is like a salesman's pitch, Gimbel said. "It can be terrific—but is it any good unless you get the order? Everything is not rosy in our economy—and we know it. But we must all make up our minds, whether we run radio or tv stations or publish magazines or newspapers, that there are plenty of encouraging items around.

"Bad news always makes big headlines—and no matter how many times we've tried to change that bit of news psychology, we never quite seem to make it. There has to be something exciting in good news, and it is our job in mass communications to dig it out—and write it up and print it and broadcast it."

'Offbeat' Hosts

Hollywood, July 1.

Change of policy on "Playhouse 90" hosts will be in effect throughout the summer season, with various "offbeat" personalities to host rerun segments of the series. Regular past policy has been to have star of following week's show host preceding "90" stanza.

Initial "offbeat" host was Rod Serling, who appeared on last week's offering of "The Great Gatsby."

Chi Pins Hopes on Red Blanchard As TV Comic Potential

Chicago, July 1.

With the veteran video funnymen returning on the networks in numbers next season, and with new faces conspicuously absent from the present blueprints, the Chi CBS-TV shop is hoping to turn up a darkhorse entry in Red Blanchard. Comic has been a longtimer on the hillbilly WLS "Barn Dance" but so far has been unexposed on tv. NBC mined gold in Chicago a few years ago in George Gobel, another renegade hayseeder, and the CBS boys here are attempting to duplicate the trick.

WBBM-TV program director Frank Atlass has cooked up a sophisticated format for Blanchard and last week submitted to the network homeoffice an audition kinnie of the show. Working with Blanchard on the opus were Helene Darcel (Denise's sister), Susan Heinkel, Billy Williams Quartet and Mal Bellairs.

Sir Robert Fraser: 'We Need More TV'

London, July 1.

Sir Robert Fraser, director-general of the Independent Television Authority, says there is a need for two more tv services in Britain, and extended broadcasting hours. He was speaking of a social revolution which is on the way, and said that to keep pace with it tv would have to respond by increasing its hours almost up to those of sound broadcasting; prepare to produce two more services—a third popular service and a strictly educational one, not just for schools, but for everyone interested in learning, similar to that established four years ago in America.

He was speaking at the annual conference of the Commonwealth Press Union. Sir Robert added: "Our grandfathers saw an industrial revolution, our fathers a political revolution. We shall see a social revolution with a whole population becoming a leisured class."

The ITA topper went on to disclaim any belief that tv was an enemy of the press. He said he believed that it would prove by their influence on each other that the press and tv were helpful sisters, not destructive rivals. He could never follow the arguments of those who felt that in some way or other tv would profoundly modify the practices or change the character or affect the business of newspapers.

He admitted that the medium did have certain "striking" advantages over newspapers in the presentation of news. But on the other hand it had distinct disadvantages because of brevity and transience. People turn to newspapers in the morning to satisfy their curiosity about stories in which tv has excited their interest the night before."

Educ'l B'casters Elect Frank Schooley Prexy

Chicago, July 1.

Frank E. Schooley, director of broadcasting at U. of Illinois, was elected prexy of National Assn. of Educational Broadcasters to fill the unexpired term of Dr. Burton Paulu, who resigned recently to spend a year studying abroad. Dr. Paulu is director of radio-tv at U. of Minnesota.

Schooley's incumbency will last to the year's end and new prez will be elected at next NAEB conclave in Omaha this fall.

Jelly to Boss Tyne Tees

London, July 1.

Anthony Jelly has been appointed managing director of Tyne Tees Television ,the commercial tv company which will begin operating in north east England next year. At present he is general manager and sales director of Scottish Television. The Scots tv outfit has, however, agreed to release him as soon as possible.

Jelly was previously Associated TeleVision's first sales manager and later became assistant sales director.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Betty Ann Grove to thrush on NBC Radio's "Bandstand" today (Wed.) . . . **Bill Tabbert** on radio-tv in Montreal while appearing at the Queen Elizabeth Hotel where opened Monday (30) . . . **Ralph Paul** did 25 commercials in advance for the 10-week "Personal Appearance" filmed series sponsored by Florists Telegraph Delivery, plus 10 intros as host on series that replaces "Person to Person" for the summer on CBS-TV.

Larry Gumbinner, formerly traffic manager, named to newly-created CBS-TV post of manager of network transmission facilities for Affiliate Relations Dept. . . . Vocalists **Johnny Desmond** and **Bob Haymes** will emcee "The Big Payoff" when **Bob Paige** vacations for two weeks starting July 7. Desmond will fill in the first week and Haymes the second . . . **Larry** (CBS-TV Press Info Director) **Lowensteins** celebrated their 16th wedding anni last week (24) . . . WCBS Radio's new sales manager, **Tom Swafford,** takes off on his first swing to CBS Radio Spots Sales departments in Chicago and St. Louis (29). He's expected back July 7 . . . **George Kirgo,** set by Frank Cooper Associates, to write the NBC Radio "Night Line" program . . . **George J. Scanlon,** formerly sales service manager, promoted to account exec. and **Lyman Clardy,** named sales service and operations manager for WCBS Radio . . . **Herb Finn** set as permanent staff writer for the new Garry Moore Show on CBS-TV starting Sept. 30. Finn wrote the **Jackie Gleason** show for several semesters.

A son, their second child, was born to Mr. and Mrs. **Chris Schenkel** at Mt. Sinai Hospital on June 25. Father is the CBS sportscaster. Baby was named Ted for sportscaster **Ted Husing** . . . **Midge Stark** named assistant to **Leo Morgan,** producer of "ERP," new ABC-TV show which debuts Friday, July 11 at 9 p.m. Miss Stark was formerly an assistant director at NBC . . . **Edward R. Mcrrow** and family embarked on a trip to Pacific Northwest on June 27. He expects to visit his mother and get in some fishing with his son, Casey. During his absence, CBS Newsman **Larry LeSueur** will substitute on Murrow's nightly radio news report. Murrow returns Sept. 8 . . . "The Word Game," a new quizzer by Lee David Productions, bows on WNHC-TV, New Haven, Friday (4) in the 10:30 p.m. slot with **Randy Kraft** as emcee . . . **Charles Webster** and **Katherine Emmet** into cast of CBS Radio's "Ma Perkins." **Hal Studer** into cast of "Road to Life." . . . "My True Story" on NBC is being expanded to a full-hour starting July 21 . . . **Lloyd Bridges** stars on CBS Radio's "Suspense" Sunday (6) . . . **Herb Duncan** off to Ottawa to appear in an educational film for McGraw-Hill. Short subject deals with party drinking . . . The **Ed Kobaks** celebrating their 42nd wedding anni and off to their Pine Orchard, Conn., farm for several weeks . . . **Will Glickman, Ray Allen** and **Harvey Bulloch** to serve as contributing writers on the new "Garry Moore Show." Allen and Bulloch just finished "Dick and the Duchess" for CBS . . . **Ray Gillespie,** Cleveland Plain Dealer columnist, will cover annual convention of National Assn. for Advancement of Colored People for WOV, from July 8 to 13. Gillespie will broadcast twice nightly and give a convention preview each morning.

Keefe Brasselle, subbing for vacationing **Jan Murray** this week on "Treasure Hunt," is followed July 7 by **Dennis James** and by **Mel Alkn** on the 14th, with regular host returning on 21st . . . **Bert Lee's** "Celebrity Bowling" via WNTA-TV gets new time slot, 9 to 10 p.m., Tuesday (8) . . . **Four Voices** set for "American Bandstand" on ABC-TV Thursday (10) . . . **Nathan Straus** (WMCA owner) guested on **Lee Graham's** (WNYC) "For the Ladies" yesterday (Tues.) to gab about educational broadcasting.

Seven more byliners have been added to the broadcast roster for Mutual's "Capital Assignment" weekday series. The new group includes Newsweek's **Charles Roberts,** who covers the White House. Pentagon reporters **Yates McDaniel** (A.P.) and **Charles Corddry** (UPI), Senate reporters **William Theis** and **John Goldsmith** (UPI), House correspondents **Barney Livingston** (A.P.) and **Barney Novers,** chief of the Washington bureau for the Denver Post . . . **Charles Holmes'** "Assignment: People" MBS program has been expanded from a twice-weekly feature to a Monday through Friday series, from 7:15 to 7:30 p.m.

"Robin Hood" story editor for two years, **Peggy Phillips** has switched to Screen Gems' story department. She'll be working on program development for the telefilm company . . . **Seymour Robbie** to direct "Bid and Buy," the Revlon package set for CBS-TV . . . **Sonny Fox** started Monday (30) as new emcee of "News Game" on WNTA-TV . . . WNTA deejay **Art Ford** remoted his radio show from Chicago yesterday (Tues.), returned to New York this morning . . . Thesp **George Kilroy** inked by Maureen Oliver Agency.

CBS Radio press chief **Sid Garfield** to Newport for jazz festival then on two-week vacation . . . **Ruth Hagy** takes her "College News Conference" ABC-TV program to convention of National Education Alliance in Cleveland July 4 . . . "Frontiers of Faith" producer **Doris Ann,** director **Martin Hoade** and unit manager **Bill Lynch** left this week for five-week visit to Israel during which they'll shoot two 30-minute shows to be presented in cooperation with Jewish Theological Seminary next December . . . **Jack Ward Mitchell,** CBS Radio's Director of Daytime Programs, off to Europe for 10-day vacation . . . Character actor **Roland Winters** into CBS Radio cast of "City Hospital" . . . **Ronald Dawson** doing the commercials for the Hillman cars and also doing the lead in "Middle of the Night" at Gateway theatre, Bellport . . . **John Horn** checked in at CBS-TV press dept. this week . . . **William N. Davidson,** general manager of WRCA and WRCA-TV, leaving today (Wed.) for vacation in Rockport, Mass. . . . **Jay Warrenn** left "Pat Boone Party" last week to appear in summer stock in Camden, Maine. Returns in August for his movie debut . . . WRCA-TV producer **Roone Arledge** and his wife, Joan, parents of a baby girl, Elizabeth Ann, born June 12 . . . For the second year, **Clarence Worden,** WCBS-TV's director of public affairs, is serving as chairman of the Radio-TV Division of USO's N.Y.C.'s fund-raising drive . . . **Roger Tuttle** vacationing from announcing chores on NBC-TV's "Dough Re Mi" this week on his new 19-foot cabin cruiser . . . NBC-TV Opera producer **Samuel Chotzinoff** off to London this week and to Spoleto, Italy, for rehearsal of Menotti's opera, "Maria Golivan."

IN HOLLYWOOD . . .

The Ayer agency believes in keeping its Coast telexecs on the move. **Phil Cohan** has been practically shuttling between Hollywood and Detroit (Plymouth biz) and **Joe Rines** is back in the air to N.Y. He's the agency's liaison on the Shirley Temple series . . . Talent who have shunned working on an L. A. indie might be surprised to know that **Tom Duggan,** who works off the cuff on KCOP, is good for $100,000 a year. But how they pile on those spot commercials . . . The local tv eds had good reason to pile into Las Vegas over the long holiday weekend. There's plenty of grist for their mills from the night-clubbing **Milton Berle, Ed Sullivan, Jack Benny** and some lesser lights . . . **Pat Boone** leased 25-room Bel Air mansion for his brood while he's making a picture at 20th-Fox. Four years ago he wouldn't have dared dream of dwelling in marble halls . . . **E. D. Leshin** exited as film production manager for CBS-TV to become aide to **Norman Macdonnell** on "Gunsmoke." . . . **Murray Bolen,** veepee at Benton & Bowles, and **George Giroux,** Coast rep for Procter & Gamble, co-owners of a Stinson Voyager, will soon take flight for the fishing grounds where the marlin

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CBS-TV'S $40,000,000 SUNDAY

Two Competing Shows in Top 10

In one of the few instances on record, two competing tv network shows (the Monday at 9 Danny Thomas Show) (CBS) and "Twenty-One" (NBC) keep company with the Top 10 entries in Nielsen's just-released tabulation for June. The NBC quizzer is in fifth place with 28.6 and Thomas is directly behind with 26.9. It reflects a heightened sets-in-use figure for the Monday at 9 seg, with the two webs between them corralling virtually the entire tv audience. CBS, incidentally, walked off with eight of the Top 10 honors.

Here's the average audience lineup:

Gunsmoke (CBS)	40.2
Have Gun, Will Travel (CBS)	31.7
Wells Fargo (NBC)	31.6
I've Got A Secret (CBS)	23.9
Twenty-One (NBC	28.6
Danny Thomas (CBS)	26.9
Red Skelton (CBS)	26.8
Lineup (CBS)	26.6
Hitchcock Presents (CBS)	26.3
GE Theatre (CBS)	25.4

Straus Getting Pretty Fed Up With No-Rating Status on Pubservice

By ART WOODSTONE

One of the biggest, if not the biggest, public service broadcasters in local radio is painstakingly reassessing his "information and education" programming. Nathan Straus, president of WMCA, the Gotham 5,000-watt indie, is as high as ever on public service programming and he's spending the coin to prove it, but his ready admission that none of his ratings in that area "are too damn good" has him about ready to institute what may be a fairly thorough overhaul.

At the present, Straus said, he, his new station manager Stephen Labunski and the WMCA public affairs staff are fretting about plans for the fall. Since television so successfully began competing with radio in general, time placement has become a vital factor in public service programming, and Straus is implementing—at the suggestion of Labunski — a research study to find out when New Yorkers want to hear their special broadcasts.

Even if he finds "ideal" time, Straus admits, "I don't kid myself that this material will be appreciated by everybody."

Though year after year, Straus —who got into the radio business in the first place because he's "always wanted to own a mass medium" — has upped his public service budget (until now it's approximately $48,000 annually), he finds it difficult swallowing the idea of producing a good show for blank air.

He's "taking under advisement" the possibility of dropping the weekly half-hour drama, "New World a Coming." Some observers feel it has been the mainstay of WMCA's extensive p.s. lineup, but Straus says that the stanza "has been milked pretty dry." It costs a great deal in terms of local live radio in that he pays for new scripts, topflight actors, etc., and, moreover, "dramatic shows that can only be heard have a hard

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'Three by Banner' Gets Pontiac Ride

Hollywood, July 1.

Bob Banner, who switched from the Dinah Shore camp at NBC-TV to a creative-production post at CBS, is now slated to handle production on three of the four Pontiac specs next season. Leland Hayward's Mary Martin starrer will be the fourth.

Three Banner properties haven't been set yet, but the likelihood is that Victor Borge, who's been closely identified with CBS over the past three years, will take on the NBC cloak next season and do his one or two Pontiac specs there. Reason is that Banner was a decisive factor in Pontiac's deal with CBS, and while it still wants to retain Borge, it wanted Banner's services as well. Hence its NBC deal and also the probability it will

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HANDLEY TO DIRECT CAESAR'S TV SEGS

Hollywood, July 1.

Alan Handley, NBC producer, has been picked by Henry Jaffe to direct two Sid Caesar shows next season for Chevrolet. Dates are Oct. 26 and Nov. 23, on fourth Sundays when Dinah Shore is off.

Caesar will also be guest star with Shore on one to three shows. Caesar will be completely divorced from his old associates.

TV Ratings Get A Going-Over By Congress Sleuths

Washington, July 1.

Spokesmen for various tv rating services all agreed that, although their methods are accurate, stations frequently deliberately misinterpret the figures to make their showings look better. Testifying before the Senate Commerce Committee, A. C. Nielsen Sr. put in most of his time selling his own system, while Pulse, American Research and Trendex concentrated on defending the idea of ratings against criticisms of inaccuracy and responsibility for downgrading the quality of tv programming.

Albert E. Sindlinger took a different tack, that present use of ratings is completely wrong and unless the tv industry straightens up and flies right they will bring about subscription television all by themselves. He criticized concentration on the size, rather than the makeup of the audience and said the error leads to mediocrity in programming, which in turn will lead to pay-tv. Noting that his firm was the only one to measure adujences in all pay-tv experiments to date, he said he is convinced people will not pay to see tv barring a collapse in the quality of free tv.

Sen. Mike Monroney (D., Okla.), chief committee critic of the rating services and the man responsible for the probe, was unconvinced by over seven hours of testimony. He questioned the accuracy on the basis of size of the samples, and he questioned the value on the grounds that people frequently watch "horse operas" because that is what all three networks are putting on the air, and there is no choice.

After a long mathematieal lec-

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Sterling Buys Oater

NBC-TV has finally found a cosponsor for its "Restless Gun" Monday night toprated series. Sterling Drug has been wooed in for the new fall season.

Sterling will share the tab with Buick.

8-HOUR SRO FOR '58-'59 SEMESTER

Regardless of what's happening around the tv networks on the nighttime schedules (and thus far it isn't too pretty a picture) CBS-TV is doing some extra-curricular sponsorship scorecard for next season.

When the curtain goes up on the '58-'59 semester, CBS, for the first time in the history of anybody's network, will be sold out clear from 2:30 in the afternoon rightup to 11 p.m. (with the exception of the 6 to 6:30 period on which a client holds an option.)

In terms of Sabbath loot, that's licking the recession in spades. True, the 2:30 to 5:30 periods (in which CBS will slot its pro football sked with a resultant take of $2,000,000 from eight participating sponsors) only applies until the first of the year, but even on the basis of the Sept.-through-Dec. grid wrapup, no network has ever been able to put together a continuous eight-hour bankrolled roster of Sabbath shows. All told, it'll add up to a $40,000,000 (time and program) annual bonanza, with $32,000,000 of that amount coming out of the 7 to 11 p.m. commercial commitments.

Here's the roster: 2:30 to 5:30, pro-football; 5:30 to 6 (starting in October), "Original Amateur Hour" with Pharmaceuticals picking up the tab; 6 to 6:30, the new Ed Murrow-Fred Friendly "Small World" which is presently under option; at 7, "Lassie," jointly sponsored by Kellogg and Campbell Soup; 7:30, "Jack Benny" for American Tobacco; 8 to 9, Ed Sullivan for Kodak and Mercury; at 9, "General Electric Theatre"; at 9:30, "Alfred Hitchcock Presents" for Bristol-Myers; at 10, "$64,000 Question" for Revlon and P. Lorillard; 10:30, "What's My Line" for Helene Curtis and Remington.

COLGATE'S 'GEO. BURNS SHOW' GETS NBC SLOT

"George Burns Show," the McCadden Productions and MCA-TV package, reportedly has been bought by Colgate-Palmolive as a replacement for "Thin Man."

Fare is slotted for NBC-TV at 9:30 p.m. Fridays, and represents a real switch since the former "Burns & Allen Show" had a long association with CBS-TV. Colgate via Ted Bates replaces former sponsors Carnation and General Mills.

Stanza will be more of a variety show than a situation comedy, and will be done without the services of Gracie Allen (Mrs. Burns), who has retired.

Desilu Pacts Martin

Hollywood, July 1.

Quinn Martin has been signed by Desilu to produce three shows for the "Westinghouse-Desilu Playhouse," debuting on CBS-TV Oct. 6.

Martin will also serve as production consultant to Desi Arnaz.

Nicholas Keesely
as Senior Veep for TV-Radio,
Lennen & Newell, takes on
the critics in his piece on
Don't Knock It!
* * *
one of the Editorial Features
in the
TV-RADIO REVIEW &
PREVIEW NUMBER

CBS Already Eyes '59-'60 Season With 10 Video Projects in Works

Hollywood, July 1.

Though the selling season for fall is far from over, CBS-TV's programming execs have already turned their attention to planning for the '59-'60 season. Delegation of CBS program brass, headed by exec v.p. Hubbell Robinson Jr. and including national programs veep Harry Ommerle and program development v.p. Bob Weitman last week gave the greenlight on new half-hour shows.

Among the properties are "Peck's Bad Girl," situation comedy starring Patty ("Bad Seed") McCormack, planned as a live entry; "Take a Letter, Dearie," situation comedy starring Barbara Nichols and scripted by Al ("Our Miss Brooks") Lewis; and "Attorney," series developed by Julian Claman and set in Houston. Other entries are the new half-hour versions of "Pursuit," originally developed as an hour detective series; "Twilight Zone," the Rod Serling science-fiction series, and "Savage Is the Name," adventure series. Additionally, Bob Banner, who recently joined the web's creative staff, is working on several series ideas.

Besides the new properties, CBS still has several projects which it couldn't fit into the schedule for fall but are definite prospects for January or the fall of '59. These include "The Sergeant and the Lady," series on the San Diego police dept.; "The Magnificent Montague," the Nat Hiken comedy series; "Suspense," half-hour filmed version produced in N. Y. by Leo Davis; "Richard Diamond," "Wanted Dead or Alive" and "Collector's Item," all of which could serve as January replacements if needed.

All of the new properties under development, incidentally, are half-hour series. Which is not to say, according to Robinson, that the web won't work on hour shows at some subsequent date, but for now it's concentrating on the half-hours because these are the properties already on hand and because it's becoming increasingly difficult to sell hour shows. "We always know there'll be a demand for half-hours," Robinson said, "but we're not sure about the hour shows. It's a pretty tough proposition to get four sponsors together on an hour property."

Robinson, however, doesn't think the day of the hour dramatic show of the "Studio One" and "Kraft Theatre" genre is gone. But he does believe that when and if they return, they'll have to be done with higher budgets and more polish than in the past. If they're to return successfully, he believes, networks will have to put the kind of effort and coin that's going into "Playhouse 90" or the new "Desilu Playhouse" to make an impact.

LIBERACE'S ABC STRIP

Negotiating With TV Web For Daytime Half-Hour Show

Hollywood, July 1.

Negotiations are nearing completion in N.Y. for Liberace to head up his own half-hour daytime strip on ABC-TV. Don Fedderson is repping the pianist in transaction with Tom Moore, programming head of the network.

If deal is consummated, Liberace will be slotted in early afternoon time being opened up on skein. Pact would be non-exclusive to leave Liberace to take guest shots on nighttime.

Lever's Big Chunk Of CBS-TV Billing; Into Nite 'Verdict'

Lever Bros. has purchased a luscious slice of CBS-TV network time with the biggest plum as far as Columbia is concerned being the weekly half-hour sponsorship of the hour-long nighttime version of "The Verdict Is Yours" starting July 10.

Web considers this jubilant inasmuch as it consumes a hunk of sustaining time, 8:30 to 9:30 p.m. which was vacated by the burial of "Climax" last week. Nighttime version of "Verdict" actually starts tomorrow eve (3) but Lever doesn't move in until next week (10).

Indications are that "Verdict," one of the major daytime scorers of the '58-'59 season, both in ratings and sponsors, might land another sponsor by next week to give it SRO status. Ciggie sponsor is interested.

Furthermore, Lever renewed its segments on two new daytime web shows, "For Love of Money" and "Play Your Hunch" and will go into the daytime "Verdict" show in the fall.

Agency handling Lever Bros. biz is Ogilvie, Benson & Mather.

AMPEX MAKES ITS BOW IN BRITAIN

London, July 1.

British commercial tv now has several Ampex Videotape recorders at its disposal, and despite the fact that the BBC announced a similar taped tv process, dubbed VERA, a couple of months back, it too has placed an order for one of the Ampex machines.

Associated-Rediffusion was the first indie tv outlet to use the recorder, which has taken two years to reach it from the order date. In conjunction with Rank Cintel Ltd., and the Ampex Corp., A-R demonstrated the system on closed-circuit, and two nights later the equipment was put to practical use in the news feature "This Week." Relay in delivery was attributed to converting the recorder to the 405-line system used in Britain.

Granada-TV is awaiting delivery of two Videotape recorders, and has placed firm orders for three more.

Al McCleery to CBS?

Albert McCleery, NBC-TV producer who has been left helmless since the exiting of "Matinee", has been having discussions with the CBS brass with an eye toward joining the NBC-to-CBS shift of creative production people.

Nothing's been finalized as yet but it's understood that a deal is "hot."

Nix Musicals As DuPont Specials

Hollywood, July 1.

DuPont has decided to eliminate musicals from its roster of nine CBS-TV "Du Pont Show of the Month" specials next season, with the result that CBS's own two productions will be straight dramatic shows, one of them the Old Vic-Sir Laurence Olivier production of "Hamlet" and the other an adaptation of Joseph Conrad's "Victory."

Sponsor's decision springs from the success it experienced with the six straight-dramatic specials this past season out of the David Susskind-Talent Associates stable (CBS did four musicals to complete the lineup of 10). With the budget also somewhat reduced from this season, du Pont felt it should stick to the dramatic showcases throughout, thus ordering CBS to deliver dramas instead of musicals. As per the Susskind formula, shows are to be recognizable classics.

The TV Trend's Toward Daytime With Networks Making Buys More Attractive; On Other Ad Fronts

By JACK BERNSTEIN

Daytime television, nighttime's unglamorous sister, is being made more and more attractive by the networks with many national advertisers taking a real hard look.

NBC-TV this past week picked up some $3,000,000 in gross daytime business placed by General Mills and Standard Brands. CBS-TV has just completed a daytime deal with Lever Bros, and ABC-TV has received a $13,000,000 order from Young & Rubicam for its long string of clients. Other money that has drifted into daytime includes Carnation's dropping of "Burns & Allen" and siphoning coin into the housewives hands and Pharmaceutical's additional buy of the "Verdict Is Yours" and "Love of Life."

The reasons for the attractiveness of daytime are primarily based around the concessions given by the neworks and the fact that daytime circulation continues to rise while nighttime remains iffy.

During the past two weeks, CBS-TV announced that it will continue its contiguity plan for programs on the same day of the week, but will now make its benefits available to daytime programs on different days of the week. The new NBC-TV discount structure is on a par with CBS-TV in that it offers additional incentives to nighttime alternate week advertisers who buy daytime on a skip week basis. ABC-TV not to be outdone has opened up 50 one-quarter hours per week with block buying considerably reducing program costs both in time and talent.

Agencymen say that with the costs of nighttime continually rising, and with daytime becoming cheaper, daytime begins to look like the better deal. Another advantage of daytime is that it resembles spot in that it has certain established properties into which a national advertiser can buy almost anytime.

L&N's Buchanan Takeover?

SHORTS: Merger talks continue this week between Lennen & Newell and Buchanan & Co. Adolph J. Toigo, prexy of L&N stated, "We are still in the conversation stage and it's too early to tell whether anything will come from the talks." Toigo implied that Lennen & Newell would not merge with the Buchanan agency but would take it over if a deal was completed. L&N handles approximately $60,000,000 in billing while Buchanan's estimated billings are in the neighborhood of $9,000.000.

Two mergers have been definitely set in ad alley, The Banning Co., a 16-year-old Los Angeles agency, will merge with Reach, McClinton effective July 1. William L. Banning, prexy of the former agency will join Reach. McClinton as an account supervisor.

The entire creative and account service staff of Seklemian & North will join Calkins & Holden effective Aug. 1, and on that date all of the present clients of S&N will become clients of C&H. M. Seklemian and Victor North will become senior veepees of C&H; and Walter H. Lurie is slated to be a veepee.

"The integration of a highly successful creative group such as the personnel of Seklemian & North with the personnel of Calkins & Holden," said J. Sherwood Smith, C&H board chairman, "will provide greater strength and ability in both breadth and depth for all clients of the expanded C&H agency."

The International Ladies Garment Workers Union is still on the prowl for an agency to handle its $2,000,000 labels promotion campaign.

The Advertising Research Foundation has released a state-by-state estimate of television penetration of U.S. households. The penetration ranges from a low of 54% in Wyoming to a high of 91% in Connecticut, Massachusetts, New Jersey, Ohio and Rhode Island. The penetration of one state, Minnesota, equalled the national average of 84%. Of the remaining 47 states and the District of Columbia, 21 were above the national average and 27 were below.

Charles Boland, former director of radio-tv for Parkson Advertising, has formed Creative Television Services, 480 Lexington Ave., a service for large and small users of commercial tv.

Doherty, Steers, Clifford & Shenfield will open an office on the Coast to service the Bristol-Myers shows.

SWITCHES: William R. Seth, formerly of MacManus, John & Adams, joins Lennen & Newell's radio-tv department as program supervisor reporting to Nick Keesely.

Thomas McClintock, formerly with Young & Rubicam, to Dancer-Fitzgerald - Sample, as a senior media buyer.

Jack Rayel, producer, joins N. W. Ayer July 8 as agency rep on the AT&T tv shows.

Colleen Hoefer, formerly of NBC's press dept. joins the p.r. staff of Ted Bates.

David A. Weiss named p.r. manager of Hicks & Greist.

Mary Margaret Mullins, formerly associated with the New York World-Telegram & Sun, joins the publicity dept. of William Esty.

LOST & FOUND: McCann-Erickson named to handle the $2,000,000 Ajax cleanser account, a product of the Colgate-Palmolive Co. The billings were formerly handled by the Bryan Houston advertising agency which announced that its relationship was to be terminated by "mutual agreement."

McCann-Erickson was also appointed to represent National Airlines whose account bills in the neighborhood of $2,000,000. The Southern Advertising Agency, Miami, which lost the account will close its doors with McCann absorbing the agency. Marshalk & Pratt, McCann-Erickson affiliate, will open a new office to service the account.

Doherty, Clifford, Steers & Shenfield has landed the $1,000,000 Eastman Chemical Products account formerly handled by Calkins & Holden.

Film Producers Assn. of New York to Kushins, Anderson & Takaro.

Fuller & Smith & Ross named to handle the Thornton Canning Co. account.

CAMPAIGNS: Proctor Electric is prepping a spot tv campaign to begin on Oct. 1. Initial plans call for using between 32 and 40 markets. Electric is repped by Weiss & Geller.

Wesley Assoc., recently appointed agency for Edward Sharp Sales, will break a spot radio campaign Aug. 18.

Studebaker, via Burke, Dowling, Adams, slated to kick off spot radio campaign in top 50 markets. Drive to last 13 weeks and will begin in Sept.

American Machine & Foundry will undertake a summertime bowling promotion campaign during July and August utilizing the Steve Lawrence - Edyie Gorme NBC-TV show plus spot radio in 30 markets. Four week radio drive will consist of between 25-50 spot announcements per week. Print will also be employed by AMF.

Curtis Publishing Co., via BBDO has purchased an additional schedule on CBS radio. Starting July 8, Curtis will use segments of "World Tonight."

Chi Agencies

By LES BROWN

Chicago, July 1.

Admiral Corp. has dropped Cruttenden Advertising, which has handled several of the company's divisions, and has consolidated all of its billings with Henri, Hurst & McDonald, which previously handled Admiral's appliance and electronics products lines. From Cruttenden, Henri, Hurst has acquired Admiral's international, inter-American, government laboratory, and special products divisions.

John S. Wiggins, former H. W. Kastor veepee and account exec, has joined Herbert Baker Advertising as veep in charge of marketing.

Chicago Bears halfback Rick Casares joined Executive Advertising Inc. as an exec between grid seasons.

Al Weisman, head of Foote, Cone & Belding public relations, recovering from minor surgery at Weiss Memorial.

John P. McElroy, veep and member of the plans board at Edward H. Weiss agency, ankled last week for reasons he termed "policy differences." McElroy had been account supervisor from Carling Brewing Co., American National Bank and James B. Beam Distilling Co.

Harry Wayne McMahan, v.p. in charge of television commercial operations at Leo Burnett Co., was appointed by Theatre-screen Advertising Bureau as the U.S. delegate to the Venice Advertising Film Festival, to be held on the Lido in Venice, Sept. 20-25.

Anthony Don Garra, of Gourfain-Loeff agency, won top prize in Chicago Conservatory violin competition, a year's scholarship to study under Dr. Francois D'Albert, Hungarian virtuoso violinist and composer.

Flamingo Finds Less Resistance To Foreign Pix

Initial resistance to the foreign pix group being offered to tv stations by Flamingo Films is simmering down quite a bit, with about 45 stations inking for the imports in the package.

Credit for the change in temperament in many sections of the country is attributed to the many Hollywood ties of the big foreign stars, f'rinstance, Sophia Loren, Gina Lollobrigida and others. Many of the big foreign cinematic names now are engaged in Hollywood productions, with concurrent buildups in the press and mags.

With that display, inking station deals have become easier, although there still remains a body of resistance. Flamingo is distributing pix from Distributors Corp. of America and from other sources, including titles such as "Hulot's Holiday" and "Rififi." DCA's encompass "Please, Mr. Balzac," "Frisky," "Wages of Fear," "Gold of Naples," et al. All are dubbed in English and many are sold in advance, with a delayed telecasting date pending completion of theatrical runs.

Stations inking for the pix, in varying quantities, include WRCA-TV, N.Y.; WRCV, Philadelphia; WTIC, Hartford; WFAA, Dallas; KRON, San Francisco; KNXT, Los Angeles; KOMO, Seattle; WHDH, Boston; KVII, Amerillo, Tex.; KROD, El Paso, WTTV, Bloomington, Ind.; KRCA, Sacramento; KLOR, Salt Lake City.

NTA's Latino Bid With Feature Pix

National Telefilm Associates currently is prepping the Spanish-dubbed versions of second year production on "Sheriff of Cochise" and "Official Detective" for the forthcoming tour of the Latin American market by NTA's foreign representative Samuel Gang in mid-July.

Gang, in addition to pitching the two series, will have the Bank of American feature pix for sale as theatrical reissues. The pix, which were acquired by NTA, were initially distributed by RKO Teleradio. But at the time of RKO Teleradio's distribution, tv in Latin America was in its infancy, leaving the tv rights virtually unexploited for the market. Only two Latin American markets in which the pix were sold to tv were Cuba and Puerto Rico and NTA has made deals for tv reruns in those areas.

Upcoming for the Spanish speaking markets are NTA's "Man Without A Gun" and "Walter Winchell File." The Spanish-dubbed versions should be ready for airing in January, '59.

From the Production Centres

Continued from page 26

play . . . The **Ralph Kiners** (Nancy Chaffee) take over ABC-TV's "76 Sports Club" while **Elroy "Crazy Legs" Hirsch** takes a camera safari through Africa.

IN SAN FRANCISCO

KTVU, Oakland, paid $4,500 each for the 18 feature films it just purchased from RKO's "Showcase" package. This figures to be highest per-film price yet paid in Frisco area. KGO-TV per-film price for 700-odd MGM pictures nine months ago was $3,000. Paramount 700-picture package now reported to break down to about $3,570 per film in this area—larger packages, of course, bring down per-unit cost . . . **Ardeen DeCamp** added to KGO-TV's "Ronnie Kemper Show" . . . **Jonathan Schiller** starting a new musical comedy and light opera hour via KCBS . . . Insiders credit **George Mathiesen,** KPIX assistant station manager, with leaping on "Open Heart Surgery" telecast and pushing it to successful conclusion . . . Producer **Irving Pincus** in Frisco scouting locations for "The Real McCoys" . . . KPFA-FM will air Bach Festival live from Carmel.

IN BOSTON

WBZ-TV hosted press party at Jack & Marion's for "Russian Revolution" film televised Monday (30) . . . **Louise Morgan,** WNAC-TV personality, has chalked up 2,340 telecasts in nine years here and nabbed citation from Winslow Chip Co. via **Tom Hussey,** former WNAC announcer . . . H. P. Hood & Sons, Inc. inked for sked of one min, and 10 sec. film spots on WBZ-TV . . . WGBH-FM for fifth year presents broadcasts of all Boston Symphony Orch summer concerts at Tanglewood starting Saturday (5) . . . "Ray Dorey Show" on WNAC-TV running promosh with giveaways of water skis and model speed boats. Contestants have to guess the combo weight of the orch . . . Versitones making rounds of Hub deejays . . . Hub disk jocks partied with **Dolores Hart** in for promosh on Elvis Presley's "King Creole" set for Met . . . Habitant Soup Co. inked for sked of 10 sec. spots on WBZ-TV . . . WBZ radio "Live Five" disk-jocks participated in a fashion show at Somerset pool . . . Boston Local (N. E. Council) of AFTRA will send five delegates to the AFTRA national convention skedded for Hotel Biltmore, New York, July 17-20. Delegates, elected at a special meeting of the Boston AFTRA local: **Bob Segal,** N. E. rep AFTRA; **Jack Chase,** WBZ-TV; **Bill Hahn,** WNAC; **Fred B. Cole,** WHDH; **Ross Miller,** WTIC, Hartford, Conn. Alternates are freelance actors **Connie Jameson** and **Dick Kilbride.**

IN CHICAGO . . .

John Grace upped to director of sales service for ABC-TV central division vice **James Knox,** who resigned . . . "Night Desk," with Sun-Times city editor **Karin Walsh,** dropped by WMAQ to make way for **Norm Ross'** Talman-sponsored longhair show, which has switched from WGN . . . **Don Young,** former p.r. for Wilson Sporting Goods, joined the local CBS shop as head of radio sales promotion, succeeding **Harry Wilber** . . . **Harry Christian,** longtime WGN announcer, joined WBBM-WBBM-TV staff . . . **Jim Hanlon,** WGN p.r. director, started a three week vacation at home this week . . . **Bob Pettett,** CBS news writer, recovering from strep infection at Wesley Memorial . . . New film buyer at WBBM-TV is **Pat Danneman,** former head of traffic . . . **Peter Green,** son of **Ben Green,** exec at Erwin Wasey, Ruthrauff & Ryan, joined WGN-TV as floor manager . . . First guest on **Rudolph Ganz'** Ravinia series on WBBM, which starts this Saturday (5), will be **Elizabeth Schwarzkopf** . . . Evans Fur renewed a 52-week contract to sponsor a latenight film on WGN-TV. Original pact dates back to March 1952.

IN PHILADELPHIA . . .

Martha Gable, director of radio and tv for the Board of Education, left for Moscow (29) with the A. A. U. She is a member of the Olympics Committee on Gymnastics . . . **Lloyd E. Yoder,** veepee and general manager WRCV, WRCV-TV, presented two Freedom Awards for stations' "Invest in America" tv sessions and "Your Bill of Rights," radio series. The NBC outlets were the only radio-tv operation in the country to receive dual awards . . . **Justin L. Albers** appointed merchandising manager, RCA Victor radio and Victrola division . . . **Eddie Newman** switched from WILM, Wilmington, Del., to WDAS for allnight disk show. Newman had done a six-year stretch at WDAS before ankling station to freelance . . . WIP deejay **Joe McCauley** chalked up 21 years in radio.

IN PITTSBURGH . .

Bill Brant's Girl Friday, **Kathleen Murray,** has exited WAMP to join program department of WEDO, where her boss is working now, too . . . **Phil Davis,** head of promotion and publicity at WWSW, gets credit in Lawrence Welk's authorized biography for giving him the "Champagne Music" label. That was in the 30s when Davis was in the WCAE continuity department and Welk was broadcasting over that station from William Penn Hotel's old Chatterbox . . . **Dale Jackson,** continuity supervisor at KDKA, and his wife celebrated their 23rd wedding anni . . . **George Eisenhauer** and **Karl Kraft,** both of the KDKA-TV staff, are acting all summer in the Harmonie Associates' historical drama, "Man's Reach," at Old Economy, Pa. . . . WAMP sales manager **Marty Pollins'** wife and family have gone to Greenwood Lake, N.Y., in the Catskills, for the summer . . . **John Cochran** added to the production staff at Ch. 11 . . . **Danny McKenna,** ex-Warner Theatres publicity department and more recently a record promotion man, to KDKA radio as a producer.

IN MINNEAPOLIS . .

Local AFTRA chapter's awards for best tv and radio 1957 work by staffers in the various categories here went to **Dave Moore, Bill Ingram, Johnny Morris, Dick Enroth, Daryl Laub, Frank Seifert, Don Doty, Meg Kingbay, Dan Daniel, Bob Ryan** and **Jim Hill** . . . WCCO Radio has taken on as a summer announcer Yale student Stephen Adams, son of its ace Cedric, who last year served in the same capacity with KSTP . . . Educational station KTCA-TV's first "Katie" awards to persons designated by the Minneapolis Citizens Committee for outstanding performances over it went to three Minnesota college faculty members and two staffers. Station also presented **Bil Baird** honors for the outstanding nationally filmed program—his marionettes on mathematics . . . Cal Karnstadt, a KSTP announcer for 21 years, resigned to become a manufacturing company executive . . . As part of its traffic safety campaign, WDGY is broadcasting 15-second announcements from truck drivers stating how many miles they've driven without an accident . . . **Jim Paul,** WCCO Radio salesman, recovering from major surgery.

Atlanta—Jack Collins former assistant managing director and sales director for WAGA-TV, Storer chain mouthpiece here, has been named general manager of WGST, radio station owned and operated by Georgia Institute of Technology under supervision of Board of Regents.

WWOK Fetches 200G

Charlotte, N.C., July 1.

Station WWOK at Charlotte has been sold. The daytime radio station, the city's newest, was sold to Sherwood J. Parlow, Allen W. Roberts and Joseph Krueger. Sale price was said to be $200,000.

Tele Follow-Up Comment

Ed Sullivan Show

Capping its triumphant and record-breaking tour of the U. S., the Soviet Union's Moiseyev Dance Troupe, thanks to impresario Sol Hurok and tv's magnaminous budget, took over the Ed Sullivan show on CBS-TV Sunday night (29) for a full hour of its fascinating, delightful, humorous and ingenious pyrotechnics. What was hearsay to the millions who were denied ducats for their too-brief concert stage tour became a fullblown and cherished reality through the good auspices of the CBS display. Thanks to the Russians, Sullivan seldom had it so good.

True, it wasn't life-size Moiseyev, but within the limitations of 21-inch entertainment, with its restrictive and sometimes chopped-up vision, it was nevertheless a refreshing, charming and frequently breathtaking experience as the Soviet ensemble cavorted in some of the choicest tidbits from their concert tour.

Not that tv cameramen haven't learned a great deal about capturing dance movements, but with the greatest of know-how it still appears difficult to achieve an ideal blending of longshots, middle shots, and closeups for maximum effectiveness without the loss of either (a) the continuity of the choreography or (2) the virtuoso qualities of the individual artists. In this particular group, with its large ensemble, fantastic speed and spirit, the task was unusually difficult. It was particularly regrettable in the longshots, when the dancers emerged more as miniature puppets and all feeling of reality was lost. Perhaps the camera treatment was at its best in the medium shots, for here the personalities, the humorous miming and the charm and grace came through. It's unfortunate that in the "Partisan" number, the illusion of magic movement was spoiled by telling cameras that ventured too close to peep underneath the cloaks.

Yet for all these video frailties, this was an exciting hour of viewing, even if a second-best substitute for the in-person version as encompassed by the human eye. *Rose.*

Playhouse 90

F. Scott Fitzgerald's "The Great Gatsby," the final "Playhouse 90" of the season, captured the turbulent, hectic mood of the 1920's, but David Shaw, who adapted "Gatsby," failed to provide proper motivation or characterization, so that on the whole it was a disappointing show. It was the last "90" produced by Martin Manulis, who is exiting CBS-TV to head production at TCF-TV 20th-Fox's tv subsid.

Shaw's adaptation was spasmodic and ofttimes bewildering, and while he provided a last-minute explanation of Gatsby's motivations and character at the end, it was too pat a wrapup and came much too late in the 90 minutes.

Robert Ryan groped as best he could with the role of Gatsby, the midwestern boy who falls in love with a wealthy Long Island gal, only to lose her to one of her own kind. He immediately becomes wealthy (Shaw vaguely hints he got that loot bootlegging), and tries to win the gal from her hubby, who by now has a mistress to keep him busy. The gal can't seem to choose between the two men, although before Gatsby came back, she said hubby was a heel. The femme accidentally runs over hubby's mistress and Gatsby takes the rap for the hit-and-run death. He's killed by the dead woman's husband, and dies alone in the splendor of his sumptuous mansion.

Jeanne Crain didn't handle the role of Daisy—Gatsby's love—with any conviction, and as played and written, it was an unsympathetic character. Shaw gave no depth or dimension to the roles of Gatsby or his love. Supporting characters were much more understandable, and these roles were well-handled by Rod Taylor, Patricia Barry, Virginia Grey, Barry Atwater and Philip Reed. Franklin Schaffner's direction was uneven, but he got no help from the script.

Production was lavish and impressive; too bad they didn't have something better in front of those sets. *Daku.*

Climax

Chrysler's "Climax" series faded off television in ignominious fashion Thursday night, with a heavy-handed meller with little to distinguish it except a fine performance by Kim Hunter, who overcame her material. Script by Thomas Coley and William Roerick, adapted from an original by John Dickson Carr, was farfetched and never really held up.

Direction of Ralph Nelson was a main factor in "Cabin" failing to come off, as he over-directed so that nearly everyone in the cast stalked through it all with sinister expressions — even though there wasn't any excuse for it, as it turned out at the end. Closeups of one of the passengers, in particular, always had him wide-eyed and menacing, but he was just another guy on the boat. Such cheating detracted instead of adding the suspense sought.

Miss Hunter is seen as a gal boarding the liner with her hubby, on their honeymoon. He vanishes; nobody believes her story, and it develops it was all a weird plot concocted by her hubby, actually the boat's purser, who was after a lotta loot she had. There must have been easier ways for him to grab it. Heavy, of course, is killed in the end.

Hurd Hatfield, Alex Nicol (the heavy) and Sebastian Cabot didn't fare so well in support, Cabot at one key point forgetting his lines entirely. Leslie Nielsen was good. All in all, it wasn't a good climax for "Climax." *Daku.*

Camera Three

Kurt Weill has been in the process of being rediscovered since his untimely death a few years ago. It's an especially logical move these days, especially with his widow Lotte Lenya around to provide what is probably the best interpretations of his tunes, and the "Threepenny Opera" showing off-Broadway for the third consecutive year.

"Camera Three" dipped into the works of Weill with his collaborator Berthold Brecht with Miss Lenya providing the interpretations. It was an extremely effective presentation with Miss Lenya giving the impression that she was trying to capture a dreamlike quality of her former self, despite years of hardness. She delivered "The Alabama Song," "Bilbao," "Black Freighter" and "Ballad of the Drowned Girl." The Weill tunes as rendered by Miss Lenya show depth and a highly lyrical quality. It seems to be one of the finer types of theatrical chansoniering. Jim McAndrews' commentary and translation on "Drowning Girl" gave an added dimension to the show, as did the musical direction of Maurice Levine. Sets also helped amplify the mood. *Jose.*

WIN WITH A WINNER
With Sandy Becker, Marilyn Toomey, Bill Wendell, others
Producers: Win Elliot, Peg Mayer
Director: Alan Beaumont
30 Mins., Tues., 7:30 p.m.
NBC-TV, from N. Y.

"Win With a Winner" is a home-participation quizzer that works something like a horserace. The big difference is that a horserace is usually pretty exciting.

As with many of the new game shows that the folks at home can play, this one has rather elaborate rules and conditions that doubtless are hard for some of the audience to follow. But the key problem is that "Win" is short on human interest values. To play at home doesn't require any particular scratch sheet skill, and besides there are so many contestants in the game the audience never gets to know any of them well, ergo tends not to identify very strongly.

Five participants, each at a numbered "post," advance in the race according to their ability to answer oddlot questions from multiple choice answers. The degree of progress each makes depends upon the valuation placed on the question, and, the winner is of course the fellow who by the end of the show has run up the most points. The home audience gets into the act by guessing by means of postcards during the preceding week, the ultimate order of placement. Those picking the winner get a small cash prize; the big loot goes to whoever can guess the exact winning order, something like the Daily Double at the track except it's the Weekly Quintuple.

On the teeoffer (24), the five players were uncommonly competent, as quiz contestants go. None was uneasy before the cameras, and all played the game seriously. Two finished in a tie and were called back for the next set.

Sandy Becker is okay as host. Marilyn Toomey as the postcard clerk hardly appears at all. Not likely that the show, in its present form at least, will win an autumn berth on the network. *Les.*

ALAN FREED'S BIG BEAT PARTY
With Freed, guests
Producer: Armando Noel
Exec producer: Milton Robertson
Director: Arnee Nocks
60 Mins., 5 p.m., Mon.-thru-Fri.
WABD, N. Y.

The deejays are taking over late-afternoon tv. Philly platter-spinner Dick Clark has been clicking on ABC with his "American Bandstand" (Cross-the-board 3-to-5 p.m.) and New York's WABD is getting into the act with Alan Freed's "Big Beat Party." Freed, incidentally, also spins on radio on the ABC net.

With the Freed bow, the teenage disk addicts in the Gotham area now have three solid hours of rocking and rolling. It's all probably a tv manufacturer's plot to get an extra set in the house because any adult in the house couldn't take that much of the current song market. For the teeners, though, the Freed show is another lollipop.

His format is simple. He brings on a group of clean-cut teeners to dance to the disks and he adds a little spice by calling in some disk stars for a personal chitchat and a lip-sync. On opening show Clyde McPhatter mouthed "Come What May" and Danny & The Juniors cavorted to "Dotty." The third guest, Tony Bennett, was too much of a pro to bother with a lip-sync chore so he just danced with the young cuties as the turntable spun his "Young and Warm and Wonderful."

The lip-sync saves plenty of costs and plenty of work and although it lacks the vitality of a spontaneous performance it does give the kids a chance to get the waxers on camera. It's a plus that can't be discounted as far as the teenage viewer is concerned.

As far as the teen dancers in the studio are concerned, they seemed self-conscious and uncomfortable. The dancing space limited freedom of movement and the camera constantly showed up a crowded floor with the terpsters stepping on each others toes or bumping into each other. More space or less kids is called for in this department.

Freed is already established as a radio deejay having been grabbed up by ABC immediately after his rhubarb with WINS, N. Y. indie. His tv work hasn't been that successful. He flopped last year with his own Saturday tv outing on ABC. He's got a better chance to make it here because of the time slotting and the repertoire.

He still is no personality kid in front of the camera but so long as he spins such as The Melodears' "Charock," Bo Didley's "Hush Your Your Mouth," Bobby Freeman's "Do You Wanna Dance," Eydie Gorme's "You Need Hands," Dean Martin's "Return To Me" and Jackie Cooper's "Midnight Train," the kids apparently won't ask for much more. *Gros.*

ON A SUMMER MORNING
With Louann Moon, others
Producer: Donald Schein
30 Mins., Mon. through Thurs., 9:30 a.m.
MOHAWK-HUDSON COUNCIL ON EDUCATION TELEVISION
WRGB-TV, Schenectady

The first program for pre-schoolers presented by Mohawk-Hudson Council in its four years of existence, this is a well planned and generally well executed feature. Mrs. Louann Moon, former teacher in the Schenectady elementary grades and wife of a General Electric Co. engineer, conducts it. Guests from within and without the system are included, but no children are used in the studio as participants or observers.

During the first two weeks, the only youngsters showing were two Girl Scouts, in uniform (with a bird they had rescued), and the baby of an Indian princess (a Long Island tribe). The mother, a young woman introduced as "Mrs. Hale," brought the infant along in a beautifully designed "cradle board" the first time. On the second occasion—again costumed—she did Indian dances. Initial appearance was described as exposing three-five-year old viewers to "other races and cultures"—a sound idea.

Mrs. Moon teaches the little ones at home simple procedures and skills; plays games; presents and questions guests. The development of proper attitudes—even on such things as the circumstances under which birds and animals should be picked up and how long they should be held—is emphasized. For an apparent newcomer to video, Mrs. Moon handles the assignment competently. She has the material neatly organized; knows children.

School principal Mrs. Ashdowns reads a story on each origination. A Mrs. Turnbull—also a teacher—played the piano and talked about

(Continued on page 41)

It's Games, Games, Games as Webs Preem Flock of New TV Entries

By JO RANSON

Like Chinese eunichs, tv is gluttonizing itself on quiz programs and the appearance of five new quiz programs in one day (four of them daytimers) is ghastly proof that nothing succeeds like excess.

James Thurber once observed that 78 out of 100 American femmes couldn't give you the name of a president whose first name was George. So long as this pressing question remains unanswered, the Goodson-Todmans, the EPIs, the Barry-Enrights and the Walt Framers will go on planting quiz seeds in the video vineyards while deserving actors continue to die.

"For Love or Money," a Walt Framer quizzer bowed in from 10 to 10:30 a.m. on CBS-TV with Bill Nimmo as master of ceremonies. As in the majority of quizzers, the emcee described the prizes as "real fabulous," consisting of hats, dresses, champagne, cavair barbecue sets and an oil painting copied from a photograph. Players in this across-the-board production were called upon to decide whether they preferred a visible prize to an unknown sum of money. Three contestants attempted to answer a question for each prize, value of which was visible on a "money machine" but which changed constantly from a few pennies to as high as $9,999. On premier program, for example, a contestant scorned a $239 prize for an unknown sum and wound up with a mere 2c while another player said no to a $65 item, and reaped, instead, the sum of $650. Viewers at home also can participate. In case of studio player, only home audience knows sum of money shown on the "money machine." When player at home is called, studio audience knows the amount produced on the machine. "For Love or Money" has some diverting moments and Nimmo is a friendly soul. Oh yes, there are continuing heroes on this program. Winning contestants said they would be back the next day.

FOR LOVE OR MONEY
With Bill Nimmo, emcee
Exec Producer: Walt Framer
Director: Ken Whelan
30 Mins., Mon.-Fri., 10 a.m.
CBS-TV, from New York

"Play Your Hunch" immediately follows "For Love or Money." It is a 10:30 to 11 a.m. cross-the-board item fashioned by the Goodson-Todman office in association with CBS-TV. Merv Griffin, does a competent job as the master of ceremonies in what is described as a game of intuition, a game in which contestants solve problems by instinct. Object of the game is for two husband-and-wife teams to try to outguess each other. The first couple making three right guesses wins a prize and chance to get a crack at grand prize. Emcee poses such problems on which one of three girls, is a judo expert. Other puzzlers run along this line: three sets of "eyes" are shown and participants must pick those of Marilyn Monroe. Cutie on opening program showed three fellows, one of them Mark Goodson, the producer of the program, and players were asked to single him out. They did! "Play Your Hunch" is, in some respects, a variant of "To Tell the Truth" and doesn't give the home viewer much of an opportunity to participate actively. Here, too, winners come back the next day. It's a bland 30-minute timekiller.

PLAY YOUR HUNCH
With Merv Griffin, emcee
Producer: Bob Rowe
Director: Lloyd Gross
30 Mins., Mon.-Fri., 10:30 p.m.
CBS-TV, from New York

"Lucky Partners," the Martin and Allan Stone production on NBC-TV Monday-through Friday 2 to 2:30 p.m. is almost as complicated as the big stock exchange board. In spirit and style it resembles Bingo, a show the Stones have been selling on a syndicated basis across the country. Opening show was full of bloopers, miscues and an uncertain master of ceremonies in the person of Carl Cordell. Obviously "Lucky Partners" has bugs which need ironing out before it meshes in the thinking gears of viewers who go for this brand of "entertainment." Home viewers, however, will find more of an appeal in this program than in any of the others that bowed in the same day, but before doing so, all bungling elements will have to be eradicated. As it stands now, the instructions are many and not clear. Contest calls for two contestants to compete for merchandise prize in partnership with studio audience and home-viewers. Players in studio and home write L-U-C-K-Y on piece of paper and then take last five serial numbers of one dollar bill in their possession and copy them under the letters of L-U-C-K-Y. If the studio audience or home viewer has the same sequence of numbers that the winning contestant has, then he is the winner and eligible for the grand prize as well as other prizes. Prizes include Pontiacs and also what the emcee describes as a "Queen's Ransom of Jewels" from Tiffany, Cartier's and other gem-glittering establishments. Here, too, the winner returns the next day to compete. Cordell, on the opener, was particularly uncertain of the modus operandi of "Lucky Partners," which reportedly was undergoing game changes until almost near airtime. Cordell appeared to rush contestants at sports-car speed. "Lucky Partners" did not get off to a lucky start but, when streamlined, should woo a considerable segment of the mid-afternoon audience.

LUCKY PARTNERS
With Carl Cordell, emcee
Exec Producer: Martin Stone
Producer: Carl Jampel
Director: Dick Schneider
30 Mins., Mon.-Fri., 2 p.m.
NBC-TV, from New York

"Haggis Baggis" marched in as an across-the-board 2:30 to 3 p.m. quiz blandishment over NBC-TV featuring Fred Robbins as master of ceremonies. (It also was launched as a Monday night 7:30 to 8 production with Jack Linkletter, son of Art Linkletter, as emcee.) The afternoon quizzer has strong possibilities because there are several new gimmicks in the show, notably the idea of revealing small portions of a large photograph as the correct answers are given. First contestant to identify the photograph is declared winner. Four panelists participate in the game, each in turn answering questions chosen from a large board. Subsequently winner and runner-up are shown two sets of prizes—"Haggis" and "Baggis"—both worth about the same price but different in content, one a luxury item, other perhaps more utilitarian. Winner makes his choice but which is kept secret from runner-up. If runner-up then makes same selection as winner, he gets a big nothing, but if he chooses the items passed up by the winner, he keeps the merchandise so selected. Home viewers can win similar prizes via post card entry "Haggis Baggis" prizes are colorful and contrasty and Robbins emceeing is supremely good-natured.

Linkletter's handling of the Monday night edition of "Haggis Baggis" is on the congenial and efficient side. The 20-year-old offspring of the vet performer doesn't belong to the rah-rah and gee-whiz school of emceeing and this is, by all means, in his favor. Like father, the son appears destined to enshrine himself among vacationing out-of-town contestants in search of giveaway iceboxes and washer-dryers.

HAGGIS BAGGIS
With Fred Robins, emcee
Exec Producer: Joe Cates
Producer: David Brown
Director: Ted Nathanson
30 Mins., Mon-Fri., 2:30 p.m.
NBC-TV, from New York

Incidentally, something new and decidedly unfragrant has been added to the giveaway quizzers. In addition to the closing plug for the airline carrying contestants, there's now a payoff credit to a moving van for hauling the loot home to winners.

Serling, Frankenheimer As '90' Co-Producers

Hollywood, July 1.

Writer Rod Serling and director John Frankenheimer will co-produce a brace of "Playhouse 90's" on CBS-TV next semester.

Serling will write a pair of originals for the series, and Frankenheimer will direct them.

CBS has also set Ralph Nelson to direct some "90's" next season, but failed to get together on terms in negotiations with Franklin Schaffner. Schaffner also indicated he preferred to do other teleshows, as well as a Broadway legiter.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

WASHINGTON

Stations: WMAL, WRC, WTOP, WTTG. TV Homes: 511,000. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WTOP	34.9
2.	**Perry Como** (Sat. 8:00-9:00)	WRC	34.7
3.	**Tales of Wells Fargo** (Mon. 8:30-9)	WRC	31.0
4.	**Restless Gun** (Mon. 8:00-8:30)	WRC	29.7
5.	**Wyatt Earp** (Tues. 8:30-9:00)	WMAL	29.2
6.	**Cheyenne** (Tues. 7:30-8:30)	WMAL	28.5
7.	**Have Gun Will Travel** (Sat. 9:30-10)	WTOP	28.2
8.	**Loretta Young** (Sun. 10:00-10:30)	WRC	27.9
9.	**Dinah Shore** (Sun. 9:00-10:00)	WRC	26.7
9.	**Steve Allen** (Sun. 8:00-9:00)	WRC	26.7

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	***Capt. Kangaroo** (M-F 8-8:45 a.m.)	WTOP	15.5
2.	**†11 P. M. Report** (M-F 11:00-11:15)	WTOP	15.1
3.	***Queen for a Day** (M-F 4:00-4:45)	WRC	13.4
4.	**†Ranger Hal** (M-F 8:45-9:45 a.m.)	WTOP	13.2
4.	**†Popeye** (M-F 6:30-7:00)	WTTG	13.2
5.	***Price Is Right** (M-F 11-11:30 a.m.)	WRC	12.5
6.	**†Mark Time, Misc.** (M-F 9:45-10 a.m.)	WTOP	12.1
6.	***News—John Daly** (M-F 7:15-7:30)	WMAL	12.1
6.	***Mickey Mouse Club** (M-F 5:30-6)	WMAL	12.1
7.	**†Milt Grant** (M-F 5:00-6:15)	WTTG	11.9

TOP TWENTY SYNDICATED SHOWS / **TOP COMPETITION**

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Death Valley Days** (Mon. 7:00)	WRC	U.S. Borax	20.9	44	City Assignment	WTTG	10.9
2.	**Gray Ghost** (Sat. 10:30)	WTOP	CBS	19.9	32	Safeway Theatre	WMAL	12.5
3.	**Highway Patrol** (Sat. 7:00)	WTOP	Ziv	17.5	42	Grand Ole Opry	WTTG	10.9
4.	**Mike Hammer** (Tues. 10:30)	WRC	MCA	17.2	37	Star and The Story	WTTG	10.9
5.	**Honeymooners** (Tues. 7:00)	WRC	CBS	16.5	36	7:00 Final	WMAL	14.3
						News—John Daly	WMAL	15.0
6.	**Sheriff of Cochise** (Thurs. 6:00)	WRC	NTA	15.2	31	7:00 Final	WMAL	12.7
						News—John Daly	WMAL	13.0
6.	**Whirlybirds** (Fri. 9:30)	WTTG	CBS	15.2	23	Playhouse of Stars	WTOP	23.5
7.	**Mickey Rooney** (Sat. 2:30)	WTTG	Screen Craft	14.7	46	Sat. Mat.	WTOP	11.2
8.	**Annie Oakley** (Fri. 7:00)	WTOP	CBS	14.2	29	7:00 Final	WMAL	13.0
						News—John Daly	WMAL	13.3
8.	**Badge 714** (Fri. 7:30)	WTTG	NBC	14.2	26	Rin Tin Tin	WMAL	16.2
8.	**Twenty Six Men** (Sun. 6:30)	WMAL	ABC	14.2	34	Outlook	WRC	9.9
9.	**Waterfront** (Fri. 10:00)	WTTG	MCA	13.5	23	Lineup	WTOP	24.2
10.	**Popeye** (M-F 6:30)	WTTG	AAP	13.2	33	Judge Roy Bean	WMAL	10.9
10.	**Soldiers of Fortune** (Fri. 8:30)	WMAL	MCA	13.2	21	Zane Grey	WTOP	20.9
11.	**Sea Hunt** (Fri. 10:30)	WMAL	Ziv	12.2	21	Person To Person	WTOP	23.2
12.	**Mr. District Attorney** (Wed. 7:30)	WTTG	Ziv	11.8	21	Wagon Train	WRC	19.5
13.	**Federal Men** (Mon. 7:30)	WTTG	MCA	11.5	22	Price Is Right	WRC	24.5
13.	**Last of the Mohicans** (Wed. 7:00)	WRC	TPA	11.5	26	San Francisco Beat	WTTG	11.2
13.	**Mr. District Attorney** (Tues. 10)	WTTG	Ziv	11.5	20	Californians	WRC	20.5
13.	**Science Fiction Theatre** (Sun. 6)	WMAL	Ziv	11.5	32	Meet The Press	WRC	9.9

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: May 1-8, 1958.

TOP TEN MULTI-WEEKLY SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WMAR	44.8
2.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WMAR	35.8
3.	**Danny Thomas** (Mon. 9:00-9:30)	WMAR	35.3
3.	**G. E. Theatre** (Sun. 9:00-9:30)	WMAR	35.3
3.	**Have Gun Will Travel** (Sat. 9:30-10)	WMAR	35.3
4.	**Cheyenne** (Tues. 7:30-8:30)	WJZ	34.8
5.	**Wyatt Earp** (Tues. 8:30-9:00)	WJZ	34.3
6.	**I've Got a Secret** (Wed. 9:30-10:00)	WMAR	33.8
7.	**Maverick** (Sun. 7:30-8:30)	WJZ	33.3
8.	**Perry Mason** (Sat. 7:30-8:30)	WMAR	32.6

TOP TEN MULTI-WEEKLY SHOWS

1.	***Popeye** (M-F 4:45-5:00)	WJZ	22.7
2.	***Mickey Mouse Club** (M-F 5:30-6:00)	WJZ	21.1
3.	**†7:00 Final, Wea.** (M-F 7:00-7:15)	WMAR	19.6
4.	***CBS News** (M-F 7:15-7:30)	WMAR	19.5
4.	**†Dateline, Misc.** (M-F 7:15-7:30)	WJZ	19.5
4.	**†10:30 News, Misc.** (M-F 10:30-10:45)	WJZ	19.5
5.	**†Buddy Deane** (M-F 2:30-4:45)	WJZ	19.4
6.	**†Early Show** (M-F 6:00-6:30)	WJZ	18.1
7.	**†Amos 'n' Andy** (M-F 6:00-6:30)	WMAR	18.0
8.	**†Late Show** (M-F 10:45-Signoff)	WJZ	16.2

1.	**Popeye** (M-F 4:45)	WJZ	AAP	22.7	59	Modern Romances	WBAL	8.4
2.	**Popeye** (Sat, Sun. 5:30)	WJZ	AAP	21.8	54	Kentucky Derby	WMAR	17.5
						Sat. Sports Roundup	WMAR	10.5
3.	**Highway Patrol** (Sat. 7:00)	WMAR	Ziv	19.8	46	Early Show	WJZ	17.0
						Dateline	WJZ	16.5
4.	**Public Defender** (Thurs. 6:30)	WMAR	Interstate	19.5	45	Early Show	WJZ	16.8
5.	**Casey Jones** (Mon. 7:30)	WJZ	Screen Gems	19.3	34	Robin Hood	WMAR	21.3
5.	**Man Behind the Badge** (Fri. 6:30)	WMAR	MCA	19.3	39	Early Show	WJZ	18.8
6.	**Waterfront** (Mon. 6:30)	WMAR	MCA	18.8	43	Early Show	WJZ	18.2
7.	**Amos 'n' Andy** (M-F 6:00)	WMAR	CBS	18.0	44	Early Show	WJZ	17.2
8.	**Sky King** (Sat. 6:30)	WMAR	Nabisco	17.3	39	Early Show	WJZ	18.3
9.	**Crusader** (Wed. 6:30)	WMAR	MCA	16.8	41	Early Show	WJZ	17.8
10.	**Honeymooners** (Sun. 10:00)	WJZ	CBS	16.3	27	$64,000 Challenge	WMAR	23.8
10.	**I Search for Adventure** (Sun. 7:00)	WMAR	Bagnall	16.3	31	Early Show	WJZ	22.0
						Dateline	WJZ	21.5
11.	**Brave Eagle** (Sat. 6:00)	WMAR	CBS	15.3	39	Early Show	WJZ	17.3
11.	**Gray Ghost** (Thurs. 10:00)	WJZ	CBS	15.3	24	Playhouse 90	WMAR	28.3
11.	**Silent Service** (Fri. 10:30)	WBAL	NBC	15.3	30	Late Show	WJZ	17.8
12.	**Death Valley Days** (Mon. 7:00)	WBAL	U.S. Borax	14.8	30	Early Show	WJZ	19.3
12.	**Sea Hunt** (Wed. 10:00)	WBAL	Ziv	14.8	29	U.S. Steel Hour	WMAR	20.3
13.	**Boots and Saddles** (Tues. 10:00)	WJZ	NBC	14.3	23	$64,000 Question	WMAR	25.8
13.	**Studio 57** (Wed. 10:00)	WJZ	MCA	14.3	24	This Is Your Life	WBAL	22.8
14.	**State Trooper** (Sat. 10:30)	WBAL	MCA	12.8	22	10:30 News	WJZ	19.5
						Late Show	WJZ	19.0

MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 298,000. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	**Perry Como** (Sat. 7:00-8:00)	WTMJ	40.5
2.	**Restless Gun** (Mon. 7:00-7:30)	WTMJ	35.9
3.	**Loretta Young** (Sun. 9:00-9:30)	WTMJ	35.5
4.	**Tales of Wells Fargo** (Mon. 7:30-8)	WTMJ	34.5
5.	**Dinah Shore** (Sun. 8:00-9:00)	WTMJ	32.2
6.	**Bob Cummings** (Tues. 8:30-9:00)	WTMJ	32.0
7.	**Gunsmoke** (Sat. 9:00-9:30)	WXIX	30.5
8.	**Father Knows Best** (Wed. 7:30-8:00)	WTMJ	29.7
8.	**Wyatt Earp** (Tues. 7:30-8:00)	WISN	29.7
9.	**Wagon Train** (Wed. 6:30-7:30)	WTMJ	29.5
9.	**Price Is Right** (Mon. 6:30-7:00)	WTMJ	29.5

TOP TEN MULTI-WEEKLY SHOWS

1.	***Mickey Mouse Club** (M-F 5:30-6)	WISN	16.3
2.	***NBC News** (M-F 6:15-6:30)	WTMJ	15.6
3.	**†News, Wea.** (M-F 6:00-6:15)	WTMJ	15.3
4.	**†Gretchen Colnik** (T, Th. 4-4:15)	WISN	14.3
5.	**†News, Wea.** (M-F. 10:00-10:15)	WTMJ	13.7
6.	**†Late News, Wea. & Sports** (M-F 10:00-10:15)	WXIX	13.4
7.	***Price Is Right** (M-F 10-10:30 a.m.)	WTMJ	12.5
8.	**†Uncle Hugo** (M-F 4:00-5:00)	WISN	12.3
9.	**†Late Show** (M-F 10:15-Signoff)	WXIX	11.0
10.	***Comedy Time** (M-F 4:00-4:30)	WTMJ	10.5

1.	**Whirlybirds** (Sun. 9:30)	WTMJ	CBS	29.5	45	What's My Line	WXIX	24.2
2.	**State Trooper** (Tues. 9:30)	WTMJ	MCA	24.5	45	President Eisenhower	WXIX	15.5
3.	**Capt. David Grief** (Fri. 7:30)	WTMJ	Guild	22.5	35	Zane Grey Theatre	WXIX	24.3
4.	**Boots & Saddles** (Thurs. 8:00)	WTMJ	NBC	19.5	30	Climax	WXIX	19.2
5.	**Highway Patrol** (Sun. 10:00)	WISN	Ziv	18.0	34	Wea., News	WTMJ	18.3
						Mike Wald	WTMJ	11.7
6.	**Douglas Fairbanks** (Wed. 9:30)	WTMJ	ABC	17.0	31	U.S. Steel Hour	WXIX	19.7
7.	**Harbor Command** (Th. 9:30)	WTMJ	Ziv	15.5	27	Playhouse 90	WXIX	22.9
8.	**Annie Oakley** (Sun. 6:00)	WTMJ	CBS	14.7	33	Lassie	WXIX	19.5
8.	**Federal Men** (Sun. 3:30)	WISN	MCA	14.7	43	Omnibus	WTMJ	9.5
9.	**Death Valley Days** (Sat. 9:30)	WXIX	U.S. Borax	14.5	24	Sat. Night Theatre	WTMJ	29.5
10.	**Silent Service** (Fri. 9:30)	WISN	NBC	13.0	22	Person To Person	WXIX	20.9
11.	**Last of the Mohicans** (Sun. 5:30)	WTMJ	TPA	11.9	27	Lone Ranger	WISN	13.9
11.	**Sheena, Queen of Jungle** (Mon. 6:00)	WITI	ABC	11.9	28	News, Wea.	WTMJ	15.7
						NBC News	WTMJ	15.7
12.	**Flash Gordon** (Sun. 12 Noon)	WXIX	Guild	11.5	40	Movie	WTMJ	11.5
12.	**Sky King** (Sat. 5:30)	WTMJ	Nabisco	11.5	29	Sat. Early Show	WXIX	11.9
13.	**Legionnaire** (Sat. 2:30)	WISN	TPA	10.9	36	Movie	WTMJ	11.2
13.	**Public Defender** (Sun. 4:00)	WISN	Interstate	10.9	35	Omnibus	WTMJ	8.5
14.	**Studio 57** (Thurs. 9:00)	WISN	MCA	10.5	18	Playhouse 90	WXIX	22.9
15.	**Inner Sanctum** (Tues. 9:30)	WITI	NBC	9.7	18	State Trooper	WTMJ	24.5
15.	**Patti Page** (Fri. 10:15)	WTMJ	Screen Gems	9.7	23	Late Show	WXIX	14.0

WICHITA FALLS

Stations: KFDX, KSYD. TV Homes: 31,600. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KSYD	54.8
2.	**Tales of Wells Fargo** (Mon. 7:30-8)	KFDX	48.8
3.	**Have Gun Will Travel** (Sat. 8:30-9)	KSYD	48.3
4.	**Wagon Train** (Wed. 6:30-7:30)	KFDX	43.5
5.	**Zane Gray Theatre** (Fri. 6:30-7)	KSYD	43.8
6.	**Father Knows Best** (Wed. 7:30-8)	KFDX	41.8
6.	**Trackdown** (Fri. 7:00-7:30)	KSYD	41.8
7.	**Cheyenne** (Tues. 8:30-9:30)	KFDX	41.5
8.	**Twenty One** (Mon. 8:00-8:30)	KFDX	41.3
9.	**Oh Susanna** (Sat. 8:00-8:30)	KSYD	40.8

TOP TEN MULTI-WEEKLY SHOWS

1.	**†Popeye, Misc.** (M-F 5:15-6:00)	KFDX	28.0
2.	**†Wea., News, Scene** (M-F 10-10:15)	KSYD	25.8
3.	**†News, Wea.** (M-F 10:00-10:15)	KFDX	25.4
4.	**†Bugs Bunny, Misc.** (M-F 5-5:15)	KFDX	25.1
5.	**†News, Wea., Spts.** (M-F 6-6:15)	KFDX	23.6
6.	***News—John Daly** (M-F 6:15-6:30)	KFDX	23.5
7.	**†S. W. News, World News** (M-F 10:15-10:30)	KSYD	22.2
8.	**†Sports, S. W. Tonight, Misc.** (T-F 10:15-10:30)	KFDX	19.3
9.	**†MGM Late Show** (M-Th. 10:30-S.O.)	KSYD	18.2
10.	***CBS News** (M-F 6:15-6:30)	KSYD	17.6

1.	**Highway Patrol** (Mon. 8:30)	KFDX	Ziv	42.3	61	December Bride	KSYD	26.8
2.	**Decoy** (Sat. 9:30)	KSYD	Official	38.8	61	Your Hit Parade	KFDX	24.3
3.	**Harbor Command** (Wed. 9:30)	KSYD	Ziv	36.8	40	Mike Hammer	KFDX	24.3
4.	**Sea Hunt** (Wed. 9:00)	KSYD	Ziv	33.5	52	This Is Your Life	KFDX	31.3
5.	**Popeye, Misc.** (M-F 5:15)	KFDX	AAP	28.0	82	Bingo	KSYD	5.6
						W. F. Scene, Wea Misc	KSYD	7.3
6.	**Don Ameche** (Sun. 8:30)	KSYD	TPA	26.8	42	Dinah Shore	KFDX	37.3
6.	**Twenty Six Men** (Thurs. 6:30)	KSYD	ABC	26.8	46	Shirley Temple	KFDX	32.0
6.	**Union Pacific** (Fri. 6:30)	KSYD	NBC	26.8	57	Ozzie & Harriet	KFDX	30.3
7.	**Whirlybirds** (Sun. 9:30)	KSYD	CBS	26.3	43	Calfornians	KFDX	35.3
8.	**Gray Ghost** (Mon. 9:00)	KSYD	CBS	25.3	40	Suspicion	KFDX	37.3
9.	**Bugs Bunny, Misc.** (M-F 5:00)	KFDX	AAP	25.1	81	Bingo	KSYD	5.9
10.	**Mike Hammer** (Wed. 9:30)	KFDX	MCA	24.3	60	Harbor Command	KSYD	36.8
11.	**Boots & Saddles** (Mon. 9:30)	KSYD	NBC	23.8	40	Suspicion	KFDX	35.8
12.	**Kit Carson** (Sat. 6:00)	KFDX	MCA	22.8	64	Early Show, News, Wea	KSYD	12.5
						Farm Newsreel	KSYD	13.5
13.	**Sheriff of Cochise** (Sun. 5:00)	KSYD	NTA	18.3	58	Billy Graham	KFDX	13.3
14.	**Championship Bowling** (Sat. 3:00)	KFDX	W. Schwimmer	12.8	55	Dixie Handicap	KSYD	10.8
						Duffy's Tavern	KSYD	9.8
15.	**Frankie Laine** (Sat. 2:45)	KSYD	Guild	12.0	49	Baseball, Misc	KFDX	12.5
16.	**Badge 714** (Sun. 2:00)	KFDX	NBC	11.8	51	Oral Roberts	KSYD	11.3
16.	**Capt. Gallant** (Sun. 1:30)	KFDX	TPA	11.8	50	Public Defender	KSYD	11.8
16.	**O. Henry Playhouse** (Sun. 3:00)	KSYD	Gross Krasne	11.8	45	Wide Wide World	KFDX	14.3
16.	**Public Defender** (Sun. 1:30)	KSYD	Interstate	11.8	50	Capt. Gallant	KFDX	11.8

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

FRISCO-OAKLAND

Stations: KGO, KOVR, KPIX, KRON, KSAN, KTVU. TV Homes: 817,700. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KPIX	37.2
2.	Perry Como (Sat. 8:00-9:00)	KRON	36.1
3.	Groucho Marx (Thurs. 8:00-8:30)	KRON	31.5
4.	Cheyenne (Tues. 7:30-8:30)	KGO	30.2
		KOVR	1.1
5.	Boxing (Fri. 7:00-7:45)	KRON	28.9
6.	Tales of Wells Fargo (Mon. 8:30-9)	KRON	28.5
7.	Wagon Train (Wed. 7:30-8:30)	KRON	28.2
7.	Restless Gun (Mon. 8:00-8:30)	KRON	28.2
8.	Twenty One (Mon. 9:00-9:30)	KRON	27.9
8.	Alfred Hitchcock (Sun. 9:30-10:00)	KPIX	27.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*NBC News (M-F 6:15-6:30)	KRON	16.5
2.	†Popeye (M-F 5:30-6:00)	KRON	16.3
2.	†Shell News (M-F 6:00-6:15)	KRON	16.3
3.	†Big Hit Movie (M,T,W,F 10-11:30)	KPIX	14.1
4.	*CBS News (M-F 6:15-6:30)	KPIX	13.9
5.	†Channel 5 News (M-F 6:00-6:15)	KPIX	13.3
6.	*Queen For A Day (M-F 1:00-1:45)	KRON	12.6
7.	†Fireman Frank (M-F 5:00-5:30)	KRON	11.8
8.	†Golden Gate Playh'se (M-F 3-5:15)	KRON	11.1
9.	†News (Mon.-Thurs. 11:00-11:15)	KRON	10.3

TOP TWENTY SYNDICATED SHOWS / **TOP COMPETITION**

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Highway Patrol (Tues. 6:30)	KRON	Ziv	23.9	46	Name That Tune	KPIX	14.2
1.	Honeymooners (Thurs. 7:00)	KRON	CBS	23.9	44	Big Story	KPIX	16.5
2.	Martin Kane (Sat. 9:30)	KPIX	Ziv	22.2	36	Turning Point	KRON	17.5
3.	If You Had A Million (Tues. 7:00)	KRON	MCA	20.9	37	Mr. Adams & Eve	KPIX	21.2
4.	Harbor Command (Wed. 6:30)	KRON	Ziv	20.5	46	Casey Jones	KPIX	11.9
5.	Science Fiction Theatre (Thurs. 6:30)	KRON	Ziv	19.5	40	Sgt. Preston	KPIX	14.9
6.	Silent Service (Sat. 7:00)	KRON	NBC	18.9	35	Perry Mason	KPIX	19.5
7.	Gray Ghost (Fri. 6:30)	KRON	CBS	18.5	37	Intrigue Theatre	KPIX	15.2
8.	Dr. Hudson's Secret Jour. (Sat. 10)	KPIX	MCA	17.9	34	Billy Graham	KGO	17.2
8.	Men of Annapolis (Mon. 6:30)	KRON	Ziv	17.9	37	Robin Hood	KPIX	13.9
9.	Science In Action (Mon. 7:00)	KRON	TPA	17.2	29	Burns and Allen	KPIX	26.2
9.	State Trooper (Sun. 7:00)	KPIX	MCA	17.2	36	Sea Hunt	KRON	15.2
10.	Big Story (Thurs. 7:00)	KPIX	Official	16.5	30	Honeymooners	KRON	23.9
10.	San Francisco Beat (Sat. 10:30)	KPIX	CBS	16.5	33	Your Hit Parade	KRON	15.9
10.	Sheriff of Cochise (Wed. 7:00)	KRON	NTA	16.5	27	Boxing	KGO	19.2
11.	Popeye (Mon.-Fri. 5:30)	KOVR	AAP	16.3	46	Mickey Mouse Club	KGO	8.4
12.	City Detective (Sun. 10:30)	KRON	MCA	15.5	35	What's My Line	KPIX	19.9
12.	I Search For Adv. (Thurs. 7:30)	KPIX	Bagnall	15.5	25	Tic Tac Dough	KRON	21.2
13.	Sea Hunt (Sun. 7:00)	KRON	Ziv	15.2	32	State Trooper	KPIX	17.2
14.	Decoy (Tues. 9:30)	KPIX	Official	14.2	24	Bob Cummings	KRON	26.9

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 323,500. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WKRC	41.2
2.	Cheyenne (Tues. 7:30-8:30)	WCPO	38.2
3.	Wyatt Earp (Tues. 8:30-9:00)	WCPO	37.5
4.	Perry Como (Sat. 8:00-9:00)	WLW-T	35.8
5.	Restless Gun (Mon. 8:00-8:30)	WLW-T	33.7
6.	Real McCoys (Thurs. 8:30-9:00)	WCPO	31.5
7.	Loretta Young (Sun. 10:00-10:30)	WLW-T	31.2
8.	Dinah Shore (Sun. 9:00-10:00)	WLW-T	30.5
8.	Have Gun Will Travel (Sat. 9:30-10)	WKRC	30.5
9.	Broken Arrow (Tues. 9:00-9:30)	WCPO	29.5
9.	Danny Thomas (Mon. 9:00-9:30)	WKRC	29.5
9.	Jim Bowie (Fri. 8:00-8:30)	WCPO	29.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†50-50 Club, Misc. (M-F 12:00-1:30)	WLW-T	22.7
2.	*Mickey Mouse Club (M-F 5:30-6)	WCPO	17.7
3.	†News-Grant, Wea. (M-F 11-11:15)	WLW-T	17.4
4.	†News, Wea. (M-F 11:00-11:15)	WKRC	16.3
5.	*Tic Tac Dough (M, W-F 1:30-2:00)	WLW-T	13.1
6.	†Al Lewis Show (M-F 9-10:00 a.m.)	WCPO	12.9
7.	†Pantomime Parade (M-F 6:30-7:30)	WCPO	12.5
8.	*NBC News (M-F 6:45-7:00)	WLW-T	12.3
9.	†News-Grant, Wea. (M-F 6:30-6:45)	WLW-T	11.9
9.	*Price Is Right (M-F 11-11:30 a.m.)	WLW-T	11.9

1.	Highway Patrol (Sat. 10:30)	WKRC	Ziv	30.2	57	Your Hit Parade	WLW-T	15.2
2.	Harbor Command (Sun. 10:30)	WLW-T	Ziv	22.5	44	What's My Line	WKRC	22.9
3.	Kingdom of the Sea (Wed. 7:00)	WLW-T	Guild	20.9	47	Pantomime Parade, Misc.	WCPO	12.9
4.	State Trooper (Wed. 9:00)	WKRC	MCA	20.2	32	Kraft TV Theatre	WLW-T	24.2
5.	Kit Carson (Fri. 8:30)	WCPO	MCA	19.7	32	Life of Riley	WLW-T	22.5
6.	Dr. Christian (Mon. 7:00)	WKRC	Ziv	19.5	41	Pantomime Parade, Misc.	WCPO	14.2
7.	Sheriff of Cochise (Thurs. 7:00)	WKRC	NTA	19.2	38	26 Men	WLW-T	18.9
8.	26 Men (Thurs. 7:00)	WLW-T	ABC	18.9	38	Sheriff of Cochise	WKRC	19.2
9.	Annie Oakley (Fri. 6:00)	WCPO	CBS	17.7	47	Gold Cup Mat.	WLW-T	11.2
10.	Studio 57 (Wed. 10:30)	WLW-T	MCA	17.2	37	U S. Steel Hour	WKRC	18.5
11.	Cisco Kid (Sun. 6:00)	WCPO	Ziv	16.5	43	Gold Cup Mat.	WLW-T	14.9
12.	Death Valley Days (Fri. 7:00)	WKRC	U. S. Borax	15.7	37	Outdoor Guide	WLW-T	13.5
13.	Jungle Jim (Mon. 6:00)	WCPO	Screen Gems	15.5	49	Ladies' Theatre Headline News, Wea.	WKRC WKRC	8.3 8.7
13.	Men of Annapolis (Sun. 6:30)	WCPO	Ziv	15.5	38	Gold Cup Mat.	WLW-T	15.9
14.	Silent Service (Fri. 7:30)	WKRC	NBC	15.2	27	Rin Tin Tin	WCPO	25.5
14.	Sky King (Thurs. 6:00)	WCPO	Nabisco	15.2	48	Gold Cup Mat.	WLW-T	8.5
15.	Ray Milland (Fri. 6:30)	WKRC	MCA	14.9	39	Pantomime Parade	WCPO	12.2
16.	Donovan, W. Marshal (Tues. 6:30)	WKRC	NBC	14.5	37	Pantomime Parade	WCPO	12.5
17.	Mama (Mon. 7:00)	WLW-T	CBS	13.5	29	Dr. Christian	WKRC	19.5
18.	Tracer (Mon. 10:30)	WCPO	Minot	13.0	27	Suspicion	WLW-T	20.2

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Cheyenne (Tues. 7:30-8:30)	KING	32.8
2.	Maverick (Sun. 7:30-8:30)	KING	30.4
3.	Wyatt Earp (Tues. 8:30-9:00)	KING	28.5
4.	Disneyland (Wed. 8:00-9:00)	KING	26.7
5.	Gunsmoke (Sat. 8:00-8:30)	KIRO	26.5
6.	Loretta Young (Sun. 9:00-9:30)	KOMO	25.5
7.	Perry Como (Sat. 7:00-8:00)	KOMO	24.5
8.	Lawrence Welk (Sat. 8:00-9:00)	KING	24.4
9.	Broken Arrow (Tues. 9:00-9:30)	KING	24.2
10.	Alfred Hitchcock (Sun. 8:30-9:00)	KIRO	23.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Early Edition (M-F 6:30-7:00)	KING	20.6
2.	*Mickey Mouse Club (M-F 5:30-6:00)	KING	17.6
3.	†Stan Boreson (Mon.-Fri. 4:00-5:00)	KING	14.7
4.	†World Today (M-F 10:30-10:45)	KING	14.6
5.	†Cartoon Festival (M-F 8-8:30 a.m.)	KING	12.8
6.	*Amer. Bandstand (M-F 2-2:30, 3-4)	KING	12.7
7.	*NBC News (Mon.-Thurs. 6:15-6:30)	KOMO	12.6
8.	†Shell News (Mon.-Thurs. 6-6:15)	KOMO	12.3
9.	†Wunda Wunda (M-F 8:30-9:00 a.m.)	KING	11.7
10.	†King's Command Theatre (T-F 10:45-Signoff)	KING	11.5

1.	Highway Patrol (Thurs. 7:00)	KOMO	Ziv	24.9	42	Thriftway	KING	16.2
2.	Sheriff of Cochise (Sat. 9:00)	KING	NTA	24.5	37	Perry Mason	KIRO	20.9
3.	Death Valley Days (Thurs. 8:00)	KOMO	U. S. Borax	20.9	32	Zorro	KING	20.9
3.	Sea Hunt (Wed. 7:30)	KING	Ziv	20.9	32	Father Knows Best	KOMO	22.2
4.	Last of the Mohicans (Mon. 6:00)	KING	TPA	20.5	49	Shell News NBC News	KOMO KOMO	11.3 11.7
5.	26 Men (Mon. 7:30)	KOMO	ABC	20.2	33	Bold Journey	KING	19.2
6.	Honeymooners (Sun. 6:30)	KING	CBS	19.9	40	Jack Benny	KIRO	20.5
7.	Annie Oakley (Thurs. 6:00)	KING	CBS	19.5	46	Shell News NBC News	KOMO KOMO	13.0 13.3
7.	Susie (Sun. 7:00)	KING	TPA	19.5	33	Steve Allen	KOMO	21.2
8.	I Search for Adventure (Mon. 7:00)	KING	Bagnall	19.2	31	Restless Gun	KOMO	17.5
8.	Sky King (Tues. 6:00)	KING	Nabisco	19.2	46	Shell News NBC News	KOMO KOMO	12.7 13.0
9.	Gray Ghost (Sun. 6:00)	KING	CBS	18.9	44	Lassie	KIRO	16.2
10.	Badge 714 (Fri. 10:00)	KING	NBC	17.9	48	Deadline	KOMO	9.2
11.	Big Story (Sun. 9:30)	KIRO	Official	17.5	30	Maisie Theatre	KING	19.5
12.	Studio 57 (Fri. 7:00)	KING	MCA	15.9	29	Phil Silvers	KIRO	18.9
13.	Kit Carson (Sat. 6:00)	KING	MCA	15.5	46	Men of Annapolis	KOMO	10.0
14.	Little Rascals (M-F 4:30)	KING	Interstate	14.7	44	Movietime	KOMO	8.0
15.	Kingdom of the Sea (Tues. 6:30)	KOMO	Guild	14.5	29	Early Edition	KING	22.9
15.	Mike Hammer (Wed. 10:00)	KING	MCA	14.5	34	Baseball	KTNT	10.5
16.	Target (Tues. 9:30)	KIRO	Ziv	13.5	24	Pantomime Quiz	KING	16.2

BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 153,200. Survey Dates: May 1-8, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WBRC	49.3
2.	Have Gun Will Travel (Sat. 8:30-9)	WBRC	48.8
3.	Lineup (Fri. 9:00-9:30)	WBRC	43.3
4.	Zane Grey Thea. (Fri. 7:30-8:00)	WBRC	42.8
5.	I've Got A Secret (Wed. 8:30-9:00)	WBRC	41.3
5.	Red Skelton (Tues. 8:30-9:00)	WBRC	41.3
6.	Big Record (Wed. 7:30-8:00)	WBRC	40.8
6.	Millionaire (Wed. 8:30-9:00)	WBRC	40.8
7.	Playhouse of Stars (Fri. 8:30-9:00)	WBRC	40.3
8.	Alfred Hitchcock (Sun. 8:30-9:00)	WBRC	38.8
8.	Jack Benny (Sun. 6:30-7:00)	WBRC	38.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†George C. Wallace (M, Th 8-8:30)	WABT	27.0
2.	†My Little Margie (M-F 5:00-5:30)	WBRC	23.5
3.	*CBS News (M-F 5:45-6:00)	WBRC	19.9
4.	†Ellery Queen (W, Th 10:30-11:00)	WBRC	19.3
5.	†Alabama Newsreel (M-F 5:30)	WBRC	18.9
5.	†Circle 6 Ranch (M-F 4:00-5:00)	WBRC	18.9
6.	*Mickey Mouse Club (M-F 5:30-6:00)	WABT	18.4
7.	Public Defender (M, W 11:00-11:15)	WBRC	16.9
8.	*Verdict Is Yours (M-F 2:30-3:00)	WBRC	16.1
9.	*NBC News (T, W 6:15-6:30)	WABT	16.0

1.	Twenty Six Men (Fri. 9:30)	WBRC	ABC	38.8	74	Political	WABT	13.8
2.	State Trooper (Tues. 9:30)	WBRC	MCA	36.3	64	Election Returns	WABT	20.8
3.	Highway Patrol (Sat. 9:30)	WBRC	Ziv	35.3	65	George C. Wallace	WABT	19.3
4.	Sheriff of Cochise (Thurs. 10:00)	WBRC	NTA	33.8	67	Men of Annapolis	WABT	16.8
5.	Harbor Command (Thurs. 6:30)	WBRC	Ziv	32.3	49	Ernie Ford	WABT	33.3
5.	Sea Hunt (Thurs. 6:30)	WBRC	Ziv	32.3	65	Political	WABT	17.8
5.	Target (Thurs. 9:00)	WBRC	Ziv	32.3	56	Lux Show	WABT	25.8
6.	Silent Service (Fri. 10:00)	WBRC	NBC	31.3	65	M Squad	WABT	16.8
6.	Whirlybirds (Sat. 10:00)	WBRC	CBS	31.3	65	Tombstone Territory	WABT	16.8
7.	Annie Oakley (Fri. 6:00)	WBRC	CBS	30.8	71	News, Sports, Wea Political	WABT WABT	12.0 12.5
8.	Donovan, W. Marshal (Mon. 6:00)	WBRC	NBC	30.3	68	News, Sports, Wea Political	WABT WABT	14.5 14.0
9.	Boots & Saddles (Thurs. 9:30)	WBRC	NBC	29.8	53	Jane Wyman	WABT	26.3
10.	Gray Ghost (Wed. 10:00)	WBRC	CBS	29.3	59	Pat Boone	WABT	20.3
10.	Martin Kane (Tues. 8:00)	WBRC	Ziv	29.3	54	Adventures of McGraw	WABT	34.3
11.	Sky King (Wed. 6:00)	WBRC	Nabisco	28.3	62	News, Sports, Wea NBC News	WABT WABT	17.0 17.5
12.	Decoy (Wed. 9:30)	WABT	Official	23.8	41	U. S. Steel Hour	WBRC	34.3
12.	My Little Margie (Sun. 5:30)	WBRC	Official	23.8	48	Disneyland	WABT	25.8
13.	My Little Margie (M-F 5:00)	WBRC	Official	23.5	66	Fun at Five	WABT	12.3
14.	Inner Sanctum (Tues. 10:30)	WBRC	NBC	21.3	58	Election Returns	WABT	15.3
15.	The Falcon (Mon. 10:30)	WBRC	NBC	20.8	52	Real McCoys	WABT	19.3

DAVE GARROWAY'S TODAY, MONDAY-FRIDAY, 7:00-9:00 AM
(Maximum 127 markets – 96% U. S. TV set coverage NTI)

THE JACK PAAR SHOW, MONDAY-FRIDAY, 11:30 PM-12:30 AM (EDT)
(Maximum 115 markets – 92% U. S. TV set coverage NTI)

You can't buy network television any more easily or economically than Dave Garroway's TODAY or THE JACK PAAR SHOW. With either one, or both, of network television's only programs specifically designed for participation, you can literally make up your mind today and be on the air tomorrow over the NBC Television Network.

You can buy one announcement only, or a hundred, or a thousand. (For example, under NBC's Summer Dividend Plan a package of 30 announcements, alternating between the two shows, costs only $148,000.) You can focus on one day a week or repeat your sales message Monday through

...and wait till you

Friday. You can buy a short-term saturation schedule or a campaign that lasts all year. You can direct your advertising at GARROWAY'S all-family morning audience or you can hit the adult, late-night PAAR market. At best, you can aim for both important audiences by using both programs.

As for your commercials on these shows, they can be either film or live. And with the latter you'll get just about the best job of personal salesmanship you've ever seen anywhere.

It's a fact. As a Garroway or Paar advertiser, you call the tune...they'll play it your way...and the variations are unlimited. There's only one thing about these two television programs that never varies. They both get results!

NBC TELEVISION NETWORK

hear the variations...

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: May 1-8, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "TWO FACED WOMAN"— Greta Garbo, Melvyn Douglas, Constance Bennett; MGM; 1941; MGM-TV	Late Show Fri. May 2 10:40 p.m.-S.O. WJZ	25.7	30.0	22.0	59	Person to Person 11th Hour News Channel 2 Theatre "The Spiral Staircase"	WMAR WMAR WMAR	19.5 10.5 8.5	34 25 23
2. "TONIGHT AND EVERY NIGHT"— Rita Hayworth, Lee Bowman; Screen Gems; Columbia; 1945	First Run Theatre Sat. May 3 10:30 p.m.-S.O. WMAR	23.0	26.5	18.5	48	10:30 News Late Show "I Dood It"	WJZ WJZ	19.5 13.9	33 31
3. "BORDER CAFE"— Harry Carey, John Beal, Armida; RKO; 1937; C&C	Early Show Sun. May 4 6:00-7:20 p.m. WJZ	22.6	23.5	22.0	50	Last Word 20th Century I Search for Adventure	WMAR WMAR WMAR	10.8 14.8 16.0	26 32 30
4. "THE MARINES FLY HIGH"— Richard Dix, Chester Morris, Lucille Ball; RKO; 1940; C&C	Early Show Fri. May 2 6:00-7:20 p.m. WJZ	19.1	21.5	18.0	41	Amos 'n' Andy Man Behind the Badge 7:00 Final	WMAR WMAR WMAR	19.3 19.3 20.5	42 42 42
5. "THE SEVENTH VICTIM"— Tom Conway, Kim Hunter, Jean Brooks; RKO; 1943; C&C	Early Show Tues. May 6 6:00-7:20 p.m. WJZ	19.0	22.0	17.5	43	Amos 'n' Andy Follow That Man 7:00 Final	WMAR WMAR WMAR	19.3 16.5 17.0	45 38 35
6. "DANCE, FOOLS, DANCE"— Joan Crawford, Lester Vail, Clark Gable; MGM; 1931; MGM-TV	Early Show Mon. May 5 6:00-7:20 p.m. WJZ	17.9	19.5	16.0	42	Amos 'n' Andy Waterfront 7:00 Final	WMAR WMAR WMAR	15.3 18.8 16.0	42 42 32
7. "MUSS 'EM UP"— Preston Foster, Alan Mowbray, Margaret Callahan; RKO; 1936; C&C	Early Show Sat. May 3 6:00-7:20 p.m. WJZ	17.6	18.5	17.0	40	Brave Eagle Sky King Highway Patrol	WMAR WMAR WMAR	15.3 17.3 19.5	39 39 45
8. "THE WOMAN ON PIER 13"— Laraine Day, Robert Ryan; RKO; 1953; C&C	Early Show Wed. May 7 6:00-7:20 p.m. WJZ	17.3	18.0	16.5	42	Amos 'n' Andy Crusader 7:00 Final	WMAR WMAR WMAR	16.3 16.8 22.0	42 41 46
9. "DON'T TURN 'EM LOOSE"— Lewis Stone, James Gleason, Bruce Cabot; RKO; 1936; C&C	Early Show Thur. May 1 6:00-7:20 p.m. WJZ	17.1	18.5	16.5	39	Amos 'n' Andy Public Defender 7:00 Final	WMAR WMAR WMAR	19.8 19.5 22.5	46 45 46
10. "TAKE ME OUT TO BALL GAME"— Frank Sinatra, Esther Williams, Gene Kelly; MGM; 1949; MGM-TV	Late Show Tues. May 6 10:40 p.m.-S.O. WJZ	16.4	17.5	15.0	47	Wrestling 11th Hour News Night File Jack Paar Show 20th Century-Fox Hour "Deception"	WMAR WMAR WBAL WBAL WMAR	16.5 9.5 7.5 8.3 7.5	34 27 24 28 24

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: May 1-8, 1958.

1. "CONGO MAISIE"— Ann Sothern, John Carroll, Rita Johnson; MGM; 1940; MGM-TV	Malsie Theatre Sat. May 3 9:30-11 p.m. KING	17.4	19.7	15.3	34	Big Story Apple Blossom Festival Major Studio Preview "Stranger on Horseback"	KIRO KOMO KOMO	17.5 12.2 10.8	30 24 25
2. "SAHARA"— Humphrey Bogart, Bruce Bennett, Dan Duryea; Columbia; 1943; Screen Gems	Command Theatre Tues. May 6 10:45 p.m.-S.O. KING	13.1	14.3	11.3	50	Jack Paar Show All Star Movie "Guadalcanal Diary"	KOMO KTNT	6.4 3.5	21 18
3. "THE GORGEOUS HUSSY"— Joan Crawford, Franchot Tone, Robert Taylor; MGM; 1936; MGM-TV	Command Theatre Fri. May 2 10:45 p.m.-S.O. KING	12.6	14.7	10.7	46	Jack Paar Show Early Movie "Manpower"	KOMO KIRO	6.1 3.8	21 21
4. "SONG OF LOVE"— Katherine Hepburn, Paul Henreid, Robert Walker; MGM; 1947; MGM-TV	Command Theatre Wed. May 7 10:45 p.m.-S.O. KING	11.5	12.7	10.3	46	Jack Paar Show News Headlines TV Theatre	KOMO KOMO KIRO	6.4 3.0 2.0	23 16 15
4. "TWO SMART PEOPLE"— John Hodiak, Lucille Ball, Lloyd Nolan; MGM; 1946; MGM-TV	Command Theatre Sat. May 3 11:05 p.m.-S.O. KING	11.5	13.7	9.7	47	Major Studio Preview "Stranger on Horseback" News Headlines	KOMO KOMO	8.2 3.7	35 23
5. "ROMANCE ON THE HIGH SEAS"— Doris Day, Jack Carson, Janis Page; Warner Bros.; 1948; AAP	Early Movie Sat. May 3 10:00-11:15 p.m. KIRO	10.5	12.0	8.3	24	Maisie Theatre "Congo Maisie" Command Theatre "Two Smart People"	KING KING	16.3 13.7	33 38
6. "SOMEWHERE I'LL FIND YOU"— Clark Gable, Lana Turner, Robert Sterling; MGM; 1942; MGM-TV	Clark Gable Theatre Mon. May 5 10:45 p.m.-S.O. KING	10.1	11.3	8.7	47	Jack Paar Show All Star Movie "Forever Amber"	KOMO KTNT	6.0 2.7	24 18
7. "GABRIEL OVER WHITE HOUSE"— Walter Huston, Franchot Tone, Karen Morley; MGM; 1933; MGM-TV	Armchair Theatre Sun. May 4 1:00-2:30 p.m. KING	9.9	10.3	9.3	43	Great Plains Trilogy Sunday Matinee "One Touch of Venus"	KOMO KOMO	5.5 7.5	28 30
8. "A NIGHT AT THE OPERA"— Marx Bros., Allan Jones, Kitty Carlisle; MGM; 1935; MGM-TV	Midday Matinee Sat. May 3 3:00-4:30 p.m. KING	9.7	10.7	8.7	34	True Story Detective's Diary Adventure Theatre American Legend	KOMO KOMO KIRO KIRO	7.2 8.2 6.0 4.7	31 32 26 22
9. "STRANGER ON HORSEBACK"— Joel McCrea, John McIntire, Kevin McCarthy; United Artists; 1955; UA-TV	Major Studio Preview Sat. May 3 10:30-11:40 p.m. KOMO	9.3	11.3	6.7	28	Maisie Theatre "Congo Maisie" Command Theatre "Two Smart People"	KING KING	15.5 12.0	36 50

No More 'Payoffs' For Withdrawal Of Applications

Washington, July 1.

The FCC has proposed a new rule under which all applicants concerned will have their bids for broadcast facilties tossed out when there is a "payoff" to secure withdrawal of any application. The Commission explained that it is attempting to discourage the practice about which the House Commerce Legislative Oversight Subcommittee complained bitterly during one stage of its stormy hearings.

The new rule would extend even to the purchase of stock in one applicant for a radio or tv station by other applicants, resulting in a merging of the applications. The rules would be amended so that whenever there is any payment, including merging of interests, all applicants giving or receiving such payments will be tossed out of the proceedings.

The FCC explained, "the Commission is concerned that these practices may tend to defeat the purpose of hearings on applications for broadcast facilities and encourage the filing of marginal or 'strike' applications in the hope that payment may be exacted in consideration of amendment or dismissal of such applications. In many instances these practices may also represent an abuse of the Commission's hearing processes."

Anybody interested can file briefs in favor of or opposed to the proposed new rule by July 28.

KNXT's Ambitious All-Tape Morning Sked to Bow July 7

Hollywood, July 1.

KNXT, the CBS-TV o&o here, goes into a pre-taped morning operation starting July 7. Station will do all morning shows from 6.30 signon till the 9 a.m. network feed on videotape the day before, with the exception of one cartoon show and all its five-minute news segments. Prerecording is designed as a summer operation, but may extend into fall.

The pretaping operation coincides with a reshuffling of the morning schedule and the decision to black out the CBS Television Pacific Network mornings for the summer. KNXT ordinarily feeds the regional net, but the CBS-TV decision to hiatus "Captain Kangaroo," one of the regional web's feeds, along with fact that some stations in the net operate on standard time, resulted in the decision to go dark in the morning. Station still feeds Saturday racing and other sports to the regional spread.

Under the pretape setup, the morning devotional, "Farm Report," the new Mildred Younger show, "Ladies Fair" and Grant Holcomb's news analysis, all will be done the afternoon and evening before on tape for the following morning. Monday a.m. shows will be taped Friday afternoon and night. Actual scheduling of the tape sessions will be so framed as to coincide with idle periods for engineers, crews and studios. For example, some taping will be done after 10:30 p.m., when station is running feature film.

'Let Yourself Go' TV Quizzer Prepped

Saxon Productions is peddling a new type quiz show, "Let Yourself Go," in which the contestant fashions his own prize, selects the spot he wants to visit and picks his own means of transportation.

Carl Green is producing and Adele Thomas is scripting the show. Norman Gladney, head of the tv and radio dept. of Calkins & Holden, is prexy of Saxon Productions.

Several network sponsors are reportedly interested in latching on to "Let Yourself Go," which has a world travel theme and doesn't call for studying or boning up. Keen observation is supposedly one of the essentials.

If Conte Raises $5,000,000 To Save 'Matinee Theatre', What Will NBC Do?

By BOB CHANDLER

Hollywood, July 1.

One of the most ticklish situations the networks have ever encountered—not only because of the specifics of the situation but because it represents a direct challenge to the webs' authority over what they program—is the current fundraising drive to keep "NBC Matinee Theatre" on the air by the Foundation for the Preservation of Matinee Theatre.

Foundation's goal, now that "Matinee" is already off, is no longer to keep it on the air but to get it back on, not necessarily in the same time slot but back under any circumstances. It intends to do so by raising $10,000,000 and sponsoring the show itself, or raising part of the coin and bringing in sponsors to take up the rest.

Pipe dream? Perhaps. But NBC is concerned enough to have refused all paid advertising from the Foundation; a "sponsor's wives" committee has been started to work on their husbands-prospects; broadcast unions such as NABET and the Radio-Television Directors Guild have lent their endorsement to the movement; and the Foundation has collected $200,000 in less than two months and states it's hardly scratched the surface in terms of informing "Matinee" viewers that the show is actually going off and of the Foundation's purpose.

John Conte, host on "Matinee," and his wife, Ruth, started the Foundation, after the first newspaper reports that the show had been cancelled resulted in letters from viewers containing dollar bills. The viewers suggested that if NBC were running the show at a deficit, as the newspapers stated, perhaps such contributions might make up the difference. From that point, the Contes set up the Foundation as a non-profit corporation to handle the funds and raise more.

Foundation comprises a 103-man (principally women) board of trustees and a staff of volunteer workers. Headquarters is the Contes' Beverly Hills home. Counsel to the corporation works without fee, and all advertising thus far has been contributed by well-wishers, with the actual mailed collections having been left intact. The $24.000 that the Foundation sought to spend on NBC in paid commercials was to have come from outside sources.

Contes are realistic enough to admit the possibility of failure in raising even the minimum amount of $5,000,000 (this, they state, would carry the show, time & talent, for 26 weeks), and have made provision for the return of all monies donated thus far. Only problem, they find, is with anonymous donations, and they haven't figured out a solution for that yet.

But they are planning to work all summer on the project. They proceed on the premise that the American housewife is entitled to one hour a day of good, intelligent drama, and at least a number of them have expressed a willingness to pay a nominal fee for it. Contes feel that enough of them do so—if only even a part of "Matinee's" regular audience of the past contributes, they've got it licked.

What's got NBC worried—though the web is studiously ignoring the entire matter—is the slim chance they will succeed. For success in this instance overturns some basic premises of broadcasting. Networks have traditionally argued they—with the aid of the rating services—are the best and often the only judges of what the public likes or doesn't like. Should the Contes succeed in raising even $5,000.000, the public has belied the webs and NBC has made a mistake in cancelling the show. Would NBC turn down a cash offer of $5,000,000 for 26 weeks of "Matinee," just so it doesn't have to admit it was wrong?

On that basis, also, what happens to the efficiency of ratings? Granted ratings may well deliver estimates of audience size, but what about audience quality? Can ratings measure loyalty to program and brands? Some of those letters to the Foundation insist they've been spending more for "Matinee" sponsors' products out of loyalty to the show. And anyone who's willing to throw a buck into the kitty must have been more than passingly loyal to the show.

On that issue, too, the Contes point out that "Matinee" was getting fine ratings until NBC changed the commercial format on the show last year, assigning commercial minutes per quarter-hour and increasing the number of station breaks. Combination of extra commercials plus frequent triple-spotting by affiliates left little more than 30 minutes of program, they contend, and "Matinee" became a five-act play instead of three. That's when the ratings started to drop, they say.

There's also some degree of sensitivity at the web on the pay-tv angles in the situation. Does a program supported by viewer contributions, as the Contes intend "Matinee" should be, constitute a form of pay-tv? Does it work to the disadvantage of the networks? Contes contend it's a force for free television in that they're buying time like any other commercial sponsor and particularly in light of the pressure being put on sponsors by the "wives committee" (Mrs. Dan Gerber of Gerber Baby Foods and Mrs. William Black of Chock Full O'Nuts Coffee have started the movement).

Viewers can and have made sponsors and networks change their minds about programs, witness the clasic example of "Father Knows Best" after Lorillard dropped it on CBS. But this is the first case where the unseen audience is putting up money to keep a show alive. Whether or not the Foundation manages to raise that $5,000,000 starter, the movement has given the networks cause for pause and concern. It's a pinprick at the moment, but could easily develop into a hypodermic.

Andy Potter Quits Agcy. To Launch His Stereo-TV & Prep Whiteman Bio

Hollywood, July 1.

Andy Potter, for the past seven years director of television for the Hollywood office of Reach, McClinton & Co., is exiting the agency today (Tues.) to move into a unique packaging field—what he calls stereo-tv. It involves simulcasting on television and radio, with the viewer placing a radio set next to the tv receiver in order to get the stereophonic sound in his living room.

First project on the Potter agenda is an NBC-TV special staged by the Boy Scouts of America to launch their new Explorers organization of older teenagers. Scouts are packaging a one-hour special for the third or fourth Sunday in September, and have already lined up Bob Hope for the show. NBC is trying to sell the hour to institutional sponsors. Potter's role consists of introing the stereo feature into the show.

Other projects Potter is working on include a network version of his "Christmas in Stereo," which he's staged locally for the past three years via the facilities of KRCA and KFI the NBC outlets here, and a musical biography of Paul Whiteman involving Whiteman and Ferde Grofe, who's currently writing a "Paul Whiteman Suite." Regionally, he's working on the Denver Jazz Festival and the annual extravaganza of Brigham U. in Salt Lake City.

Frisco 'U' Folds

San Francisco, July 1.

KSAN-TV, UHF Channel 32, went off air June 20.

Station is being sued by General Electric for $254,934. GE claims owners S. H. and Norwood Patterson have not kept up payments on transmitter.

But station lawyer George T. Davis said suit has nothing to do with suspension of broadcasting, claimed equipment failure caused this.

Double-Cross

Chicago, July 1.

Persiflage from John S. Cross, tyro Federal Communications Commission member, to Chi's Broadcast Advertising Club:

"I speak extemporaneously—and that way I'm in a position to deny most anything."

East Anglian's Com'l TV Setup

London, July 1.

A syndicate which includes film, theatre and newspaper interests has been given a contract to operate the new commercial tv outlet which is to open in the East Anglian area next year. The official announcement by the Independent Television Authority said the company would operate under the chairmanship of Lord Townshend and it would have a majority of local stockholders.

The board of the new company will include John Woolf, chairman and managing director of Romulus and Remus Films; Donald Albery, managing director of Wyndam Theatres; Laurence Scott, chairman of the Manchester Guardian; Miss Audrey Richards, vice-principal of Newnham College, Cambridge; Sir Robert Bignold, president of Norwich Union Life Insurance Society; and Glyn Daniel, Fellow of St. John's College, Cambridge. Local newspaper interests have also been invited to become stockholders, with representation on the board.

The East Anglian outlet will be the ninth in the indie tv chain and when it goes into service almost 90% of the UK population will be within reach of the commercial programs.

Dallas—WFAA here marked its 36th birthday last Thursday, but without fanfare. The anniversary date was noted throughout the day, but aside from this there were no special ceremonies.

Life In Philadelphia As Pubservice Project To Preem on WCAU-TV

Philadelphia, July 1.

Various aspects of modern living affecting the residents of the greater Philadelphia area will be examined in a new public service series entitled "Prospects" on WCAU-TV starting Sunday (6) at 3:30 p. m. Charles Shaw, station's news director, will be the host and moderator.

Initial program will be subtitled "The Prospect for Mankind" and will be a filmed interview with Prof. Arnold Toynbee. Program was filmed at the studios during recent visit of the historian to Philadelphia. Following the WCAU-TV showing of the filmed interview, it will be made available to other tv outlets in the U. S. where the English Speaking Union has representation.

Second program in the "Prospect" series on July 13 will be titled "The Prospect for International Exchange," or "From Broad St. to Red Square," a film depicting the home of a Philadelphia family currently residing in Moscow.

Future subjects will concern themselves with Philadelphia's transportation problems, human relations and other phases of contemporary affairs in which the Mayor and other civic figures will participate.

Spinrad to CBS-TV

Leonard Spinrad has joined the CBS-TV Press Information Dept. in an executive editorial capacity. He'll also serve as director of information for CBS Labs and report to Charles S. Steinberg, head of CBS-TV Press.

Spinrad was formerly editor and publisher of Spinrad Report, weekly newsletter for the communications industries and news and feature editor of Warner's publicity dept. He's past prexy of the Alumni Assn. of Columbia University's School of Journalism.

Spot Reps' Major Coup as Kellogg Nixes ABC's Bid

Chicago, July 1.

Video spot reps here, in an unprecedented united effort, last week wooed away Kellogg's $7,000,000 kid-adventure strip from ABC-TV, despite the net's generous last ditch bid to retain the business. The deal, set by the Leo Burnett agency, represents the biggest single spot program buy in video history.

Kellogg, as of now, is planning to field four vidfilm series in its spot layout next fall, instead of the cross-the-board closeline it had on the web this past term. However, the cereal company has evinced a willingness to take in a co-sponsor in certain markets to ease the coin burden, and in this event would go to five shows, adding, instead of a new series, a second weekly episode of "Wild Bill Hickock." Other shows would be "Superman" and "Woody Woodpecker," both holdovers from last season, and Screen Gems' new animated teleseries, "Huckleberry Hound." Hot prospects for co-sponsorship of the fifth show in select markets are Procter & Gamble for Big Top Peanut Butter and perhaps Bosco.

Burnett office is currently drafting up a market strategy, and it's understood the breakdown will be something like this: four to five shows in the top 50 markets, three in the next 50, and two or one in 70-100 other cities. Through a plan worked out by the Chi Spot Development Council, the vast majority of stations have consented to giving Kellogg a 20-30% rate card discount on the basis of program contribution and the multiple program buy. The spot reps' coup in the Kellogg deal was quarterbacked by Harry Smart, who heads the Chi office of Blair TV.

Meanwhile, back at ABC-TV, bossman Ollie Treyz stated firmly that the network would re-program the 5-5:30 p.m. period (after Sept. 26 when the current Kellogg contract expires) instead of giving the time back to the stations. Reason is that ABC wants to maintain a strong leadin to one of its top properties, "Mickey Mouse Club," which goes on at 5:30 p.m. (EDT). As of now, however, Treyz has neither the replacement shows nor the sponsors.

A curious sidebar to Treyy's plans is that the five ABC o&os are top contenders in their markets for the Kellogg spot business, which means the net can still recoup considerable cereal revenue if the time is given back to the stations. Besides which, in those key markets, "Mickey Mouse" would continue to have a strong leadin. Treyz has until mid-July to think this over, for that is when Burnett will begin picking its stations.

Burnett agency made it clear to the trade that the Kellogg move to spot did not reflect disenchantment of the agency or client with network television. Kellogg, in fact, has made three new purchases in network, having just bought into "Disneyland" on ABC-TV, in addition to "What's My Line" and the new Garry Moore show on CBS-TV. The reason Kellogg moved its moppet money into spot, the agency said, was that it was looking for complete flexibility in the placement of its shows. ABC-TV's 11th hour pitch offered virtually the same kind of flexibility as the spot setup, but Kellogg nixed it anyway. Incidentally, the possibility that flexibility will be diminished somewhat, is the sole reason for any reluctance on Kellogg's part to accept a share-the-load co-sponsor in certain markets.

The Chi spot reps, jubilant over the Kellogg development, are trying now to convert the single victory into a trend by propositioning other big video spenders with presentations for similar multiple program buys.

Van Cliburn TV Biog?

Hollywood, July 1.

CBS-TV is negotiating in N.Y. with Van Cliburn for rights to televise his biog on "Playhouse 90" next season.

If the deal jells, it's likely Peter Kortner would be the producer.

I WOULD LIKE TO EXPRESS MY SINCERE THANKS TO:

All of my truly magnificent cast and staff who have helped to make "The Garry Moore Show" successful throughout its eight years on television. Never have so many labored so faithfully to make one guy look good;

All of my friends at CBS-TV who have given us the ultimate in cooperation and assistance for our 2,070 shows; and

All of the many advertisers and their agencies for their generous and consistent support.

I WISH THEM—AND ALL OF YOU OUT THERE—THE VERY BEST OF GOOD LUCK

Gratefully,

Garry Moore

WILLIAM MORRIS AGENCY, INC.
Charlie McCauley, Public Relations

Personal Manager
BILL BRATTER

RED WING PRODUCTIONS, INC.

521 Fifth Avenue
New York 17, N. Y.
MUrray Hill 7-3080

AS THE PRODUCER OF "THE GARRY MOORE SHOW" OUR SPECIAL THANKS GO TO ALL OF OUR LOYAL AND EMINENTLY CAPABLE ASSOCIATES.

CAST

Durward Kirby
Denise Lor
Ken Carson

Frank Simms
Ivan Sanderson
Dick Van Dyke
Sandy Stewart

ORCHESTRA

Howard Smith
Carl Kress
Trigger Alpert
Ed Shaughnessy
Phil Olivella

WRITERS

Bill Demling
Vin Bogert
Roland Scott
Chuck Horner
Hank Miles
Charles Slocum

SPECIAL MATERIAL

Marcia Durant
Deke Heyward

PRODUCTION

Herb Sanford, *Producer*
Clarence Schimmel, *Director*

Dwight Temple
Stowe Phelps
Fred Beraud
John Pickette
Ed Mitchell
Ann Eckert
Blanche Hunter
Ann Withers
Harriet Rohr
Dale Danenberg
Bob Andersen
Ed Tornell

OFFICE STAFF

Joan Madeo
Alfreda Diggs
Diana Wenman
Dulcy Singer
Beverly Marcus
Laura Hunt
Barbara Eviston
Gloria Curry

and all of our
excellent technical
and stage crews.

Gratefully,

Garry Moore

For RED WING PRODUCTIONS, INC.

Autry-Reynolds' KMPC Formula Parlayed Into L.A. Success Story

Hollywood, July 1.

Any doubts that an alert, fast-moving news operation can pay off in independent radio stations' operation have been dispelled here by KMPC, the Gene Autry-Bob Reynolds indie which since instituting an elaborate newsgathering setup has jumped from third place in the Los Angeles market into a neck-and-neck race for first with traditional leader KNX, the CBS o&o here.

Nor is a "top 40 tunes" formula necessary for successful indie operation, with KMPC eschewing the rock 'n' rollers and giving its deejays a broad musical base on which to operate. The KMPC formula consists of three ingredients, good music, community service—which means news, editorials and free community affairs plugs—and sports. Latter comprises Los Angeles Dodgers ballgames, and in the fall, the L. A. Rams grid tilts.

But it's the news operation, a unique setup that employs three mobile units constantly cruising the city and Los Angeles County and furnished with every conceivable type of communications equipment, that has provided the fat payoff for KMPC. For it was only a year ago that the station began using the units: it started editorializing last October; and since that time it's had its dramatic rise in audience and public favor.

'News in Nutshell' Show

A news staff of nine—full and parttime—turns out 22 regular five-minute newscasts a day, along with 22 quickie "news in a nutshell" shows, but station also breaks in to any and all programming with news featuring on-the-spot reports from its mobile units as it occurs (see separate box). Units also break in with quickies on road conditions, particularly during rush hours.

News setup, under program director Bob Forward and news director Hugh Brundage, employs the usual sources, the press association and city news wires, and frequent use of beeper phone, even overseas calls. But it also monitors the L.A. Police Dept. radio, the Sheriff and Highway Patrol and the city and county fire dept. communications. As a local story that looks hot comes over the wire or official radio, the news editor in charge of the newsroom will communicate directly with the mobile unit nearest the scene and direct him there, meanwhile calling via phone to get official details. The details and the on-the-spot report from the scene are then combined into a news flash that can run from one to four or five minutes that's cut into the regular programming immediately.

Each unit—two are panel trucks, third is Forward's own car (he goes out to cover stories too, to spell the others)—have three receivers and a transmitter, along with portable tape machines, extension microphones and various gear such as rainwear, firefighting wear, flares, etc. Two receivers get the police and sheriff's broadcasts. Third and the transmitter are direct shortwave channels to the station on frequency especially assigned by the FCC. Mobile reporter can talk to virtually anyone at the station via the radio, can do a live broadcast from the unit, and can transmit a tape he's already made either live or into master control for retaping and subsequent airing. Latter feature means he doesn't have to return to the station with his tape.

On the editorializing side, Autry and Reynolds make the decisions on issues and copy, and it's delivered anonymously by Forward in one-minute spots that are broadcast on a saturation schedule for two or three days at a time, then repeated a week or so later, again on a saturation basis. Station is credited with getting the legislature to pass a school bus safety law, following the crash of a bus last fall. Its support on a police bond issue was also a factor in getting it passed.

In the quasi-editorial pubservice field, when the Salvation Army reported, during last year's Malibu forest fires, that the firefighters weren't getting anything to eat, station appealed for sandwiches and the response was hundreds of thousands of sandwiches delivered to strategic depots. More recently, a series of announcements on the availability of a pamphlet on child molesters published by the sheriff's office drew a response of 300,000 or more requests. During last winter's floods, station helped set up a control center for the sheriff's office.

Net result of all this (and an additional community identity via the Dodger ballcasts) has been a fat payoff in terms of community prestige for the station. It's gotten to the point where the highway patrol, for example, has asked cooperation of the station in giving descriptions of hit-run vehicles, and where listeners phone in tips on stories. Most important, from the practical standpoint, it's been good business because it has and is delivering audience.

HAVE MENTAL RADIO . . . WILL TRAVEL

DWIGHT BRADEN

Request Producers, Agents and Casting Directors who have been transmitting Stage Calls to me by Mental Telepathy to please use
Western Union
or write to me,
6326 Lexington Avenue,
Hollywood 38, Calif.
Thanks

Character and Dead Pan Comedian

Little Theatre experience

WAVE Commissions An Original Opera For Its Dedication

Louisville, July 1.

WAVE-TV and radio will air an original opera commissioned by the station at the dedication of its new building next year. Station will spend $25,000 on the production, which will be produced and recorded by the Kentucky Opera Assn., local amateur group. Director is Moritz Bomhard, who heads a committee to select the composer of the new opera.

Announcement of the project was made by WAVE Inc. headed by prez George W. Norton Jr. Station hopes to find a unique way of celebrating the opening of the new building, and also of aiding Louisville in keeping its national and international reputation as a cultural center. According to Norton, this rep was greatly aided by outside capital which was given generously in the hope that it would spark the interest and enthusiasm of local organizations, institutions or individuals to continue the town's cultural endeavors after outside support ends, by sponsoring and commissioning, producing, performing and recording of an opera.

BRITISH TV'S 98G TO SADLER'S WELLS

London, July 1.

Sadler's Wells Opera Co. is to receive $98,000 from ABC-TV over the next seven years—with no strings attached. Money will be given in sums of $14,000 a year "in appreciation of the considerable contribution that Sadler's Wells Opera has made to the musical world, which will eventually be reflected in television's own musical programs."

Apart from the gist, the programmers have also offered the Sadler's Wells Trust full cooperation through the medium of its recording and tv facilities. The web hopes its example will be followed by others.

A couple of months back the opera company went through a stormy passage, when, because of financial difficulties it was proposed that it should merge with the Carl Rosa opera company. The proposal met with strong disapproval from members and three of the Wells directors resigned. When the idea was quashed all were reinstated. Money troubles stem from the complaint that the Arts Council's annual grant of $420,000 is insufficient.

3-D Network

Continued from page 1

that Warner and his tv chief, William Orr, have accomplished more quality in the shows they have made to date than any other major studio.

Selection of indie stations to be invited into the new 3-D network will be made by Dimensional Broadcasting Co. prexy Frederick Pittera, largest single stockholder in the Mutual Broadcasting System. First stations invited to join will be WOR-TV, N. Y., and KHJ-TV, L. A., both owned by General Tire & Rubber, headed by Tom O'Neil.

DBC's programming will take in a first run feature picture per night, surrounded by well balanced weekly scheduled series, including six one-hour musical variety shows; six one-hour dramatic shows; four "shocker" mellers; three 30-minute westerns; a 30-minute daily news and commentary show with newsreel inserts, and a 15-minute daily sports commentary with sports personality interviews. The network will also bid for L.A. Dodgers and San Francisco Giants to telecast ballgames from the Coast live in 3-D.

Dimensional Broadcasting Co. is being set up as a subsid of Dimensional Pictures Corp. Financing of the new web and its film productions is being arranged by Edward V. Otis, partner of the Wall St. brokerage firm of Gearhart & Otis Inc., underwriters of some 47 companies including DuMont Labs and Cinerama.

Greensboro, N. C.—A $156,000 administration building is being constructed at Raleigh for WRAL-TV. The new building will be connected with the present studios by a causeway. The building is expected to be completed by fall.

The (Bob) Forward Look

Hollywood, July 1.

Graphic illustration of how KMPC's mobile news fleet operates (see separate story) was afforded a VARIETY reporter last week, when, as program manager Bob Forward was showing the VARIETY man through the newsroom, a report came in over the Los Angeles Police Dept. monitor calling on all units to aid an FBI agent in pursuit of an Azusa bankrobber on the Santa Ana Freeway.

Forward and the VARIETY man hopped into one of the mobile units—in this case Forward's own completely equipped car—and scrambled down the Freeway. Meanwhile, KMPC news editor Chet Casselman had gotten the FBI office on the phone, and learned that the agent had caught the robber at a freeway interchange and now had him in captivity at Union Station. He transmitted this info via the mobile unit's own shortwave channel, and Forward drove up to Union Station, where he spotted the robber's car by its description and an FBI car next to it.

Forward pulled out the portable tape unit in the car and got an exclusive interview with the FBI agent who had captured the suspect. He then plugged his tape unit into the car's transmitter after first contacting station's master control and Casselman, then transmitted the tape, which was copied at the station. Meanwhile, Casselman had written a news lead which was to precede the tape. As soon as Forward finished transmitting the tape, he turned on his regular radio, and following a record, the news flash and the interview were put on the air.

Forward was the first newsman to arrive, and reporters and cameramen were just pulling up as he completed the interview. Only 25 minutes had elapsed since he had left the studio; only 65 minutes since the actual holdup. On the way back to the station, Forward also did a live cutin to a disk show with a freeway traffic report, just so the trip wouldn't be a total loss.

Toronto, Montreal Still Major Bases Despite Cross-Canada TV Trek

Ottawa, July 1.

Nothing new in production is likely to result from the existence of the trans-Canada microwave television network due to open today (1), according to the Canadian Broadcasting Corp.'s general manager, Alphonse Ouimet. He told a closed-circuit press conference in 10 cities that the coast-to-coast web's major service would be to permit the corporation to air "live" many items it must telefilm, kinescope or tape now. CBC will use magnetic television (picture) tape on the new web at a relay station in Calgary where eastern shows will be delayed for airing at regular schedule times in western areas.

Several reporters located in the 10 cities on the closed-circuit conference, arranged to herald the new trans-continental network connecting stations nearly 4,000 miles across Canada, asked if the improved facilities would bring about such innovations as diversity in origination of dramatic or variety shows. Ouimet indicated that CBC's production was likely to continue being centered in Toronto (for English) and Montreal (French).

Technical quality of the closed-circuit conference was excellent. To demonstrate the versatility of the 4,000-mile-long network, carried by 139 microwave towers and constructed jointly by CBC and the Trans-Canada Telephone System, one gimmick showed four stations (Halifax, Toronto, Winnipeg, Vancouver) on the screen at the same time, with CBC switchboard girls giving the city names on the quartered screen. CBC has scheduled a giant documentary airer to preem the web on July 1, Canada's official birthday.

Glassman, Bilson Skeins for Guild

Duke Goldstone is ankling Guild Films as executive producer. The telefilm company, which recently changed managements, is now searching for a new production chief.

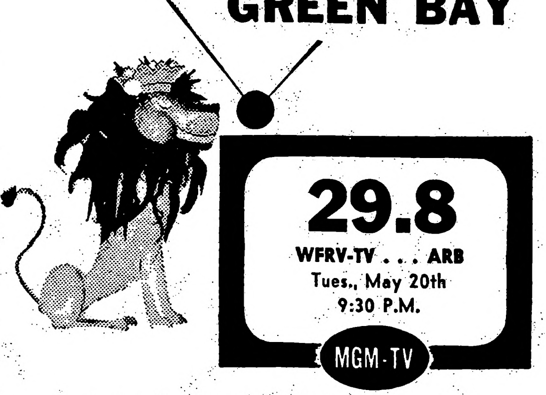
John Cole, Guild prexy, said that Goldstone has teamed with George Bilson and the two of them are delivering to Guild a pilot for a new half-hour series, "The Newlyweds." The stanza, which will be pitched at advertisers for a network start in January, is being penned by Arnie Rosen and Coleman Jacoby, and Bilson is said to be in the process of signing a name performer for the lead.

Guild's deal with the Bilson-Goldstone combo is the second that has been filmed. Cole has definite plans to prepare pilots on another eight half-hour series, all of which will be aimed at January launching.

Second of the firm stanzas is "Smoke Bellew," based on the Jack London yarns and described by Cole as an "Alaskan 'Gunsmoke'." Contract was inked with Barney Glassman's Jack London Productions.

Pilots will be shot by September, according to Guild.

Mgt. William Morris Agency



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29.8
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9:30 P.M.
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MGM-TV, a service of Loew's Incorporated
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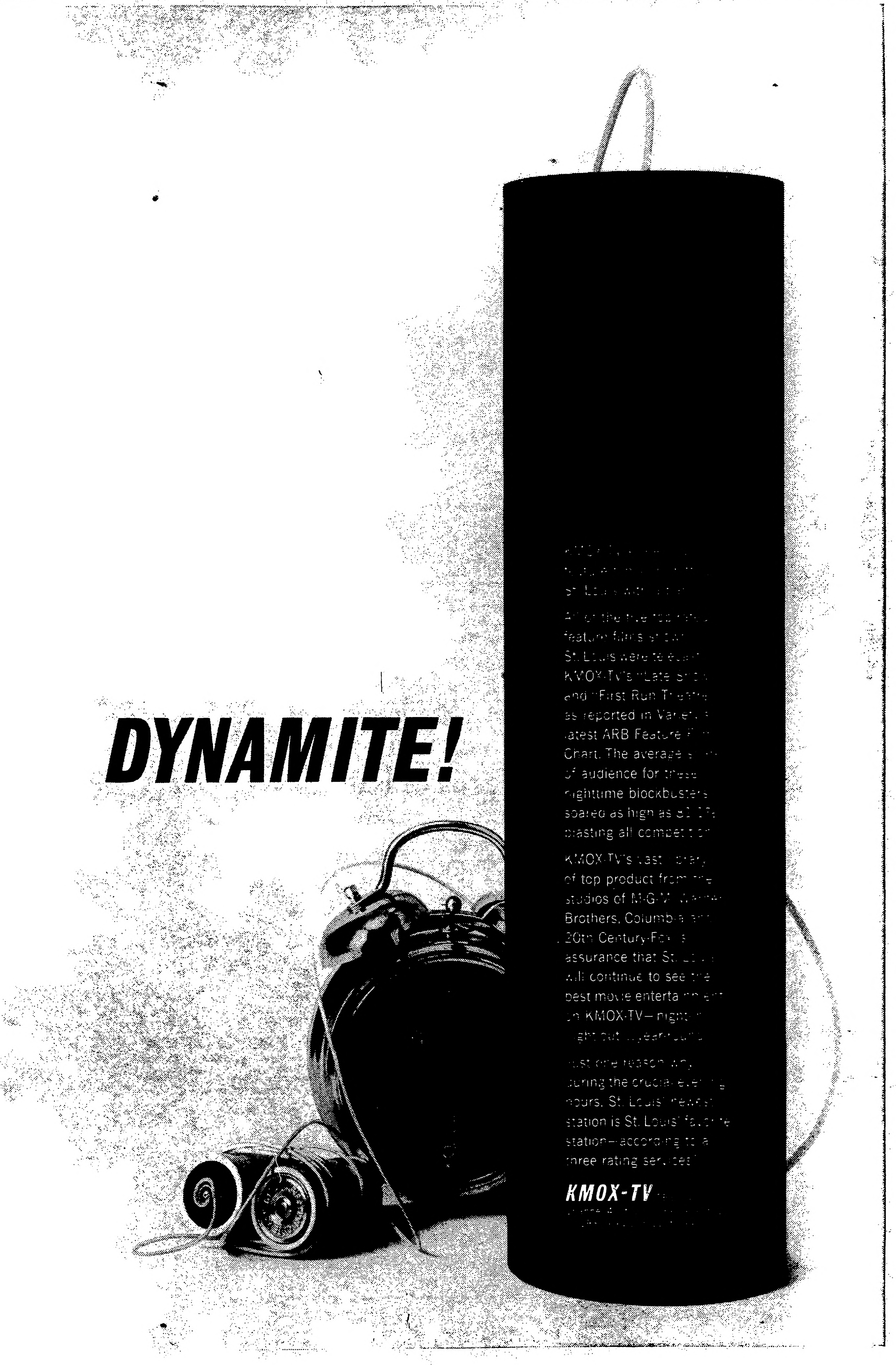

[illegible] St. Louis [illegible]

All of the five top-rated feature films shown in St. Louis were telecast on KMOX-TV's "Late Show" and "First Run Theatre" as reported in Variety's latest ARB Feature Film Chart. The average share of audience for these nighttime blockbusters soared as high as 61.1% blasting all competition.

KMOX-TV's vast library of top product from the studios of M-G-M, Warner Brothers, Columbia and 20th Century-Fox is assurance that St. Louis will continue to see the best movie entertainment on KMOX-TV—night in, night out ... year-round.

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KMOX-TV [illegible]

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Radio Reviews

KNIGHT AT THE MOVIES
With Arthur Knight, host; Stanley Kramer, guest
Writer-Producer-Director: Knight
25 Mins., Sun.; 3:30 p.m.
WNYC, N.Y.

Who makes motion pictures and what are their aims and standards is interestingly probed by film critic Arthur Knight in "Knight at the Movies," a new weekly 25-minute series which bowed Sunday afternoon (29) via WNYC, N.Y. Program, which has a guest fromat, is the summer replacement for "The Public Arts" with Gilbert Seldes. Latter will return in August.

Knight's approach to his subject is such that it has a three-way value. The guest's opinions—at least in the case of the initial installment—are refreshingly candid. Thus both Knight and the listener profit by the provocative discussion. Visitor, too, profits by getting in a plug for his latest production.

On hand for the kickoff was producer-director Stanley Kramer who not tco long ago was known as "the boy wonder of the film industry." His topic here was "The Role of the Creative Producer in Hollywood" and in Kramer's opinion creativity and independence go more or less hand in hand. All the advantages are on the side of the independent producer, he said, "and just the idea of being independent is so great that I can't think of any disadvantages."

While Knight occasionally inserted a pertinent query, Kramer needed no prodding to expound on the techniques and methods of indie production. For he's long been an articulate speaker with a wealth of views on what to do with the motion picture. It was only natural, too, that the conversation eventually would come around to some brief comments on Kramer's latest production, "The Defiant Ones," a United Artists release with Tony Curtis and Sidney Poitier in top roles.

As to what flimgoers can do to support a picture, Kramer feels that showing up at the boxoffice is enough. Happily, Knight eschews the fan mag type of interview and places the discussion on an adult plane that often becomes somewhat "trady." It's an ideal opportunity for dialers to pick up some authentic Hollywood info straight from the source's mouth. Next week's guest, incidentally, will be Stanley Donen who turned out "Indiscreet" (WB), current at the Music Hall. *Gilb.*

PROJECT '58
With George W. Goodman, others
Producer: Goodman
Various times
WLIB, N.Y.

WLIB, a radio indie aimed primarily at New York's Negro market market, has begun a noteworthy special events project. Station is presenting 40 stanzas glomming local Negroes' "social, economic and political status" under the catch—all title of "Project '58."

First of the stanzas, which will run on WLIB for several more days, was presented Sunday (29). George W. Goodman, who is the station's director of news and special events and dreamed up the extensive audio survey, interviewed Rv. James Robinson, Pastor of the Church of the Master. Goodman's queries were a bit broad, but he nonetheless set the pace for the articulate and incisive observations of his first guest in this special series.

Robinson needled the Harlem community for faliing to carry through on its voting franchise and, more newsworthy, he hit out at Democratic and Republican political leaders in Harlem because, he alleges, they won't take a stand one way or the other."

Goodman cleverly tied the series to a host of current problems which apparently beset Gotham's Negro population. Other programs will be done on "The Negro Family in Harlem," "The Negro Family in Brooklyn," on college education "paying" for Negroes.

Robinson broadcast, euphemistically entitled "As It Seems to Me," was heard at 8:30 p.m. on Sunday. The other programs definitely skedded at the moment also fall into the nighttime bracket. *Art.*

BREAKFAST BANDSTAND
With Joe Martin, Al Lamm
120 Mins., Mon-Sat., 7:30 a.m.
WOW, Omaha

An original type of d.j. presentation, "Breakfast Bandstand" has picked up a huge segment of the morning listeners in this sector. Followed by Arthur Godfrey's network show, it gives the Meredith station a socko one-two punch for the early hours.

Joe Martin headlines "Bandstand" and his versatility helps stamp him as a top d.j. Guy handles both comedy and serious observations in adept manner and keeps the show moving at a rapid clip.

Al Lamm assists Martin with excellent work at both organ and piano. His top notch music is used to accompany most of the disks Martin spins and this is probably the only show in the country that has this type of novelty. Lamm also exchanges banter with Martin and comes through with some good ad libs. All told, it's entertainment in a relaxed, informal air. *Trump.*

WIEGAND'S SLOT

Cincinnati, July 1.

Robert C. Wiegand has become general manager of WKYT-TV, Lexington, Ky., formerly WKXP-TV, new link in the Radio Cincinnati, Inc., chain of radio and tv operations.

He moved up from assistant general manager of WTVN-TV, Columbus.

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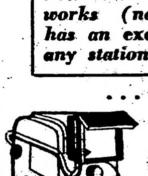

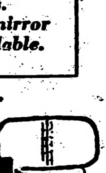

H'wood Indie Takes Up Cudgels for N. H. Station Facing Editorial Rap

Hollywood, July 1.

A Hollywood radio indie which regularly broadcasts editorials last week launched a campaign to help another station in Berlin, N. H., which is threatened with extinction as a result of an on-the-air editorial.

New England outlet is WKCB, which is being sued for libel by a local movie exhibitor following an on-the-air editorial condemning the theatre as a hotbed of juvenile delinquency and sexual wrongdoing. Pending trial in November, all assets and accounts receivable of the station were tied up and WKCB owner Richard McKee had to put up a $10,000 bond.

McKee's staff is currently working sans salary and he's down to $700 in cash. Suit also threatens to put WBNC, his station in Conway, N. H., out of business as well. A neighboring station in Springfield, Mass., has already started a fundraising campaign to keep McKee going, and last week KPOL here took up the cudgels.

KPOL news director Lew Irwin, who handles the station's editorials, twice last week took to the air with an appeal for help for McKee. He asked listeners to hold off on cash donations, but to write in letters of encouragement and pledges of cash if needed which would be forwarded to McKee. Campaign resulted in several hundred letters of support, along with some cash as well.

Irwin characterized his pitch as "a campaign not only to help this one station stay in business, but also a campaign for every other group in this country with guts enough to speak out against wrongdoing."

'Three by Banner'

Continued from page 27

spot Borge there. If Pontiac decides to boost its CBS lineup to six specials, however, Borge will probably shift back to Columbia.

Banner is currently working on properties. If CBS and Pontiac agree on another Phil Silvers special, similar to this season's, Banner will produce, leaving him with two other slots to fill. One possibility is a Judy Garland special. Miss Garland has approached Banner, and he's begun discussions with her and husband-manager Sid Luft, with CBS' blessings. Although the Garland-CBS litigation is still pending, CBS felt it couldn't lose anything by talk, particularly since the discussions were initiated by Miss Garland. Understood one basis for the talks is the dropping of litigation by Miss Garland, which stemmed from her ankling of a Buick special on CBS over a year ago.

Bob Moses

Continued from page 23

directorial job with Barry-Enright, belongs to the Radio-TV Directors Guild. After CBS chopped him off their personnel roster, Papp is said to have appealed to his union for support.

RTDG is understood to have gone into executive session last week to decide whether or not to appeal to the web in behalf of Papp. An appeal would indicate an official stand by the directors' guild on the issue of members who cop the Fifth.

So far, RTDG is not commenting on the situation.

Probe TV Ratings

Continued from page 27

ture by Nielsen, Monroney said the figures might be accurate, but the "question is whether somebody isn't goofing very badly on interpretation . . ." He spoke scathingly of "the brains of Madison Ave. . . . who take this as the Sermon on the Mount," and later added, when a horse opera is successful, "they all seem to follow sheep-like."

Sindlinger, who conducted the various business surveys for the film industry which were used in the successful fights against the admissions tax, said the way ratings are being used is wrong for stations, networks, program creators and artists, the advertiser, and the public. Measuring only audience size, he argued, is to take only one dimension.

A rating of 20 is not necessarily as good as a 10, he explained, because the quality of the 20 must also be measured against the 10. Ratings appeal only because of the tendency to "oversimplification," he argued, and added "we like pills and capsules to correct all our ills."

Striving for the highest rating leads to imitation of programs with the result that "the late imitators fail because people got fed up . . ." The present method stifles "new ideas, and creative talent in broadcasting." The ratings are already declining because of this situation, he told the committee.

James W. Seiler, president of American Research Bureau, was put in the position of having to defend his diary system after Nielsen spoke disparagingly of that method in favor of his own meter system. He told the committee that the various companies and systems perform different jobs and that all are performing useful functions.

Sidney Roslow of Pulse, who has a Ph.D. in psychology, said his background helps him because "people are the subject matter of the research . . . watch the programs . . . buy the products . . ." So, he added, Pulse goes out and talks to the people.

Calgary Stampede on TV

Ottawa, July 1.

One of Canada's standout outdoor spectacles, the Calgary Stampede, will get its first live television web coverage this year. The Canadian Broadcasting Corp. has scheduled several live Stampede airers, the first at 1 p.m. (EDT), July 7, for 45 minutes. The w.k. Chuckwagon Race will be covered July 10 and rodeo events July 12. All shows will go to CBC's new coast-to-coast network. Jack Phillips, Calgary CBC producer, will produce.

CBC will also cover the Stampede on radio via its Trans-Canada web.

Schenectady—Ted Baughn, who has been newscaster on an 11 p.m. sponsored block over WRGB-TV for six years and who is recovering from a mild heart attack, is leaving the General Electric Co. station and is moving to Westchester County for freelancing of filmed commercials and other television assignments.

Inside Stuff—Radio-TV

RCA and NBC have extended to 1982 their leases for space in Rockefeller Plaza. Leases which involve more than 13 acres of space will run for 20 years beginning in 1962.

New deal was consumated between Brig. Gen. David Sarnoff, chairman of board of RCA; Nelson A. Rockefeller, chairman of board of Rockefeller Center; John L. Burns, prexy of RCA; Robert W. Sarnoff, prexy of NBC, and G. S. Eyssell, prexy of Rockefeller Center. Aforementioned execs participated in ceremonies after new agreements were drawn and signed.

Terms of lease renewals call for 608,000 square feet of space now used by RCA and NBC as well as provision for expansion of office space.

Chi's four commercial tv stations have each agreed to present a special half-hour show next season in behalf of the newly formed Windy City chapter of Academy of Television Arts and Sciences. All the shows will be institutional for the video industry itself. The first special, f'rinstance, to be presented by WBBM-TV, will show the behind scenes operation of a television station.

Chicago chapters of ATVAS is dedicated to promoting more live television in the toddlin' town. Besides which, it promises to be a factor in the selection of Emmy awards every year. Sun-Times columnist Irv Kupcinet is the local prez.

Irving Gitlin, Director of Public Affairs, CBS News, has been invited to appear before the International Council of Museums (under UNESCO auspices) in Brussels on July 9. He is the only U. S. broadcaster to be so honored. His subject: "How TV Makes the Museum Accessible to a Wide Public." Gitlin's talk will be given at the International Exhibition in Brussels where two episodes of "Conquest," his CBS-TV science series, are being shown daily as part of America's demonstration. He'll also do an on-the-spot survey of European tv, notably their efforts in cultural-educational-documentary programs.

"Look Up and Live," CBS-TV's Sunday morning program starts a special summer series, "Diary of a Teenager" on Sunday (6). This will be a nine-weeks series produced in cooperation with the National Council of Churches of Christ and will focus on the teenager's preparations for adulthood. Teenager of the title is Freda Holloway, a newcomer to tv. Also appearing throughout the run of the series will be Jerome Cowan, Ruth Matteson and Gaye Houston.

National Safety Council has cited CBS-TV's "The Search" award-winning program on automobile safety. Show presented the auto documentary (repeat) on Sunday (29), a propitious period in view of the upcoming July 4 weekend when traffic is at an alltime peak. Ned Deahorn, prexy of the National Safety Council in a personal letter to Irving Gitlin, director of Public Affairs, CBS News, lauded the network "for performing a real public service in forcefully bringing before its nationwide audience the urgent need for extra care on the highway."

Lutheran Synod 'Life' Series Into 7th Year

Hollywood, July 1.

"This Is the Life," religioso series underwritten by the Lutheran Church-Missouri Synod, recently completed shooting its seventh year of production. The new episodes are for release in October.

New motif of fresh episodes is delving into current problems in the fields of business ethics, science and youth. Skein was introed in the fall of 1952 and has been presented as a public service by more than 250 stations in the U.S. It is produced by Family Films here.

Charlotte—Henry Sullivan, assistant general manager and sales manager of WSGN of Birmingham, is the new general manager of WSOC, Charlotte. He assumed his duties July 1.

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Foreign TV Reviews

THE LINDEN TREE
With Irene Browne, John Phillips, Basil Henson, Jessica Dunning, Ann Dickens, Derek New, Anne Padwick, Redmond Phillips Dorothea Rundle, Anne Bishop
Director: Lionel Harris
Writer: J. B. Priestley
Adaptation: Elspeth Cochrane
90 Mins., Wed., 8:-30 p.m.
Associated TeleVision from Birmingham

"The Linden Tree" by J. B. Priestley clicked on the London stage some years ago, and despite considerable paring for its tv productio,n remained a stout piece of writing with a wealth of warmth and drama to be utilized. But a generally uneven cast, which appeared to be suffering from lack of confidence, relegated the production to a shadow of what it should have been. John Phillips as Professor Robert Linden, and young Ann Dickins as his teenage daughter, were the only two performers who managed to get to grips with the mood of the piece.

The play dealt with the Linden family plot to get father to retire from his post as a university professor because he has reached 65 and his wife is tired of the drabness of her surroundings. The authority of Priestley's writing was diluted by the supporting cast to an extent where, at times, it completely lost its meaning. *Bary.*

THE METHOD
With Lee Strasberg, Tennessee Williams, Arthur Miller, Peter Ustinov, Kenneth Haigh, Harold Clurman, Eli Wallach, Kim Stanley, Robert Morley, Rex Harrison, Wendy Hiller, Yvonne Aman, John Osborne, Margaret Leighton, Daniel Farson, narrator.
Producer: Kenneth Tynan.
Director: Silvio Narizzano.
100 mins., Thurs., (26).
ATV, A/R & Granada, from London.

"The Method" has been the subject of considerable discussion and some confused thought for several years. This program, which was put on late to catch the attention of theatrical performers, was an attempt to throw some light on that confusion. Producer Tynan went to America specially to probe the Method and the work of the New York Actors Studio, and three leading British commercial setups, Associated-Television, Associated-Rediffusion and Granada pooled their resources to make the program possible.

Since the program was admittedly aimed at the acting profession there is little point in saying that it was probably incomprehensible to the ordinary viewer. It is probable, however, that much of it was also above the heads of the experts. Technically it was an uneasy blend of filmed material and live interviews, linked with a rather pretentious narration put over with commendable fluency by Daniel Farson.

The camerawork of the filmed extracts was of uneven quality.

Among the celebrities interviewed on the subject of the Method were playwrights Tennessee Williams and Arthur Miller, director Lee Strasberg and actors Peter Ustinov and Kenneth Haigh. Some of the work in the New York Actors' Studio was shown and the program was rounded off by an informal discussion between Rex Harrison, Wendy Hiller, Kim Stanley, Robert Morley, Eli Wallach and Robert Stephens. Miss Hiller did most of the talking for the British contingent, with Morley clearly showing his lack of interest in the subject under discussion. Wallach was the most vehement of the pro-Methodists.

While nothing very much happened to clear up many of the mysteries of what the Method is and what is its likely effect on the future of the theatre, there was some lively and stimulating talk. As a specialist program it achieved its purpose and provided an adult session of longhair culture. The companies who took the risk of spending a lot of money on this program should be congratulated on their enterprise. *Rich.*

THE FRANKIE VAUGHAN SHOW
With Nadia Nerina, Kaye Sisters, Irene Handl, King Bros., Billy Dainty, Ron Parry, Beryl Stott Singers, Harold Collins orch
Producer: Kenneth Carter
60 Mins., Sun.
ATV Network, from London

Bernard Delfont had promised viewers "something different" in his series of Sunday night shows designed to replace "Sunday Night at the Palladium" through the summer. He got away to a safety-first start with "The Frankie Vaughan Show" as his first entry. Staged at the Prince of Wales Theatre, this was a straightforward vaude show, with no chorus line and only one mild production scene to wind the show.

Carter relied on personality acts to support Vaughan and though these were okay, most of them were too familiar to viewers to spark much interest. The result was a smooth, solid but unexciting hour. Vaughan is a popular, capital singer and a master of schmaltz. He scored particularly with his w.k. rendering of "Music, Maestro, Please." He also effectively plugged his two pix, first by singing "Wonderful Things!"—title song of his last film—and then by bringing up from the audience Janette Scott, who went into a song and dance routine with Vaughan, as a plug for his current film, "The Lady is a Square" in which Miss Scott costars.

Vaughan also emceed the show and he was less happy with this chore. He has a friendly personality but must guard against an irritating habit of giggling with every announcement. The only gimmick in the show was Vaughan acting as stooge to actress Irene Handl, who made a number of intermittent appearances with moderate rock-raising success.

The singing Kaye Sisters and the instrumental-song act, the King Bros., both scored with familiar routines and ballerina Nadia Nerina made a welcome, but too short terping appearance. Comedy was in the hands of Billy Dainty and Ron Parry. The former rated only fair mitts, but Parry, a stylish and funny vent, was in first class form. Harold Collins' orch gave very skilled backing and the Bery Stott Singers capably aided Vaughan in one of his numbers. *Rich.*

ASK ME ANOTHER
With Franklin Engelmann, Margaret Rawlings, Michael Denison, Joseph O'Connor, others
30 Mins., Mon. 7:50 p.m.
BBC-TV, from London

A longtime hit on BBC sound radio, "Ask Me Another" is the latest of the panel games to hit tv. Its transference from sound to video adds virtually nothing to the entertainment and its success or otherwise is entirely dependent on the ability of rival teams to answer questions on a wide range of general knowledge subjects. One point is scored for each correct answer, with a bonus point if a contestant successfully answers three questions in a row.

The idea is to have an egghead team—billed as "The Brains" competing with a panel of celebrities from various fields of activity. In the current show the stage was represented on the forum by Margaret Rawlings, Michael Denison and Joseph O'Connor. The brains had an overwhelming victory. Franklin Engelmann made a good-natured chairman and gave home viewers a chance of participation by inviting them to identify three objects photographed at unusual angles. The winner receives an invite to the tv studio! *Myro.*

Foreign TV Followup

Is Art Necessary?

With four programs in this series behind him, art expert Sir Kenneth Clark showed that he had settled down and found a good formula to convey with interest his opinions on the subject. The program under review (23), aired by Associated TeleVision at a peak viewing time and playing against a vaude show on the other channel, dealt with the topic, "Do Fakes Matter?" The airing cannot be classed as a solid audience draw by the very nature of its content, but nevertheless, the subject of discussion provided a stimulating and controversial program.

Sir Kenneth spoke with sincerity about fakes in art and the work of those who make and sell them. His lecture was aided with illustrations both on canvas and in stone, and though beginning slowly, soon reached a point where it held the interest. The inquiry was helped along by the views of Helmut Ruhemann, restorer of pictures for the National Gallery. The lecturer held that fakes didn't matter as much as might be supposed, but they did matter only inasmuch as they were not original works of art and art had to be made out of life itself. *Bary.*

Saturday Spectacular

Following up on a telerecorded show starring Sarah Vaughan, Associated TeleVision featured another pre-recorded offering (21) boasting Johnnie Ray as its headliner. Program was lensed during Ray's stint at the London Palladium a couple of months back. Also on that bill, and in the tv show, were The Treniers and Channing Pollock. The one outsider, and only Briton on the program, was songstress Anne Shelton.

The American songster got through a host of numbers from his repertoire to a fine backing from the Cyril Ornadel orch, and teamed up with Miss Shelton for a solid rendering of "How About You," which produced a fair amount of comedy. In her solo spot the songstress provided a pleasant performance and chirped neatly through "Don't Leave Me Now." The Treniers, with their rock formula proved a lively and popular entry, while the slick magic of Channing Pollock, though often seen, maintained its attraction.

Show closed with Ray and the Treniers swaying and jigging to a handclapping beat number which came close to raising the roof. The John Tiller Girls came up with a couple of good chorus line numbers. *Bary.*

'Album Week' Reprise

WOR-TV, N.Y., again this summer will present an "Album Week," composed of what the station considers its most successful theatricals telecast on "Million Dollar Movie."

The "Album Week," which runs from July 7 through July 13, will play the following features each day: "King Kong," "Suspicion," "Since You Went Away," (latter broken into two parts) "They Won't Believe Me," "Sinbad the Sailor" and "Johnny Holiday."

Brit. Producers, Directors in TV Stalemate Wage Guerrilla Warfare

London, July 1.

A campaign of guerilla warfare is to be launched by the Association of Cine and Television Technicians in pursuance of its wage claim for producers and directors employed by the commercial tv program companies. This is the sequel to the rejection of the union's demand for a $7,000 a year wage scale for top grade personnel in tv.

The union made the decision at its executive meeting last week at which a sub-committee was appointed to work out the details of its cold-war tactics. In the main it's assumed producers and directors will adopt go-slow methods which, in the first instance, will include periodic stoppages during rehearsal periods. If that fails to make the requisite impression within the first week or so, the union threatens to stop work during actual transmission for odd periods of a quarter of an hour or so.

Another part of the ACTT offensive is to demand time off for all public holidays until such time as the wage claim is resolved. The next national holiday is on Monday, August 4—known over here as Bank Holiday Monday—and in one studio already the union reps have asked the canteen to provide picnic baskets so that they can take the day off and go to the coast.

ACTT had intended to state its case to the public via a series of commercials on the indie tv outlets, but the Program Contractors Assn. has turned down the request saying it is contrary to the letter and spirit of the Television Act. This decision may well be challenged by the union, which claims that it is entitled to buy air time to state an industrial argument as distinct from a political case.

CBS-TV's 'Sheriff's Wife' As a Half-Hour Strip

Pilot on the proposed new western dramatic series entitled "Sheriff's Wife" has been shot by CBS-TV for future reference. The program, packaged by Don Appell, is a daily half-hour "live" production dealing with the women behind the wooly men who opened up the wild west.

Lori March, who had the lead in the CBS-TV soaper, "Brighter Day," will be cast in the leading role of the Sheriff's wife and George Wallace who was leading man to Gwen Verdon in the legit hit, "New Girl in Town," will play the sheriff.

Tele Reviews

Continued from page 29

the instrument's structure. on another nicely handled pickup. A male art teacher discussed the mixing of paints, on a third. Program sometimes seems to drag after 20 minutes. Whether smallsters' attention can be consistently held, without any commercial entertainment gimmicks, is not easy to say. For a review of what has been covered, children are asked to bring to the receiving set mothers or others caring for them—at the conclusion. *Jaco.*

SECRET ISLAND
With Larry McGuill
Producer: Irvin S. Yeaworth Jr.
Director: George Walsh
Writer: Ted Simonson
30 Mins., Sat. 8 P.M.
WFIL-TV, Phila.

New Saturday session comes on as a pleasing, noticeably noiseless small fry program with a religious twist. Show is set on a deserted beach where only a ship captain's cabin remains. Host Larry McGuill explains how few things are really needed to have fun and leads the moppets in "With Our Hands We Clap, Clap, Clap", "With Our Eyes," etc. The religious angle is kept under cover until a little Japanese girl comes on in a row boat which cues into the fact that the Lord knows all about "little Japanese and little African girls and in fact knows everybody". With this McGuill segues into a restrained version of "The Whole World in His Hands" and the message is on.

On a tour of the cabin the youngsters watch a closeup of goldfish being fed, get a quick explanation of the functions of the barometer and explore a treasure chest. A replica of this chest is sent to viewers upon request to test program's pull.

When McGuill reaches the old Bible on the table he merely reads "honor thy father and mother", says a small prayer, and sings "The Bible Tells Me So." Stanza ends with a plea to go to Sunday school. The whole thing is presented with such unforced sincerity and easy quietness that it should please both parents and sprouts.

A credit at the end discloses that "Secret Island" is produced in cooperation with the Phila. Council of Churches. *Gagh.*

New Political Party As Radio-TV Billings Hypo

Entry of a new statewide political party in New York is set to hypo radio and television expenditures up to the November election date. Currently being formed in New York is the Associated Party, an offshoot of the Democratic party, which opened headquarters yesterday (Tues.) in the Sheraton Hotel, N.Y. Party is set to nominate entries for the posts of Governor, Senator, Lt. Governor, Comptroller and Attorney General.

In charge of radio and television buying as well as general advertising will be Suzanne Sedlock, who held a similar post two years ago for the Vincent Impellitteri mayoralty candidacy two years ago.

It's believed that Coca-Cola board chairman and former Postmaster General in the Roosevelt administration, James A. Farley, will be the senatorial candidate for the new party.

Miss Sedlock was formerly with Music Corp. of America and the Martin Goodman office.

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ZIV TELEVISION PROGRAMS INC.

Nathan Straus On Pubservice

Continued from page 27

time against those that can be seen and heard."

The answer? Straus doesn't know at this point, but he does know what he wants from public service shows. The station prexy, who bought WMCA from Edward J. Noble in 1943, figures his special programs should be able to reach a quotient of "mature" listeners plus the teenagers of his market. He says he believes very strongly in catching the attention of the youngsters because it's they who most benefit by educational programs.

As much as he admits he'd like to "give people what they ought to want" in the way of radio, he's chary about pursuing that course these days. When he first bought the station, Straus, the scion of the Macy department store clan, gave 'em what "they ought to want," but the station lost listeners and coin rapidly. "Then we gave them want they wanted and reserved a half hour a day to give them want they ought to want," he recalls philosophically.

Also Editorializes

Since those first days at WMCA, Straus has pursued a policy of at least a half hour a day of public service. He also has for moppets a much-heralded show called "Young Book Reviewers."

Three years ago, Straus came along with the first of radio's on-the-air editorials. Unafraid to give "equal time" to those people and points he blasts in his weekly stands, Straus figures it's not worthwhile pulling punches about things for which he feels strongly. Recently he went pro-fluoridation, a medical argument that's been yakked vociferously around New York for the last several months. At one point, risking the chagrin of politicos and insurance companies, he rapped automotive insurance rates and automotive safety practices. He's gone on the radio record several times about unpopular or dangerous subjects in his weekly quarter-hour "this is what I think" talks. And he backs up his editorials with spot campaigns, devoting from six to 20 minutes in daily skeds to emphasize a point.

Straus feels that (in his own particular case) radio is the most sensible way to operate for a man who has something he's bursting to say to the public at large. The best way generally, he says, would be through a daily newspaper, but that's too costly for him. To buy a special-audience magazine and talk mostly to a restricted audience which is likely to agree with him in the first place is not the way he cares to operate. As for tv, he says, "well, that's too expensive as well." And to buy time on another radio station rather than own one yourself, "doesn't carry the same weight; a station speaking collectively is more likely to be appreciated than an individual buying time."

The list of famous WMCA public service shows is long. In the early World War II years, Straus decided to broadcast Xmas telephone messages from GI's overseas. The calls came from all parts of the globe and were broadcast for 24 hours straight. The station chief recalls that the cost of that one-day special operation was about as much as his current annual p.s. budget.

Other shows were read into the Congressional Records. From his editorials alone there were three, one on the nation's psyche, another on wire-tapping and a third on some specifics of the "law of the land."

Cigaret 'Buts'

Continued from page 1

rently riding, with no solution in sight.

Obviously, the ideal way out is to embrace a Procter & Gamble, a Lever Bros. or some such non-conflicting client to share the tab, but among these larger bankrollers they're all pretty much committed for next season. Scratch them off, along with those easing off on their tv budgets, and where do you scrounge around for $30,000,000 in loose coin?

To compound the dire predicament, the competitive cigaret boys are not only locked out of these 12 half-hour half-sold (to rivals) segments, but in order to avoid product conflict they can't even venture into adjacency periods. That pretty much blocks off a major slice of the nighttime tv spectrum.

Here's a look at the what-do-we-do-now scorecard:

NBC has half of the Bob Cummings show sold to R. J. Reynolds. No takers on the other half.

NBC has half of the Ed Wynn Thursday night at 8 show sold to L & M. No takers on other half.

P. Lorillard has bought half Monday night at 10 NBC and half of Thursday night 10:30 same network for "Arthur Murray Party" and a still-unchosen property. No takers for the other two skip-weeks.

American Tobacco rides with half of the Friday night at 9 "M Squad" on NBC. No takers for other half.

L & M has half of "Steve Canyon" on NBC Saturday nights at 9. Nobody wants the other half.

L & M has half of the Saturday night at 10:30 "Brain or Brawn" quizzer. Other half unsold.

Over on ABC P. Lorillard has bought half of the Thursday night "Range Riders." Other half unso'd.

At CBS Brown & Williamson is committed to half of the new Tuesday at 8 "Number Please"-quizzer. No skip-week sponsor.

Lucky Strike has shifted its "Hit Parade" over to Friday night 7:30 on CBS. But American Tobacco only has half of it. The skip-week is still open.

Until the first of the year Brown & Williamson will be riding with full sponsorship of the Rory Calhoun "Texan" on CBS-TV. But after that B & W goes every other week. Which poses the problem anew for CBS.

On some shows with a track record, there is no problem, of course. American Tobacco has all of Jack Benny—"Bachelor Father" Sunday nights and shares "Trackdown" with Socony; L & M shares "Gunsmoke" with Remington; Camel's shares Phil Silvers with P & G; Marlboro shares "Tell the Truth" with Pharmaceuticals, etc. But with the new and still unknown entries, that's another story.

Spectrum

Continued from page 26

solving the problems of UHF in four years.

Commissioner Bartly argued that "we are now farther away (from a solution) .... it is harder to deintermix now than it was then." He said it is like taking candy from a baby. If you didn't want the baby to have it, you shouldn't have given it to him in the first place."

Commissioner Lee objected to all the talk about UHF as an inferior service and said every time such statements are made in hearings, the UHF business is hurt. He added that UHF gives a good service, and only fails when in competition with VHF. Doerfer took issue with Lee, arguing that people only think UHF is a satisfactory service when they have no VHF with which to compare it. Doerfer said that if the FCC ever followed through on its moribund proposal to shift all TV to UHF, that even with 70 channels, "I guarantee you will have less television than you have today."

It was Doerfer who brought up the possibility that some of the present tv spectrum space might have to be given to the Government in any case. He said the President could and very well might take all tv stations off the air in time of emergency and that some space might be needed on a standby basis even in peacetime, "but on the other hand I would hate to see the space so limited that the government would have to regulate" television stations on a common carrier basis.

July Spurt

Continued from page 25

begin grinding July 8, while "Law Man" will join "Maverick" and "Sugarfoot" at Warner Bros. within the next two weeks.

Four Star's newly-acquired Western Ave. lot will begin humming in July, with "Wanted, Dead or Alive," "Trackdown" and "Zane Grey Theatre" to join "The Rifleman" on new lensing cycles.

Prospects for July vidpix activity look bleak at the moment for Hal Roach Studios and General Service Studies. Latter lot is currently dormant, with windup today on shooting of "Ozzie & Harriet,' which goes on summer hiatus.

Family Films, having wound production on its "This is the Life" vidseries, swings immediately into production of a new series, "This is the Answer," next week at Keywest Studios.

Other series about to wind filming cycles are "Rescue 2," "Northwest Passage," "Rin Tin Tin" and "Man Without A Gun."

Desi

Continued from page 24

noted, will be the first syndication show to use live music. And plans had been to drop live music from "December Bride" because of rising costs, but with the new AFM format, it's been reversed, and live music will again be used.

As for AFM topper Kenin, he hailed Arnaz, himself a member of the union, for his foresight and acumen. He admitted he was busy talking with other vidfilmeries on similar deals, but declined to name them.

Kenin deplored the widespread use of canned music, and blamed the FCC for not enforcing regulations to see to it stations fulfilled their obligations. Presumably, by this he meant a raising of program standards and use of live music. "We intend to take this to Congress," he declared, and when a reporter asked him what action he expected from Congress Arnaz brought a howl when he interjected "Even Eisenhower doesn't know that."

Kenin declared. "Congress ought to see to it the FCC does its job. The Commission has defaulted on its job; it has failed to live up to its duties."

Nielsen's Top 10 in Britain

(Week Ending June 15)

World Cup Football Championships	(ATV FROM) (EUROVISION)	71%
Wagon Train	(GRANADA)	69%
Professional Boxing	(AR)	66%
Army Game	(GRANADA)	
Television Playhouse—"Two Dozen Red Roses"	(AR)	
Jack Hylton Monday Show	(AR)	65%
Tell the Truth	(ATV)	64%
Chelsea at Eight	(GRANADA)	
Sunday Night at the London Palladium	(ATV)	63%
Emergency Ward 10—Tues	(ATV)	
Play of the Week—"The Troublemaker"	(GRANADA)	
Take Your Pick	(AR)	62%

WPIX Educ'l TV

Continued from page 22

school superintendents. An administrator for the programming is expected to be appointed shortly.

Commenting on the loss to WOR-TV, Thomas F. O'Neil, prez of the station, said "we were interested in cooperating with the Board of Regents on the basis that would seem to us to insure only the highest quality broadcast services." He expressed hope that WOR-TV may play an educational tv role in the future.

The State legislature at its last session appropriated $370,000 for the project.

Switch of WPIX to educational tv during daytime hours won't affect the station's appetite for telefilms. The vidpix are programmed in evening hours, when the station remains commercial.

Only commercial programming really affected by the switch are feature films. Station has been programming two features daily in the mid-afternoons. They will be eliminated comes the fall. The pix which had been programmed were reruns.

WOR-TV, which lost the educational tv account, appears wide open for programming, including the film variety. It lost Ted Steele's teenage show, which was slotted cross the board in the afternoons.

WPIX's highly commercial Yankee baseball telecast schedule will not be affected by the change. In the fall, only a very few, if any, Yankee afternoon games are scheduled. In the spring, at the inception of baseball, it's understood the educational tv programs will be pared down, leaving room for the baseball games. Spring also will find the station utilizing the Saturday daytime periods for educational tv programming.

Papp, Dubin

Continued from page 22

members to sign non-Communist oaths.

National Assn. of Broadcast Employees & Technicains reacted to the Dubin-Papp situation also. A NABET spokesman said that the union would go along with NBC and ABC, the networks where it holds jurisdiction over technicians and several smaller groups, when they fire employees for failing to answer Congressional queries. However, the NABET official warned, the union "expects" the webs to lay off any administrative or executive personnel who also cop a plea. Otherwise, it was explained, NABET rank-and-filers would be instructed not to work with these execs.

RTDG, when last heard from, was not commenting on the status of either Dubin or Papp, who were fired by Barry & Enright (NBC-owned package company) and CBS, respectively. It was learned from other sources that RTDG officials were slated to meet on an appeal by Papp for reinstatement at CBS.

Harold Bell Wright's 'Circus Rider' as Series

Hollywood, July 1.

One of Harold Bell Wright's best known works, "The Circuit Rider," will become a television series. Sons of the late best-selling author, Norman and Gilbert, have organized a production company to film 39 episodes for next year's market.

Shooting on the initialer, "The Two-Gun Parson," is slated for September in the Wrights own studio on Western Ave. Norman Wright directs the action-adventure series laid in the Ozarks.

Guild to Vote On Stock Option Plan

Stock option plan for employees will be voted on at the annual Guild Films stockholders meet, slated for July 21 in Denver. Stockholders will also vote on naming the board of directors of the telefilm firm.

The stock plan "would enable eligible employees, to be determined by the board, to buy an aggregate of 50,000 shares of 10-cent par value common stock in the company." Employees, according to the plan, would receive the stock at about 95% of its fair market value. Stock at this point is averaging out at about $3.75 a share. Discounting the additional 50,000 shares, there are exactly 1,559,095 common shares outstanding in the company.

Directors up for reelection are prexy John Cole, and three other fulltime Guild employees—George J. DeMartini, Irving Feld and Arthur Lerner. Irwin Margolies, Harry A. McDonald and David Van Alstine Jr. are the other directors nominated to the board.

CBS-TV Film Sales Covets New Batch Of Ready-Made Properties

Hollywood, July 1.

CBS Television Film Sales, which last week picked up the "Rendezvous" series for syndication following failure of CBS-TV to sell the property for network, may get a couple more similar packages the same way. One possibility is "Collector's Item," mystery series about an art dealer; another is "Wanted Dead or Alive" and the third is the "Richard Diamond" series.

Pilot for "Collector's Item" was filmed with Vincent Price in the lead, but if CBS Film Sales decides to take the property on, it might use a different star in view of Price's current "ESP" hosting stint on ABC-TV. "Wanted" is still a possibility for a network entry for fall, but if it doesn't make it, show could go into syndication. Reason is that Four Star Films is going ahead with production of 13 episodes ordered by CBS-TV, and web then has the choice of sitting with them until January or channeling them into syndication.

"Diamond" doesn't have a fall time slot, and CBS hasn't made up its mind on this one. It may hold off on a decision until January replacement time, but it does hold syndication rights to the show and will consider the possibility of placing them into syndication.

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PROFIT AND POISON IN 'TOP 40'

Coast Ruling Vs. Tooter Trust Funds Stands as Supreme Ct. Rejects Case

Washington, July 1.

Los Angeles Local 47 of the American Federation of Musicians won final victory yesterday (Mon.) in fight to prevent royalties and re-use payments for work by its members from going into the AFM Musicians' Performance Trust Fund. The Supreme Court ruled that it would not consider the case, which has the effect of permitting the California Supreme Court decision in favor of the Local to stand.

Involved in the unsuccessful appeal were CBS; NBC and California National Productions, an NBC subsidiary; Loew's; Republic Pictures and its Hollywood Television Service; RCA Victor and Capitol, Decca and Coral Records. They contended they might have to pay the royalties twice if they were compelled to pay to Local 47, since Samuel Rosenbaum, trustee for the Fund, was in New York throughout the court action and could not be touched by California courts. Therefore, they argued, the suit should have been in Federal courts throughout to prevent Rosenbaum's suit against them in New York. (For details on latter suit, see separate story.)

Rosenbaum Invites

All musicians with gripes against the Music Performance Trust Funds are being invited to New York by Samuel R. Rosenbaum, the Fund's trustee, to testify in a N.Y. Supreme Court suit due to be heard this fall. Suit was launched by Rosenbaum himself to determine whether the Funds are validly set up under the law.

Rosenbaum took this step in view of the flock of challenges to the Funds made by individual musicians as well as stockholders of some of the major disk companies. The musicians' squawk is that the coin, which belongs to the working musicians, has been diverted into the treasury of the Funds. The stockholders have charged that payment of royalties on each disk to the recording fund constitutes a violation of the Taft-Hartley act.

In his invitation to the musicians to intervene in the N.Y. action, Rosenbaum indicated that all counsel fees and expenses would be paid by the Funds.

Jose Melis 'Tonight' LP Raises Seeco's Mercury; Asks Latter to 'Cease'

Seeco Records is steaming at Mercury because of latter company's LP release of Joe Melis' "Tonight It's Music." Seeco claims that the Merc package unfairly competes with its Melis LP titled "Tonight."

In a letter to Merc through Seeco's attorney Leo Howard, Seeco demanded that Merc and its New York distributor "immediately cease the sale and distribution" of their Melis set. Howard added that "failure or refusal to comply with this demand will necessitate injunction poceedings in addition to an action for damages."

The action is said to be unprecedented in the biz since there has yet been no recourse for a recording firm that puts out an LP and is "covered" by another label that issues one with a similar title.

Recently Capitol Records won an injunction against Design Records on the basis of a similarity in the appearance of the "Pal Joey" covers put out by the two companies.

Audio Fidelity's Longhair

Audio Fidelity is moving into the longhair groove. Emanuel Vardi, violinist-arranger-conductor, has been set as artists & repertoire head of the new division.

Plans are already underway for the release of hi-fi LP's, stereotapes and stereodisks ranging from light classical to heavy longhair.

Kapp in Longhair Groove

Kapp Records is branching out into the longhair field. Dave Kapp, diskery prexy, has set Randall (Randy) Wood to direct the classical repertoire division. Wood, incidentally, is not to be confused with Randy Wood, Dot Records prexy.

Wood comes to the Kapp label after stints with New York's Liberty Music Shop, Times-Columbia and the Folkways label.

Kenin Moves For Global Union Aid Vs. Canned Music

Hollywood, July 1.

Herman D. Kenin, newly installed prexy of the American Federation of Musicians, has initiated a move to unify professional musicians throughout the world against unregulated competition of canned music, and to obtain mutual cooperation and aid among all tooter unions.

Stanley L. Ballard, member of the executive board of the Federation, is in Zurich, Switzerland, for meetings with Hardie Ratcliffe, repping the British tooters, and R. Leuzinger, exec secretary of the European Musicians Federation. Latter org reps unions of Sweden, Norway, England, Germany, Austria, Switzerland, Italy, Greece and South Africa. Vienna, Munich and Switzerland have been the key spots to which the Hollywood major studios have been shipping their product for scoring.

With the AFM strike against the majors now in its 20th week, Kenin has begun informal talks with Charles Boren, veepee of the Assn. of Motion Picture Producers, regarding a possible contract covering musicians working in films produced in the U.S. and Canada, with the exception of Los Angeles. Latter site is not being considered because of the pending NLRB election which will be held July 9-10 to determine whether AFM or the Musicians Guild of America

(Continued on page 48)

NEW ANGLES FOR RADIO LISTINGS

'Top 40' & Retarders

The "Top 40" listings, a growing thorn in the industry to many music and disk men, are heading for wider exposure. Stations around the country are now gearing their "Top 40" tip sheets to a point-of-sale contact via the record shops.

Heretofore, the "Top 40" exposure had been accomplished through stations' on-the-air programming policy, but the retailers are now giving them a new area of exposure of displaying the tip sheets in their stores and hitting the consumer through their mailing lists.

Many industryites are fearful of the growing "Top 40" indoctrination because there still has been no standard established as to the what, why and who of making up a "Top 40" list for the stations. And the point-of-sale contact, they claim, will further stymie sales of new platters and better tunes.

Another wrinkle in the "Top 40" tip sheet pitch to the consumer is that the printing tabs, evidently, are now being picked up by advertisers. For example, tip sheet from KNUZ, Houston, is backed by a plug for Hormel Franks; sheet from KDKA, Los Angeles, is sup-

(Continued on page 48)

Jenkins to L.A. As RCA Distrib Chief

With Harry E. Jenkins moving out to Los Angeles to head RCA Victor's disk distribution setup there, label is blueprinting new sales, promotion and marketing techniques designed to benefit distributors, dealers and consumers in the L.A. area.

Since January of this year, Jenkins had been manager of single records at the N.Y. office. Together with Steve Sholes, artists & repertoire chief, and H. Ray Clark, merchandise manager, he has been responsible for the activities of the company's single division which developed such new talent as Don Gibson, Ronald & Ruby, Sammy Salvo and Ray Peterson.

Clark, merchandise and sales planning manager for single records, will assume the responsibilities of many of Jenkins' current duties. In addition, he will be responsible for EP's and Bluebird kidisks.

Decca Dips EPrices

Decca Records has fallen into line with the other major diskers in reducing prices on its 45 rpm extended play disks. New schedule, which is now competitive with the other labels, is $1.29 for a single EP, $2.49 for a double-pocket set; $3.98 for three records and $4.98 for four records.

RCA Victor launched the EP price reductions last year in a move to hypo EP sales.

Col Sales Areas Hiked to 13; Up Turnbull in Field

William Gallagher, Columbia Records sales director, has revamped label's sales structure by increasing the number of sales districts from nine to 13, and he's also upped James Turnbull to the post manager of field sales.

George Kling, Theodore Ponsetti, Maurice Rose and Joseph Lyons are the four new district managers. Kling has been assigned District No. 1 which includes Boston, Portland, Hartford and Albany. Ponsetti will cover Seattle, Spokane, Salt Lake City and Denver which come under the jurisdiction of District No. 12. Lyons has been assigned to District No. 2, the Philadelphia, Baltimore and Richmond markets. Rose's District No. 5 includes Cincinnati, Indianapolis and Louisville.

The new plan for special markets—rack jobbing and military sales—calls for administration and development through 13 district managers. The new manager of the special markets division will be Eugene Weiss, formerly district sales manager out of Philly.

In another appointment at Columbia, Peter Munves was upped to special merchandise coordinator. Munves' new spot calls for maintaining liaison between the company's pop and classical album sections and the incorporation of material from either source into products of a specialized nature such as stereophonic disks and tapes. He reports to sales boss Gallagher.

MPPA'ers Yield on AGAC Talks; See Copyright Return High on Agenda

The major publishers have finally agreed to sit down with the American Guild of Authors & Composers to talk about a new basic agreement for songwriters. The meeting is due to take place next Tuesday (8) between the execs of AGAC and members of the Music Publishers Protective Assn.

For the past couple of months, the MPPA group has refused to powwow with AGAC on a new pact until the cleffer organization came up with a list of proposals which would serve as a basis for discussion. AGAC, however, has declined to formulate its proposals on the grounds that it wanted exploratory talks initially to find out what the publishers wanted in a new agreement. The current agreement, which originally expired at the end of 1956 but was extended several times, due to run out in December.

AGAC has not yet tipped its mitt on what it wants, but it's expected that it will ask for a simplified technique of returning copyrights to songwriters where the publishers have failed to conform to the agreement. This angle applies chiefly to some shaky or shady small publishers who have control of a flock of copyrights without fulfilling their end of the songwriter pact. AGAC execs have stated that under the present basic pact, the process of getting back such copyrights is complicated and involves much legal expenses for the individual songwriter.

While the beginning of the talks with the major firms opens the door for a relatively fast settlement, AGAC powwows with the smaller pubilshers have not been markedly successful thus far. At a second informal session with the publishers last week, only a half-dozen or so publishers turned up. It was virtually the same group that met with AGAC last month and once again, there was only general talk about a contract. Talks between AGAC and Coast publishers also have not produced any tangible progress toward a new deal.

Victor Pins Plaque On Fiedler for 2,000.000th Album, a Current 'First'

Arthur Fiedler, conductor of the Boston Pops, has been gold-plaqued by RCA Victor for the sale of 2,000,000 albums. Fiedler is the first Red Seal artist performing today to hit that mark.

The presentation was made at the opening program of the 30th season of Boston's Esplanade Concerts Sunday (29) by Alan Kayes, manager of Victor's Red Seal artists & repertoire department. Fiedler has recorded exclusively for Victor throughout his career. Contributing to the 2,000,000 sales figure were such recent Fiedler packages as "Hi-Fi Fiedler" and "Pops Caviar." His latest album is "Boston Tea Party."

The award is an oak-framed, gold-embossed plaque of an album cover replica showing an etching of the conductor. The inscription reads: "On the occasion of the 30th anniversary of the Esplanade Concerts this plaque is presented by RCA Victor to one of the world's outstanding ambassadors of good music in recognition of his two-millionth record album — June 1958."

Dot Records' 6 LP's

Hollywood, July 1.

Dot Records has released six new LP albums this week. Among them are Pat Boone's latest, "Star Dust," in which he sings 14 all-time favorite ballads with several upbeat tunes thrown in for a contrast.

The remaining LP's are "Billy Vaughn Plays the Million Sellers," "Wicked Women" vocalized by Jim Lowe, Ken Nordine's "Love Words," Don McNeill's Breakfast Club "Silver Jubilee" album, and Al Hollington's "Organ Hues in Hi-Fi."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	3	†Have to Do Is Dream (A-Rose)	5	1	8	2	2	2	6	2	1	1	1	4	3	105
2	2	†Purple People Eater (Cordial)	3	3	9	6	1	1	3	1	4	5	4	5	2	96
3	1	*Return to Me (Southern)	4	6	2	1	3	3	7	8	5	3	2	1	..	87
4	5	*Secretly (Planetary)	2	7	3	9	..	6	..	3	9	..	3	10	1	57
5	4	†Sugar Moon (Gallatin)	7	10	..	..	4	8	..	6	6	10	7	3	4	45
6	9	†Twilight Time (Porgie)	8	..	..	8		9	..	7	2	4	8	2	..	40
7	7	*World in Hands (Chappell)	6	..	..	..	..	10	2	..	3	2	6	..	..	37
8	8	*Padre (R-Jungnickel)	1	8	..	..	7	..	4	..	..	..	5	..	5	36
9	10	†Big Man (Beechwood)	..	..	6	..	..	7	8	5	8	8	..	9	6	31
10	11	*Witch Doctor (Monarch)	..	..	..	..	5	5	..	4	..	6	9	..	..	26
11	12	*Precious Love (Witmark)	..	4	5	4	..	..	..	..	..	..	..	..	..	20
12	6	*Chanson D'Amour (M-Lark)	..	..	..	..	9	..	..	9	7	7	10	6	..	18
13		*Dormi, Dormi (Paramount)	..	..	..	3	..	4	..	..	..	..	..	..	..	15
14	13	*You Need Hands (Leeds)	..	9	1	..	..	..	..	..	..	..	..	..	..	12
15	..	*Young, Warm, W'ful (Frank)	10	..	7	..	6		..	..			..	..	..	10

Jocks, Jukes and Disks

By MIKE GROSS

Harry Belafonte (RCA Victor): "THE WAITING GAME" (Korwin*) is a simple, tender ballad that Belafonte builds for lots of commercial impact. "AIN'T THAT LOVE" (Progressive†) gets the crooner into a neat swinging groove and he makes it easy listening.

Pat Boone (Dot): "IF DREAMS CAME TRUE" (Korwin*) will be another clicko for Pat Boone. Tune's nifty word and melody marriage gives it the spinning impact that will score on all levels. "THAT'S HOW MUCH I LOVE YOU" (Wallace Fowler†) gets a fresh and saleable setting that's good for juke play.

Sophia Loren (Columbia). "BING! BANG BONG!" (Paramount*) is a bouncing, whistleable item that adds a new dimension to Sophia Loren's talents and should rack up a strong commercial score. "LOVE SONG FROM 'HOUSEBOAT'" (Paramount*) is the theme from the Paramount pic, "Houseboat," and Miss Loren gives the ballad a Sinatra-like phrasing that takes hold.

Joe Reisman Orch (RCA Victor): "WHAT'D HE SAY?" (Shapiro, Bernstein*) puts Joe Reisman, a serious instrumentalist, in a novelty groove but he does it with an abandoned catchy beat and offbeat vocal that can't help but attract spinning attention. "LOVE SONG FROM 'HOUSEBOAT'" (Paramount*) sails along in an intriguing ballad manner and with Joe Reisman at the helm its course is headed for top play, too.

Nat King Cole (Capitol): "COME CLOSER TO ME" (Peer†) sets up a natural spinning winner for Cole in a captivating chile concoction. "NOTHING IN THE WORLD" (Sweco-Eden†) has the quiet ballad mood that Cole handles so well.

Paul Evans (Decca): "I THINK ABOUT YOU ALL THE TIME" (Sounds*) starts right off with an ear-attracting sound and never lets up. It's a socko debut for writer-crooner Paul Evans, who seems to know what the current market wants. "OH! NO!" (Sounds-Michele*) hits the hot beat but it's not substantial enough to keep cooking.

Seph Acre & The Pets (Arwin): "YOU ARE MY LOVE" (Daywin†) is another of Arwin's left-fielders that could catch on for a big score. "ROCK & ROLL CHA CHA" (Daywin†) tries to blend two popular dance idioms but it ends up as a nosy mishmash.

Connie Francis (MGM): "CAROLINA MOON" (Cromwell*) glows as a strong jock and juke entry mainly because of the way Connie Francis makes an oldfashioned beat modern and appealing. "STUPID CUPID" (Aldon†) is a bright juke attraction.

Kathy Linden (Felsted). "OH JOHNNY, OH" (Forster*) is right up Kathy Linden's small but fetching piping alley and the jocks could give it a catch-on chance. "GEORGIE" (Sudbury†) let's the thrush do it, and she does it in a sparkling way that could add up to lots of jocks spins.

Roger Coleman (20th-Fox). "I SWEAR" (Sounds*) becomes a winning side because of Roger Coleman's sharp treatment. The deejays should give this one a turn on their turntables. "TAKE A WALK IN THE SUN" (Sounds*) stays in the shadow of stronger inspirational items that have preceded.

Four Aces (Decca): "TWO ARMS, TWO LIPS, ONE HEART" (E. B. Marks†) smacks across a bright and bouncing idea with an attractive vocal flair." "HEARTACHE IN COSTUME" (Swan*) wears an average ballad idea with superfluous vocal dash.

Guitar Slim (Atco): "WHERE THERE'S NO WAY OUT" (Progressive†) has an incisive rocking beat that is sure to go over with those who dig that genre. "IF I HAD MY LIFE TO LIVE OVER" (General*) won't appeal to any but Guitar Slim's fans, but it still is a profitable item because there are so many of them.

Dick Roman (MGM): "TOO LATE TO BE SORRY (TOO LATE TO CRY)" (B. F. Wood*) is a serviceable ballad entry that spotlights Dick Roman's strong song-selling style. "FIRST AND LAST ROMANCE" (Famous*) kicks up a good folk-feel that may appeal to some juke spinners.

Jimmy Seals Orch (Carlton). "SNEAKY PETE" (Slim Willett†) will pick up its juke spins primarily in the alfalfa belt. "BENGUELA" (Slim Willett†) is just an average instrumental with a spicy beat to pep it up.

The Jack & Jills (MGM). "RED DOG" (Feist*) barks up the rock 'n' roll tree and the howl should get across the juke areas. "I CAN'T FORGET" (Feist*) has Darlene O'Connor leading the vocal on a ballad with a rocking beat.

Eddie Calvert (ABC-Paramount). "FANFARE TANGO" (Duchess†) shows off Eddie Calvert's trumpet technique in a way that will interest the deejay programmers. "LITTLE SERENADE" (Peter Maurice*) is a happy tune with a sharp trumpet leading the way.

The Four Winds (Hide-A-Way). "MISSION BY THE SEA" (Celeste†) is a moody ballad with an "Ebb Tide"-style beginning that could win attention again. "THEIR HEARTS WERE MINE" (Celeste†) skips at a lively beat that's in tune with the juke-times.

Doug Franklin with The Bluenotes (Colonial). "DRIZZLIN' RAIN" (Bentley†) pours out an oldfashioned, schmaltzy quality that ought to be good for some deejay play. "MY LUCKY LOVE" (Bentley†) is a happy finger-snapper that will appeal to many.

Dick Banks (Liberty). "TOO LATE" (Metric†) is a country weeper that deserves plays in the alfalfa areas. "DIRTY DOG" (Metric†) howls in ordinary rocking fashion.

The Climatics (Request). "HELP! THERE IS A BURGLAR" (Sing 'N' Dance Music†) could steal some plays although everything in it has been said before. "ALL ALONE" (Sing 'N' Dance†) has a beat that could win some spinning friends.

The Olympians (Demon). "WESTERN MOVIES" (Elizabeth-Aries†) tries to corral the current tv vogue in the groove but it doesn't work. "WELL!" (Elizabeth-Aries†) has the rocking shout and beat that's easy to ignore.

Terry Wayne (Trend). "SCHOOL IS OUT" (Nor Va Jak†) is for the kids who don't have to play hookey anymore but it's doubtful if they want to shout about it this way. "DREAM ANGEL" (Nor Va Jak†) is the same old rock 'n' roll reverie.

Bill Walters (Fraternity). "ORANG-OU-TANGO" (Buckeye*) gets its inspiration from "Hernando's Hideaway" but it's still good for another run. "I REALLY MEAN IT" (Buckeye*) swings in an okay manner.

Little Willie John (King). "LET'S ROCK WHILE THE ROCKIN'S GOOD" (Jay & Cee†) fits the rocking pattern and the Little Willie John fans. "YOU'RE A SWEETHEART" (Robbins*) is an oldie with a rocking beat.

* ASCAP. † BMI.

Best Bets

HARRY BELAFONTE	**THE WAITING TIME**
(RCA Victor)	**Ain't That Love**
PAT BOONE	**IF DREAMS CAME TRUE**
(Dot)	**That's How Much I Love You**
SOPHIA LOREN	**BING! BANG! BONG!**
(Columbia)	**Love Song From Houseboat**
JOE REISMAN ORCH	**WHAT'D HE SAY**
(RCA Victor)	**Love Song From Houseboat**
NAT KING COLE	**COME CLOSER TO ME**
(Capitol)	**Nothing In The World**
PAUL EVANS	**I THINK ABOUT YOU ALL THE TIME**
(Decca)	**Oh! No!**

LAWRENCE WELK
Presents
PETE FOUNTAIN
(Coral Album No. 57200)

STRATFORD MUSIC'S 3 SHOWTUNE SCORES

Jule Styne is prepping a buildup of his Stratford Music Firm, which is general managed by Howard (Buddy) Robbins. Firm has three Broadway show scores next season. First on the agenda is "Pride and Prejudice," with a score by Glenn Paxton and Robert Golman.

Also in the works is a new score by Styne in collaboration with Betty Comden and Adolph Green. In the year-and-a-half since its formation, Stratford has piled up close to 80 albums of its copyrights, mainly from the scores of "Bells Are Ringing" and "Say Darling."

Chappel acts as selling agent for Stratford.

Album Reviews

Billie Holiday: "Lady In Satin" (Columbia). Billie Holiday still has what it takes to make a lyric a meaningful and poignant thing. And when she's working with such a musical plus as Ray Ellis' orch backing with the jazz accent on the strings, she and the lyrics emerge in top form. Although the orch accompaniment is full-blown and rich, the jazz essence is retained and it develops as an unusual but still a tailor-made setting for Miss Holiday's piping technique. "Violets For Your Furs," "Glad To Be Unhappy" and "I Get Along Without You Very Well" purvey a sampling of the mood she's in. It's her first in a new alliance with Columbia and it looks like a socko marriage.

The Kingston Trio: (Capitol). Rack up the Kingston Trio (Bob Shane, Dave Guard, Nick Reynolds) as a potent addition to the folksinger shelf. The boys have a bright and intriguing approach to their material and what's more important, the material, for the most part, is fresh and high-spirited. Repertoire ranges from the English "Three Jolly Coachmen" to the Tennessee hill-folk entry, "Tom Dooley," with plenty of enjoyable stops in between.

Reg Owen Orch: "Coffee Break" (RCA Victor). Maestro Reg Owen has concocted an appealing musical brew that fits easily into a "music to do anything by" category. Nothing outstanding here in repertoire or treatment but for those who like piling up the LP's and going about their business in a comfortable musical setting, "Coffee Break" fills the bill.

"Maracaibo": (Decca). In a market flooded with motion picture soundtrack sets, the tracker from Paramount's "Maracaibo" stands out. Pegged on a Venezuelan background, the track makes excellent use of Latino rhythms and a spotlighted guitar and turns the whole into an ear-arresting piece. The chile mood and the haunting guitar give this tracker the difference that counts. Credit composer-guitarist Laurindo Almeida for making it all work out. Pic, incidentally, stars Cornel Wilde and Jean Wallace. Latter pipes "Maracaibo Moon," an average ballad item (lyrics by Jefferson Pascal), in screen star manner.

Jack Lemmon: "A Twist of Lemmon" (Epic). It seems that almost every screen thesp is taking a crack at the disk market these days but few fit into the grooves as easily as Jack Lemmon. He's got a nice, easygoing vocal quality that loses out only when he tries to apply too much technique, but on the whole he comes across as an okay crooner who knows how to make a lyric appealing. In addition to the eight vocal tries, Lemmon doodles on the 88 in four other entries. The keyboarding fits easily into an orch setting supplied by Marion Evans.

Paul Smith: "Delicate Jazz" (Capitol). One of the foremost exponents of liquid and flowing jazz, Paul Smith continues to hold on to the franchise with this roundup of 10 standards and two originals. The standards, of course, are easiest to take at first, but "Chicken Wings" and "Cookie Time" will become appetizing in time. Among the are "Love Walked In," "Fine and Dandy," "All Of You" and "The Lady In Red." Plussing Smith's keyboard are Bob Cooper (tenor sax), Julie Kinsley (flute), Tony Rizzi (guitar), Joe Mondragon (bass) and Stan Levey (drums).

Johnny Conquet Orch: "The Latin-American Way" (Mardi-Gras). This package does right by the hip-swingers. Pegged strictly for dancing in the Latino groove, Johnny Conquest hits the spot with his mixture of cha-cha, mambo, merengue, tango and rhumba. They're all neatly blended on each side to please the gyrating gringos.

Milt Jackson & Ray Charles: "Soul Brothers" (Atlantic). The "soul" of "Soul Brothers" is Charlie Parker. And Milt Jackson and Ray Charles have become "Soul Brothers" because they're Parker purists. The late Charlie Parker's jazz influence on Jackson's work on vibraharp, piano and guitar, and Charles' piano and alto sax are evident throughout. It's mostly avante-chord but the buff will jump at it.

Spirit Of Memphis Quartet: "Spirituals" (King). The swing to spirituals on wax makes "getting to the church on time" quite easy. King Records has helped the movement with its series by the Spirit of Memphis Quartet. Current package, Vol. 6 in a series of seven, includes 15 selections for relaxation, contemplation or meditation, depending on one's attitude.

Gros.

Small Combo Review

CANADIAN JAZZ QUARTET
Ottawa House, Hull, Que.

Working as house band in a room like the Circus Lounge of the Ottawa House in Hull, Que., where many of the jazz greats have played, is no soft touch. Regulars are bound to be compared with all visitors, but the Canadian Jazz Quartet, permanent occupants of the CL stand, have nothing to fear. Their product is top rank and can stand beside any touring group with safety and pride. Big difficulty comes when, during the stay of a booked combo, CJQ is relegated to the rock 'n' roll downstairs grill, but the boys go on playing jazz just as if they were still in the CL, even when the customers stare stony-faced at their tunes.

JQ is fronted by standout 88er Champ Champagne whose frilly jazz keyboarding can be adjusted in seconds to whatever commercial showbacking is called for. Experience in arranging, composing, nitery-band fronting plus radio and television work is strong in Champ's favor. Woodwinds are handled by Russell Thomas whose instruments include flute, alto and tenor sax and clarinet. His chores are done with fine ability and plenty savvy. Drummer is Rick MacDonald, a stick-tosser with a built-in jazz beat who prefers only to support, with rhythm, the sounds of the other three but handles a solid solo at times. On bass, Pete Fleming provides a slick soft backing for the foursome and works intermittent solos on vibes, his original instrument before he took up bull-fiddling.

Performances of the CJQ, as well as the featured artists, are enhanced by the Circus Lounge podium lighting, controlled by foot by one of the group, and supplying socko effects throughout.

Gorm.

King's 15 July-Aug. Sets

King Records is kicking off its special summer "Booster Business Program" with a release schedule calling for 15 albums in July and August. As an added incentive, King is offering one cuffo LP for every eight purchased.

In the summer schedule are sets by Earl Bostic, Bill Doggett, Little Willie John, Bonnie Lou, Steve Lawrence, Grandpa Jones, Moon Mullican, Bob Kames, and Eddie (Lockjaw) Davis.

The plan went into effect yesterday (Tues.).

VARIETY 10 Best Sellers on Coin Machines

1. PURPLE PEOPLE EATER (4)	*Sheb Wooley*	*MGM*
2. YAKETY YAK (3)	*Coasters*	*Atco*
3. ALL I HAVE TO DO IS DREAM (5)	*Everly Bros.*	*Cadence*
4. SECRETLY (2)	*Jimmie Rodgers*	*Roulette*
5. BIG MAN (3)	*4 Preps*	*Capitol*
6. RETURN TO ME (11)	*Dean Martin*	*Capitol*
7. DO YOU WANNA DANCE (3)	*Bobby Freeman*	*Josie*
8. PATRICIA (1)	*Perez Prado*	*Victor*
9. SUGAR MOON (8)	*Pat Boone*	*Dot*
10. JENNIE LEE (1)	*Jan & Arnie*	*Arwin*

Second Group

TWILIGHT TIME	*Platters*	*Mercury*
YOU NEED HANDS	*Eydie Gorme*	*ABC-Par*
OH LONESOME ME	*Don Gibson*	*Victor*
FOR YOUR PRECIOUS LOVE	*Jerry Butler*	*Falcon*
KEWPIE DOLL	*Perry Como*	*Victor*
POOR LITTLE FOOL	*Ricky Nelson*	*Imperial*
WITCH DOCTOR	*David Seville*	*Liberty*
WEAR MY RING	*Elvis Presley*	*Victor*
CHANSON D'AMOUR	*Art & Dotty Todd* *Fontane Sisters*	*Era* *Dot*
ENCHANTED ISLAND	*Four Lads*	*Columbia*

[*Figures in parentheses indicate number of weeks song has been in the Top 10*]

Inside Stuff—Music

"Vurria," a nostalgic and melancholy song by Rendine and Pugliese, won the Naples Song Festival of 1958, one of two top song events held each year in this country (other is at San Remo). Two runners-up, both voted equally into second place, were "Tuppe tuppe Marescia," written by Anagni and Gigante, and "Giulietta e Romeo," by Mazzocco and Martucci. These two are in lighter vein.

Hard-fought three-day song battle was fought out by best Italo singers in Naples' Meditarreaneo Theatre, with final evening beamed out to various European countries via the Eurovision television link. Twenty songs were chosen for the finals from the over 300 submitted.

As in the case of the San Remo event, the Naples projection almost automatically assures the top songs eventual success with the Italian public and, even more, in the hard-to-crack local publishing world. Tremendous interests are at stake, with market being flooded with different disk versions of winning tunes, previously prepped right after the event.

Paul Anka, ABC-Paramount's teenage crooner, is on a hot summer schedule. Having recently completed an 80-day tour with Irvin Feld's "Biggest Stars of '58" show, is up for a six-day promotional tour of deejays and distributors beginning July 14. On July 20, he goes into Atlantic City's Steel Pier for one week and then returns to the deejay circuit through Aug. 9. For one week beginning Aug. 11, Anka will be featured with Red Buttons & His Hollywood All-Stars at the Carter Barron Amphitheatre, Washington. Then comes a four-day stint (Aug. 29-Sept. 1) with Bob Hope in Indianapolis preparatory to a three-week tour of Japan beginning Sept. 8. Anka currently is riding with his pop single coupling of "Midnight" and "Verboten" and an LP, simply titled "Paul Anka."

Tunesmith Robert Allen is hitting a hot disk stride currently. Allen's tunes getting a wax workover are "Everybody Needs A Lover" by Doris Day on Columbia; "If Dreams Come True" by Pat Boone on Dot; "The Waiting Game" by Harry Belafonte on RCA Victor, and "Rockabye in Beardland" by Mitch Miller on Columbia. In addition, Shorty Rogers is prepping an album of Allen's tunes for Victor.

The American Guild of Musical Artists is slated to sponsor two more concerts as part of New York's Summer Festival. Next concert, set for July 21, will be at the Wollman Memorial; second will take place Aug. 21 on the Central Park Mall. Initial concert in the series was held June 17 and included Met baritone Theodor Uppman, Seymour Lipkin, pianist, and the AGMA chorale, conducted by Ralph Hunter. John Brownlee, AGMA prexy, emceed.

No Like AGAC Billing

New York.

Editor, VARIETY:

An open letter to the executive director of the American Guild of Authors and Composers:

I hate the new name.

If you spell it out, it's too close to The American Society of, etc.

If you use the initials, it's too close to AGVA.

Furthermore, "songwriter" was always plenty descriptive for me. I always thought an author was a congressman who "authored" an anti-ASCAP bill.

And I loved "S. P. A."

Have you taken a walk on the Avenue of the Americas lately?

Al Stillman.

ABC-Par's Meet In the Mountains

ABC-Paramount is heading to New York's Catskill Mountains for its distributor meet this year. Label has scheduled a three-day gathering (July 16-18) at the Concord Hotel, Kiamesha Lake.

In addition to Sam Clark, diskery prez, department heads scheduled to address the distrib group are Harry Levine, veepee; Larry Newton, director of sales; Dewey Bergman Jr., director of album sales and merchandising; Don Costa, artists & reptoire chief; Creed Taylor, special a&r album production head, and Natt Hale, national director of promotion and publicity.

Many a Slip Between Pic and Disk; Morty Craft's Plus-Minus Views

The changing pattern of motion picture exhibition and promotion is having its effect on the disk industry. That's the opinion of Morty Craft, artists & repertoire chief at MGM Records, who adds that the growing ties between the pic companies and diskeries has developed advantages as well as some disadvantages for the record biz.

On the plus side, he points to the spreading trend in pic exhibition to the hard-ticket policy. This, he says, gives the picture a longer run in key areas with a proportionate sales return coming in for the soundtrack albums. Motion picture execs are closely watching the relationship of the hard-ticket policy on Metro's "Gigi" to the sales of MGM's soundtrack set. In the pic's first two weeks at New York's Royale Theatre, album sales in Gotham hit the 25,000 mark. Craft forecasts that the package is bound to become one of the industry's top soundtrack sellers as the pic goes hard-ticket around the key cities of the country.

Another example of a hard-ticket longrun pic building soundtrack set sales is "Around the World in 80 Days." It's been a steady solid seller for Decca since its preem about two years ago and it's reported that sales have passed the 750,000 mark.

On the negative side, Craft points out, is the fact that many film companies are using the pop singles market as an advance promotion outlet for pix. Title songs and/or tunes from the pix are getting lost in the pop market because they're being released too far in advance of the pic. A relationship between the disk and the film has to be implanted on the public mind before the side can have any impact on the disk jockey, distributor or retail level.

The pic companies that recently have set up their own disk subsids such as 20th-Fox, Columbia, Warner Bros. and United Artists, he says, will have to decide whether they're in the record business or the picture business. "A disk," he concludes, "shouldn't be dismissed as just another publicity gimmick for a film."

Melody Doesn't Linger On As Cadence Buff Distrib; 'Fouled-Up 1-Stop Town'

Cadence Records has shuffled out of Buffalo. Bob Kornheiser, diskery's sales manager, has dropped Melody Distributors, outfit which handled the Cadence line in the Buffalo territory, because of the "fouled-up" disk-distribution situation there.

The chaotic distribution condition stems from the fact that there are now about 10 one-stops operating in Buffalo many of which are owned by the local distributors. Melody itself operates three one-stops. According to Kornheiser, retailers in Rochester and Syracuse, which are serviced by the Buffalo distributors, are passing by the distrib outlets and buying directly from the one-stoppers where they can get the disks at least 5c cheaper.

Distribution, Kornheiser says, is a full-time job and a distrib should do more than just take orders. He added that he expects a distributor to act as a link between the diskery and the territory, tipping the homeoffice on local trends and promotional angles. "This can't be done," he pointed out, "with a one-stop involvement."

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib. Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**SHEB WOOLEY** (MGM) **Purple People Eater**	1	4	5	..	2	1	6	3	1	1	2	..	1	5	1	1	3	1	1	2	4	4	171
2	2	**COASTERS** (Atco) **Yakety Yak**	2	2	4	..	1	..	5	6	..	7	1	1	5	..	2	2	2	..	4	4	..	3	125
3A	6	**PEREZ PRADO** (Victor) **Patricia**	..	1	1	4	10	5	9	..	7	..	..	3	4	3	..	..	..	10	2	..	..	..	73
3B	4	**JIMMIE RODGERS** (Roulette) **Secretly**	9	3	..	2	7	..	..	..	8	..	8	..	..	1	4	..	6	4	..	8	3	7	73
5	3	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	8	7	..	1	..	7	..	..	..	5	..	..	..	..	..	..	..	5	3	3	1	..	59
6	20	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	..	..	..	..	..	..	8	1	3	6	..	..	9	..	5	..	..	..	..	1	..	2	53
7	10	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**	3	..	..	..	3	..	..	..	..	..	4	2	6	2	..	..	10	6	..	..	..	..	52
8	15	**BOBBY DARIN** (Atco) **Splish Splash**	..	..	..	8	4	..	..	2	..	2	10	7	..	..	..	4	..	..	..	..	..	..	40
9	7	**DEAN MARTIN** (Capitol) **Return To Me**	..	..	..	..	8	2	..	..	..	..	..	..	3	10	9	..	..	..	..	5	2	..	38
10	13	**KALIN TWINS** (Decca) **When**	7	9	2	..	9	..	..	7	..	10	..	..	..	..	..	..	1	..	..	..	..	6	37
11	9	**FOUR PREPS** (Capitol) **Big Man**	..	..	..	..	..	..	..	..	..	4	..	..	2	8	3	..	..	..	7	..	6	..	36
12	8	**JAN & ARNIE** (Arwin) **Jennie Lee**	..	..	6	3	..	..	..	..	..	..	9	9	8	..	7	..	..	7	..	..	..	5	34
13	12	**TONI ARDEN** (Decca) **Padre**	..	6	8	6	..	9	..	..	..	8	..	5	10	..	..	..	..	9	..	..	..	..	27
14A	16	**FOUR LADS** (Columbia) **Enchanted Island**	..	10	..	..	..	..	1	..	..	..	..	..	..	7	..	7	7	..	10	..	..	..	24
14B	5	**DAVID SEVILLE** (Liberty) **Witch Doctor**	10	..	..	..	..	4	..	..	..	..	..	..	7	..	8	..	..	..	..	..	5	8	24
16	17	**JODY REYNOLDS** (Demon) **Endless Sleep**	..	..	..	..	..	..	..	..	6	..	6	..	..	..	6	..	..	3	..	..	..	..	23
17A	..	**JOHNNY MATHIS** (Columbia) **A Certain Smile**	5	..	..	..	..	..	2	..	..	9	..	..	..	6	..	..	..	..	..	..	..	..	22
17B	..	**DANLEERS** (Mercury) **One Summer Night**	..	..	7	..	..	..	7	..	..	..	3	..	..	..	..	..	..	..	5	..	..	..	22
19	..	**DUANE EDDY** (Jamie) **Rebel Rouser**	..	8	..	..	5	..	..	5	..	..	..	..	..	..	..	..	..	..	..	6	..	10	21
20A	23	**ED TOWNSEND** (Capitol) **For Your Love**	..	..	..	7	..	..	..	..	4	..	..	..	..	9	..	..	..	..	..	7	9	..	19
20B	11	**RICKY NELSON** (Imperial) **Poor Little Fool**	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	3	..	..	..	..	..	1	19
22	19	**RENATO CAROSONE** (Capitol) **Torero**	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	5	..	..	..	10	..	..	17
23	..	**PLAYMATES** (Roulette) **Don't Go Home**	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	4	..	..	..	..	..	14
24	..	**ELVIS PRESLEY** (Victor) **Don't Ask Me Why**	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
25	..	**AMES BROS.** (Victor) **A Very Precious Love**	6	..				8		..	..	..	..	..	..					8	..	..	..	..	11

On the Stereo Front

Hollywood, July 1.

Imperial Records makes its initial plunge into the stereo field in September with 12 disks. According to label prexy Lew Chudd, the 12 packages will retail for $4.95 and will be followed by a similar number of releases in November. If the stereo disk sales pay off, an additional six albums will go into release during the Christmas holidays.

The stero LP's which go into release first are: "Alfred Hitchcock's Music to be Murdered By," which has already been released in regular LP form; "Ralph Edwards' This Is Your Life"; "They're Playing Our Song" featuring Ralph Flanagan's orch and marking Imperial's venture into the big band field; "Favorite American Marches," comprised of Armed Service marches; "African Drum Beat"; plus Fats Domino, Slim Whitman, and Ernie Freeman albums, not yet cut; two jazz albums and two mood music with instrumental backing.

ASCAP Firms Collect In Suit Vs. A.C. Station

Another radio station, WLDB, in Atlantic City, has been found guilty of infringing on ASCAP works and has been ordered by the New Jersey Federal Court to pay damages of $250 each to four publishers. Suit has been one of a recent series brought against radio outlets which have been playing works without a license from the American Society of Composers, Authors & Publishers.

Plaintiffs in the suit against WLDB were Frank Loesser, Dubey & Karr, New York Music and Mayfair Music. The station, owned by Leroy and Dorothy Bremmer, also had to pay court costs and attorneys' fees.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST													SOUTH									MIDWEST									FAR WEST									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Dean Hunter—WMGM—New York	Jack Rowzie—WWDC—Washington	Frank Sweeney—WLAM—Lewiston	Jack Gale—WITH—Baltimore	John Scott—WILD—Boston	Tru Taylor—WSAR—Fall River, Mass.	Johnathan B. Frost—WSPR—Springfield	Al Meltzer—WEBR—Buffalo	Nick Nickson—WBBF—Rochester	John Scott—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Jerry Glenn—WARD—Johnstown	Bud Brees—WPEN—Philadelphia	Bob Kay—WQAM—Miami	Jim Carley—WPIN—St. Petersburg	Burl Q. Womack—WSAV—Savannah	Jim Martin—WIST—Charlotte	Jim Newton—KELP—El Paso	Bob Stevens—KILT—Houston	Beauregard Davis—WLOW—Norfolk	Ray Schreiner—WRNL—Richmond	C. Lindsey—WKAZ—Charleston, W. Va.	Dan Sorkin—WCFL—Chicago	Frosty Mitchell—KIOA—Des Moines	Phil Rose—KFBI—Witchita	Tom Wynn—WLOL—Minneapolis	Jack Merker—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Dawson—WLMJ—Jackson	Robb Thomas—WEMP—Milwaukee	Jack Shefrin—KMAP—Bakersfield	Earl McDaniel—KDAY—Hollywood	Don Lamond—KFOX—Long Beach	Tom Brennen—KRKD—Los Angeles	Jerry Nesler—KSDO—San Diego	Len Ross—KDB—Santa Barbara	Bob Little—KXL—Portland	Ron McCoy—KLUB—Salt Lake City	Nat Brook—KRKO—Everett	TOTAL POINTS
1	1	7	Sheb Wooley	MGM	†Purple People Eater	1		10	2	8		2	5		1		9	1	1		1	1	3	3	5	1	1	1		1	1	1	2				1		1		1		1		2	230
2	7	5	Coasters	Atco	†Yakety-Yak	2		2	1	2				8	8	1	7		3			2	1	1	1		2		7	3	4	5						3			4					153
3	18	2	Perez Prado	Victor	*Patricia	3	1	3		1	3		1	2			3	3				10			7	2								4		5								1		116
4	23	6	Four Lads	Columbia	*Enchanted Island	8		1			1		10		5		1	4		8						9		7				9		2	7	1		8	10			1				95
5	2	11	Everly Bros.	Cadence	†All I Have to Do Is Dr'm	6			7		2	9	9		3						2	3	4							4			4				5				2		2			92
6	5	8	Jimmie Rodgers	Roulette	*Secretly	4	7		9						4			2	10	6		6				7			10	6		8	6	5		4	6							4	3	91
7	24	8	Bobby Freeman	Josie	†Do You Wanna Dance				3												10			6	3		8				5	4	8				4				5		6			63
8	3	13	Dean Martin	Capitol	*Return to Me										7					1	5	5			9					8		10	1								6	7	4			58
9	..	1	Bobby Darin	Atco	†Splish Splash	5	2			5						9			2					5	2													1								57
10	25	5	Kalin Twins	Decca	*When	7	4	4	8		4			1												6								1											9	55
11	44	8	Jody Reynolds	Demon	†Endless Sleep									3													4		1	2	2	3									9					53
12	4	8	Four Preps	Capitol	†Big Man																4	7	7			4		4				6									3	8	9			47
13	20	2	Patti Page	Mercury	*Left Out of Your Heart	9								4	10			7		5														8	8	2			3							43
14	12	7	Jan & Arnie	Arwin	†Jennie Lee												2		6			8								7	7	2									10		10		7	41
15	9	8	Pat Boone	Dot	†Sugar Moon										2						3	9				5														8		9		3		38
16	..	3	Johnny Cash	Sun	†I Guess Things Happen			9		7									5					7			10		2																1	36
17	..	1	Duane Eddy	Jamie	†Rebel Rouser		3	6	5		6						6							9																						31
18	..	1	Johnny Otis	Capitol	†Willie & Hand Jive		8		4	4						3								10	10												8									30
19A	42	2	Elvis Presley	Victor	*Hard Headed Woman						7			10		8			4						8												10	2								28
19B	39	3	Jack Scott	Carlton	†My True Love											2								4							3	7														28
21A	..	3	Ricky Nelson	Imperial	†Poor Little Fool		6									4													8		6							7					8			27
21B	14	11	Nat King Cole	Capitol	†Looking Back															2					6								5		4											27
23	27	2	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads						9		3					8															9		10	7			6							25
24A	8	9	Eydie Gorme	ABC-Par	*You Need Hands			8				3	8				8	9											6																	24
24B	11	9	Toni Arden	Decca	*Padre																9												3		6									2		24
26	26	2	Roger Williams	Kapp	*Young, Warm, W'nderful								2							9						8		5								8										23
27A	..	1	Johnny Mathis	Columbia	*A Certain Smile	10	9	5			10																	10							1											21
27B	..	5	Chuck Willis	Atlantic	†What Am I Living For											6							10		4		3																			21
29A	..	1	Frank Gallup	ABC-Par	†Got a Match													6								3		6								9										20
29B	6	12	Art & Dotty Todd	Era	*Chanson D'Amour																8																			2		3				20
31	15	6	Champs	Challenge	†El Rancho Rock							1																											3							18
32A	..	1	Pat Boone	Dot	*If Dreams Came True						5						5																					6								17
32B	..	3	Kathy Linden	Felsted	*You'd Be Surprised								7	7																												2				17
34	43	12	David Seville	Liberty	*Witch Doctor																6	4											7													16
35A	..	1	Lou Monte	Victor	*Sheik of Araby		10						4																					9								6				15
35B	13	6	Playmates	Roulette	†Don't Go Home													5																	2											15
37	..	6	Willie John	King	†Talk to Me											5																					3									14
38A	10	6	George Hamilton IV	ABC-Par	†I Know Where I'm Going						8			9			10																							4						13
38B	..	3	Danleers	Mercury	†One Summer Night												4												5																	13
38C	..	3	Percy Faith	Columbia	*Same Old Moon															4															5											13
41A	33	2	David Seville	Liberty	*Bird on My Head										6																							4								12
41B	10	13	Platters	Mercury	†Twilight Time																																				7		3			12
43	34	11	Perry Como	Victor	*Kewpie Doll															7																						4				11
44	..	1	Jerry Butler	Falcon	†For Your Precious Love														8								9						10										7			10
45	..	9	Link Wray	Cadence	†Rumble																										10										8				6	9

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BELAFONTE IS THE BUY-WORD ON RCA VICTOR

THE WAITING GAME c/w

AIN'T THAT LOVE

47/20-7289

RCA VICTOR

RADIO CORPORATION OF AMERICA

On the Upbeat

New York

Toshiko, who heads an International Jazz Quintet in her first album for MGM, opens the LP with a greeting in Japanese. The boys in the band also deliver greetings in their native tongues . . . **Rita Lintz,** exec assistant to Columbia Records' publicity chief **Debbie Ishlon,** leaves for a Continental trek July 12 . . . **Steve Gibson & The Red Caps** filling the summer season at the Martinique Club, Wildwood, N. J. . . . **Al Hibbler** starts a week's engagement at the Eldorado Club, Houston, tomorrow (Thurs.) . . . **Russ Morgan** orch set for the summer at the Flushing Aquacircus . . . **Vaughn Monroe** booked into the Roosevelt Hotel, New Orleans, July 24-Aug. 6 . . . Detroit's Flame spotlights **Bill Doggett's** band July 18-31.

London

Singer **Bryan Johnson** has joined the exploitation staff of Southern Music. He'll still continue his vocalistic activities . . . **Lynn Adams** stood in for a couple of nights with the **Sid Phillips** band when resident songstress **Kay Clark** was put out of action with a sudden illness . . . **Beatrice Reading** is appearing at the Astor Club accompanied by pianist **Ronnie Selbey** . . . **Michael Holliday** starts a fortnightly tv series for the BBC next Monday. Singer will be featured in the program throughout the summer . . . **Edna Bowers** has taken over the press review side of Capitol Records from **Pat Pretty,** who has quit to move into tv.

Hollywood

Arwin pactees **Jan & Arnie** guest on ABC-TV's "Dick Clark Show" Saturday (5) . . . Capitol Records is releasing an album of the **Elmer Bernstein** score from the Frank Ross production, "Kings Go Forth" . . . Cricket Records is prepping a Woody Woodpecker children's album . . . **Les Brown's** orch plays a July 4 weekend date at the Palladium . . . Capitol has retitled **Molly Bee's** latest album from "Molly Bee In Love" to "Young Romance" . . . **Rusty Draper** has formed an ASCAP pubbery . . . The **McGuire Sisters'** next album for Coral will be titled "The McGuires Sing and Swing."

Jimmy Witherspoon has exited Rip Records and signed with the Challenge label . . . **Count Basie's** orch and the **Dave Lambert Singers** may team up for an album session on Roulette . . . **Tennessee Ernie Ford's** Cap disking, "Sunday Barbecue," was penned by KMPC deejay **Ira Cook.**

Chicago

Chirper **Norma Smith** tapped by the Palmer House July 31 . . . **Guy Lombardo** signed for his second stand at the Corn Palace, Mitchell, S. D., week of Sept. 21 . . . **Larry Green** orch has pulled out of the Roosevelt Grill in New York for two weeks at the McCurdy Hotel, Ft. Wayne, Ind. . . . **Bob Scobey's** two-beaters return to the Preview July 2 for four frames. **Jack Teagarden** follows.

Philadelphia

David Rosen has regained the local distribution of Mercury Records after lapse of several years. The firm lost the distributorship when Mercury opened its factory-owned branch here . . . Red Hill Inn using local combos during summer—**Red Rodney** last weekend, June 27-30 . . . **Buddy Rader** plays one-nighter in Sunnybrook Ballroom, Pottstown, July 5 . . . **Dave Appell & The Applejacks** into Andy's Log Cabin July 4 . . . **Lynn Hope,** Moslem saxophonist, opens the season at Wildwood's Surf Club with a nine-piece band known as **Lynn & Billy Hope** orch . . . **Al Alberts** of **The Four Aces** is sponsoring a new outfit he discovered in a local club, **The Honeycones.**

Pittsburgh

Stanley Dombrowski, 26-year-old violinist from nearby Export, Pa., has signed with the Pittsburgh Symphony for next season. He just finished a stretch with the New Orleans Orchestra . . . **Stan Conrad,** organist who was at the Vogue Terrace for a long time, is now playing at the Driftwood Supper Club . . . With Copa closed for summer except weekends, **Allan Shine's** orch is temporarily disbanding and **Bobby Cardillo,** pianist, has gone into the Star Dust Lounge, owned and operated by **Baron Elliott,** bandleader, and **Jimmy Farnsworth** . . . **Nick Covato,** musician - entertainer - stock broker and son of **Etzi Covato,** longtime maestro, has joined the lineup at the Showcase in East Liberty . . . **Emil Brenkus,** bass player, will take a month off from the **Joe Negri Trio** for a working vacation at Conneaut Lake.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Lipman-Wolfe & Co.)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	JOHNNY MATHIS (Columbia) Johnny's Greatest Hits (CL 1133)	2	7	..	1	2	1	4	3	2	..	3	5	5	5	2	2	5	4	..	3	1	..	141
2	1	SOUTH PACIFIC (Victor) Soundtrack (LOC 1932)	..	3	1	3	4	10	3	4	1	2	1	..	..	2	..	5	..	1	9	2	..	1	124
3	3	MUSIC MAN (Capitol) Original Cast (WAO 990)	1	..	..	2	3	5	1	1	3	10	9	..	..	1	..	4	6	2	7	1	..	3	118
4	7	TENNESSEE ERNIE (Capitol) Nearer the Cross (T 1005)	..	..	..	6	7	6	..	7	..	8	2	2	4	4	4	..	7	3	..	5	..	..	78
5	6	MY FAIR LADY (Columbia) Original Cast (CL 5090)	3	10	3	..	5	..	2	..	..	1	5	..	..	7	5	7	..	..	..	6	..	8	70
6	4	MANTOVANI (London) Gems Forever (LL 3032)	..	..	2	4	..	..	..	2	4	..	..	..	8	..	..	6	2	6	..	4	..	9	63
7	21	RICKY NELSON (Imperial) Ricky Nelson (Imp. 9048)	..	..	..	..		..	7	6	10	3	..	..	..	..	3	3	..	5	..	..	..	6	45
8	5	SOUTH PACIFIC (Columbia) Original Cast (B 2579-80)	4	1	5	10	..	..	8	..	..	..	8	..	..	3	..	..	..	..	..	..	..	..	38
9	12	MITCH MILLER (Columbia) Sing Along With Mitch (CL 1160)	..	2	10	..	..	..	..	..	..	..	..	..	..	..	1	1	..		..	..		..	30
10A	15	GIGI (MGM) Soundtrack (E 3641)	10	..	..	..	..	2	..	9	..	..	..	..	..	8	..	..	..	..	1	..	..	7	29
10B	9	ELVIS PRESLEY (Victor) Golden Records (LPM 1707)	5	..	6	7	..	..	5	..	9	..	..	7	..	..	..	..	..	..	..	9	..	..	29
12	10	JONAH JONES (Capitol) Swinging on Broadway (T 963)	..	..	..	5	..	4	..	..	..	..	..	8	..	..	..	..	8	8	..	..	6	..	27
13	8	FRANK SINATRA (Capitol) Come Fly with Me (W 920)	..	4	9	8	..	..	9	..	..	..	..	..	..	9	..	..	..	7	..	7	..	..	24
14	16	DAKOTA STATON (Capitol) Late, Late Show (T 876)	6	..	..	9	..	..	..	..	..	..	6	1	..	..	..	10	..	..	..	..	..	..	23
15A	13	PERRY COMO (Victor) Saturday Night (LOP 1004)	..	6	4	..	..	..	..	10	..	4	..	..	..	..	..	..	10	..	..	..	..	..	21
15B	19	FOUR ACES (Decca) Hits from Hollywood (DL 8693)	..	..	..	..	..	9	..	..	..	9	4	4	..	..	..	..	..	..	..	..	..	..	21
17	..z	AHMAD JAMAL (Argo) But Not For Me (ARGO 5294)	..	..	..	..	1	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
18	..	FOUR FRESHMAN (Capitol 4 Freshman in Person (T 1008)	..	..	..	..	..	..	..	..	..	5	..	2	..	..	..	..	..	..	..	..	..	..	15
19A	14	ROGER WILLIAMS (Kapp) Till (KL 1081)	..	..	..	..	..	..	10	8	..	..	..	..	..	..	9	..	..	..	..	10	..	4	14
19B	22	ARTHUR LYMAN (Hi-Fi) Taboo (R 806)	..	..	8	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	5	..	14
21	20	MARTIN DENNY (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	2	13
22A	..	RAY CONIFF (Columbia) S'Awful Nice (CL 1137)	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	7	..	12
22B	..	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	..	..	..	..	..	..	..	..	7	..	..	3	..	..	..	..	..	..	..	..	..	..	12
24	..	MANTOVANI (London) Film Encores (LL 1700)	..	..	..	..	..	..	..	..	..	..	..	..	..	10	2	..	..	..	..	..	..	..	10
25	23	FRANK SINATRA (Capitol) This Is Sinatra Vol II (W 982)	..	..		..				..	..	..	7	..	7					10		..		..	9

Kenin

Continued from page 43

will be the bargaining agent for Hollywood studio musicians.

Upon hearing of the talks between Kenin and Boren, Cecil Read, chairman of MGA, said his org is planning to file a petition with the NLRB asking for a bargaining election among motion picture musicians outside of L.A. County. No negotiations can be held by either the AFM or MGA for studio musicians in L.A. until the outcome of the NLRB election.

The Musicians Guild of America filed unfair labor charges against the AFM, and the Assn. of Motion Picture producers for "interfering with, restraining and coercing employees" voting in an NLRB election to be held July 9-10. Cecil F. Read, MGA head, charged that Charles Boren, AMPP v.p., confirmed meeting with the AFM exec board, okaying press releases by AFM prexy Herman Kenin to the effect that the AFM was negotiating with the producers to score music for films outside of Los Angeles County, "knowing full well the Producers Assn. has employed practically no musician outside L. A. Any such agreement at this time could and would be interpreted as threat of a 'runaway shop' and price-cutting competition, if musicians elected MGA as bargaining agent."

Top 40

Continued from page 43

ported by Las Vegas' Riviera Hotel, and Salt Lake City's KALL four-page sheet has ads from four local pic houses.

The ads are further evidence that the stations are pitching their "Top 40" gospel to the public as well as the trade.

Miller Blasts

French Lick, Ind., July 1.

Mitch Miller, chief of Columbia Records' artists & repertoire operation, continued his war against formula music programming at a radio management meeting of the Westinghouse Broadcasting Co. here last week. In a panel discussion, Miller lashed out against the accent on lists and the conformist trend in radio.

"Revere your own knowledge," he said. "Use it, and don't underrate the listener's taste. Never has there been more record variety than today. Forget the polls and the lists. There is too much uniformity in the country today. I am not asking you to be different for the sake of being different, but to be different to be better."

William J. Kaland, WBC national program manager, stated that the bestseller lists are important as a reflection of the public preference. But, he added, other important ingredients in music programming are taste, balance, pacing and judgment on new releases. In a reference to rock 'n' roll, Kaland declared: "I'm tired of hearing rock 'n' roll linked with juvenile delinquency. Music per se is not immoral."

Songwriter Robert Allen, and disk jockeys Joe Finian, of Cleveland, and Don Lind, of Chicago, agreed that the music is heading for a milder stretch, with a strong beat. Finian, of KYW, stated, "65% of the people who listen to me in the afternoon are women and they've got to be romanced. In spite of tensions, the wild beat has worn itself out."

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Rank Disk Club To Bow in Aug.

London, July 1.

The Record Circle, which has been formed by the Rank Organization's subsid, Rank Records Ltd., will start rolling in August. Its first disks will go on sale then to patrons of the Odeon and Gaumont Theatres in England.

Plans are being formulated whereby all Odeon and Gaumont houses will be fully utilized for displaying and demonstrating records and enrolling club members. The Record Circle will offer all types of disks at special club prices.

Disks featuring music from the Rank Org's pix will also be sold to Circle members in the future.

COURT RULES VS. VALLEE IN AWARD TO MUSICANA

Ruling that defendant Rudy Vallee had infringed the plaintiff's rights in its unpublished tunes by recording them for Storyville Records, N. Y. Federal Judge Edward Dimock awarded Musicana Corp., owner of the rights, damages for the amount earned by Vallee.

The ruling was made in the suit by Musicana Corp. against Vallee. Storyville was not served in the action. Involved were the tunes by Joseph Allen McCarthy and Austein-Cromwell Johnson, composers of "The Man at the End of the Bar," "Me Father's Drinking Cup," "Don't Swat a Barfly," "Bartender," "That Old Brass Rail" and "The Man of Distinction." The complaint charged that the recordings were made without the consent of the composers.

Vallee had etched the tunes for Storyville under the title of "Rudy Vallee's Drinking Songs."

Mickey Calin has been tapped for the Colpix label. Diskery is subsid of Columbia Pictures. Calin is currently appearing in the Broadway tuner "West Side Story."

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VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**SHEB WOOLEY** (MGM)	Purple People Eater†
2	3	**COASTERS** (Atco)	Yakety Yak†
3	2	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
4	6	**DEAN MARTIN** (Capitol)	Return To Me*
5	4	**JIMMIE RODGERS** (Roulette)	Secretly*
6		**PEREZ PRADO** (Victor)	Patricia*
7	10	**BOBBY FREEMAN** (Josie)	Do You Wanna Dance†
8		**ELVIS PRESLEY** (Victor)	Wear My Ring† Hard Headed Woman* Don't Ask Me Why*
9	5	**FOUR PREPS** (Capitol)	Big Man†
10	8	**JAN & ARNIE** (Arwin)	Jennie Lee†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	**†PURPLE PEOPLE EATER**	Cordial
2	2	**†ALL I HAVE TO DO IS DREAM**	Acuff-Rose
3	3	**†YAKETY YAK**	Tiger
4	4	***SECRETLY**	Planetary
5	5	***RETURN TO ME**	Southern
6	6	**†BIG MAN**	Beechwood
7		***PATRICIA**	Southern
8		**†DO YOU WANNA DANCE**	Clockus
9	7	**†SUGAR MOON**	Gallatin
10	10	***PADRE**	R-Jungnickel

This Congressman Not On The Chelf When It Comes To Stephen Foster Songs

Washington, July 1.

Congress heard another echo last week of the blast against network "censorship" of Stephen Foster's songs, Rep. Frank Chelf (D., Ky.), who started the attack almost a year ago, told his House colleagues that he has received hundreds of favorable letters, particularly supporting his stand against any tampering with the lyrics to "My Old Kentucky Home".

What started the drumfire was the action of the webs in changing certain of the Stephen Foster words which were regarded as offensive to Negroes.

"The American people as a whole", said Chelf last week, "agree with my theory that it is wrong whenever any group of people in this nation, or any other nation, for that matter, take it on themselves to set up rules and regulations by and through which they can arbitrarily control what songs shall or shall not be heard and get away with it—then they can censor speech, censor religion, censor or even control the press.

"I am delighted that the networks now agree with those of us who oppose their censorship. I am pleased that they have advised Congressman Oren Harris, chairman of the House Interstate and Foreign Commerce Committee, that they shall in the future cease and desist in their editing or changing the words of these fine old folksongs written by Stephen Collins Foster. It shows good sense and a finer appreciation and a more sympathetic understanding of this splendid, beautiful music of a bygone era."

British Disk Bestsellers

London, July 1.

To Do Is Dream (London)	Everly Bros.
Street You Live (Philips)	Damone
Who's Sorry Now (MGM)	Francis
Stairway Of Love (Columbia)	Holliday
The Army Game (HMV)	TV Cast
Hands (Decca)	Bygraves
Tom Hark (Columbia)	Five Flutes
Witch Doctor (HMV)	Lang
Big Man (Capitol)	Preps
Book Of Love (Columbia)	Mudlarks

MP'S VIEW OF R&R AND JERRY LEE LEWIS

London, July 1.

"We have more than enough rock 'n' roll entertainers of our own, without importing them from overseas," said a Member of Parliament in the House of Commons, when he questioned the grounds on which Jerry Lee Lewis had been granted a work permit in Britain.

He added: "Great offense was caused to many people by the arrival of this man with his 13-year-old bride, bearing in mind the difficulties other people have had in getting permission to work here."

A government spokesman replied: "This was a thoroughly unpleasant case which was ended by the cancellation of the contract and the disappearance of this man." He added that when the request for a permit was made, it was treated under the ordinary arrangement which applied to anyone.

Garner 'Elder Statesman' At 35; Booking More Concerts in His Future

Chicago, July 1.

Niteries are going to see less and less of Erroll Garner. There won't be a complete divorcement—just protracted periods of separation to allow for more concertizing and cleffing.

That's the significance of the jazz 88er's recent switch from the Associated Booking shop to the Sol Hurok longhair stable. It's figured as a well-calculated gamble by Martha Glaser, Garner's personal manager, who sees the piano ace splintering off into a class all by himself. He may even be said to have already achieved that status by virtue of just being the only pop artist in the Hurok catalog. And to further enhance the new Garner aura, Miss Glaser has ukased that he's (the trio, that is) to be the whole show. She won't let him appear now as part of a package, hence the vetoes on his participation in the Newport and Stratford, Ont., festivals.

Garner appears to be track-shifting at the most auspicious point in his career. Just turned 35, and a pro for some 20 years, he's the hottest buy around in his idiom. His Columbia disks top the jazz field in sales, and his night club stands are pure coin-minters for all concerned. His concert-dating tees off under the Hurok banner with July 2 and 4 appearances at the al fresco Ravinia Festival in north suburban Chi. Nothing's actually firmed after that, but it's known the Hollywood Bowl wants him, possibly late in July, after which he'll likely do three programs for England's Granada tv network.

Newport Swings With Jazz Mob

By DAVID B. BITTAN

Newport, R.I., July 1.

The crowds have started to roll into this swank resort town for the annual "World Series of Jazz"—the Newport Jazz Festival, which kicks off a four-day wingding Thursday (3). This festival is No. 5 for director George Wein and his backers, the Louis Lorillards, and they have lined up an impressive array of jazz talent, including Louis Armstrong, Benny Goodman, Duke Ellington. Seven concerts will be presented during the four-day bash ending Sunday night.

Last year, some 50,000 fans paid their way into Freebody Park in this normally staid New England seaside spot. Wein predicts an even larger b.o. this year.

This year, local innkeepers are boosting their prices so that they can make the most out of an event they looked down their noses at when it started back in 1954.

But all will be forgiven presumably when Duke Ellington gives the downbeat to open the festival Thursday night. A highlight of the evening will be gospel singer Mahalia Jackson singing with the Ellington orchestra. Others on the bill are Dave Brubeck, Gerry Mulligan, Miles Davis and Marion McPartland.

Goodman will be featured Friday night with the crew that played at the Brussels World Fair. Saturday is "Blues in the Night" night, with the bill ranging from blues shouters like Joe Turner and Big Maybelle to modernists such as Anita O'Day and the Maynard Ferguson orchestra.

Satchmo and his All-Stars will head Sunday night's bill. A switch will have him playing with the International Youth Band, a group recruited by George Wein and Marshall Brown during a tour of Europe this spring. Dinah Washington, Billy Eckstine, George Shearing and Jack Teagarden also will play that night.

American musicians will play alongside jazzman from behind the Iron Curtain in the Youth Band, directed by Brown.

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Overloaded Glasgow Layout; How To Play 40 Acts Ere the Queen Departs

By GORDON IRVING

Glasgow, July 1.

Two bands have now been added to the already overburdened lineup set to appear before Queen Elizabeth and Prince Phillip at Thursday night's (3) gala Royal Variety Performance in the Alhambra Theatre here.

More than 40 acts are now set for the city's first big Royal theatrical event, in aid of the Scottish Theatrical & Variety Artistes' Benevolent Fund. Major problem will be how to condense the show into an hour and 45 minutes, time allotted between Queen's arrival in Royal box and her departure just after 11 p. m.

Many of the lesser-known acts are likely to make only a token appearance.

Surprise choice has been that of film players like Janette Scott when certain w.k. vaude acts from Auld Lang Syne territory, notably Chic Murray and Dave Willis, have been overlooked. Willis, now a vet comedian who has fallen on hard times financially, is omitted from the list while others of the age group are included. Murray has created an impact in national vaude and tv circles in recent years with his deadpan inconsequential patter.

Vaude enthusiasts are asking if the Royal show, as selected, can really represent the true spirit of Scot vaude, an essential part of the nation.

The two bands named are those of the Scots Guards and the pipe-band of the City of Glasgow Police.

Also named are aforementioned film actress Janette Scott (not a vaude act, and with only a Scot-born father to give her an Auld Lang Syne link), operatic singer Jacqueline Delman, Scot singer Alistair McHarg, and three specialty acts—the Andrea Dancers (currently at Blackpool, Eng.), Los Trianos and Los Gatos.

All the No. 1 Scot comedians (and a surfeit of others from the No. 2 and No. 3 categories) are included in the gala night's bill.

Only American solo act billed is comedian Alan King. The three specialty acts have all played American dates.

Several leading U. S. acts were approached but were unable to be present. Jeannie Carson (who has recently been filming on the distant Scot island of Barra in "Rockets Galore") was approached some time ago, but could not make the show owing to other commitments.

Frankie Vaughan, British singer, and Markova, the ballerina, are among top acts in the show.

Dick Hurran, ace London producer, will have the mammoth task of staging the show for the Royal occasion.

Start Demolition in Dec. On Hub's Radio City Site

Boston, July 1.

Demolition of Mechanics Bldg., Hub's convention hall, to expand the site for the $100,000,000 Prudential Center (Boston's Radio City) is skedded to start in December. Getting underway at the same time will be clearing of the adjacent 28-acre Boston & Albany R. R. yards in preparation for the foundation of the project's main structure, a 50-story office building.

Occupants of Mechanics Bldg. have been given a three months' notice to vacate. Prudential bought the property last year.

In another development, Mayor John B. Hynes conferred with Prudential architects and members of the city's auditorium commission and later announced that the proposed $12,000,000 civic aud convention building will be erected on the originally selected site facing Bolyston St. near Mass. Ave.

Tax Lien Vs. Honolulu Pair

Honolulu, July 1.

Calypso Joe and his partner, Coco Te, have been named in a Federal tax lien for $17,000 in connection with his now defunct downtown nitery operation.

Lien is filed against William A. Matonis, identified as Calypso Joe, and Jacqueline Matonis, also known as Coco Te, Coco Te O'Grady and Maria Shen.

Danny's Finale in Hub Blinstrub's Act Hiatus

Boston, July 1.

Blinstrub's 1,700-seater in South Boston, biggest nitery in Yankeeland, shuttered its stage offerings Saturday (28) with a closed affair, Danny Thomas on behalf of his St. Jude Hospital in Tennessee. Spot is to remain open all summer with dancing, and stageshows will be resumed in September with Stanley Blinstrub already having inked for a round of disk and tv name singers.

Past season found the usual run of names in, with some new ones, including Jimmy Durante, who did the biggest biz for the spot; Tony Martin, Gordon MacRae. Others, who replayed the big boite, include Teresa Brewer, Frankie Laine, Patti Page. All in all, it was reported a milder season than usual.

Illinois Fair's Spread of Names; 'Maverick,' Satch

The Illinois State Fair at Springfield has signed a name lineup for the expo starting Aug. 8 and winding up Aug. 17. Among those inked are James Garner, lead of the "Maverick" tv show; Louis Satchmo Armstrong, Peggy King, Jonathan Winters, Jane Russell, Dukes of Dixieland, Peter Donald and Frankie Masters.

Armstrong will head the opening night's performance. On Aug. 16, the big show with the other acts will take place. Another layout pacted is the WLS National Barn Dance which will perform Aug. 9. From Aug. 11 through 15, variety shows booked by Barnes & Carruthers will be presented.

Lombardo May Ankle Longtime Roosevelt For a Florida Fling

The Roosevelt Hotel, N.Y., which has been the stamping ground of Guy Lombardo since 1929, may be without the services of that bandleader for the first time. Lombardo is currently considering a Florida season where he can work at the Saxony, Miami Beach, and at the same time, keep an eye on a development near that city, Marathon Shores, in which he has a substantial interest.

Should he accept the southern date, Lombardo would open a restaurant in that development called South Point House, similar to the one he's been operating in Freeport, L.I., the East Point House.

What may keep the bandleader in New York and at the Roosevelt would be his nabbing a television show, currently under negotiation. He'll weigh all factors before he makes the final decision.

Stolz Finishes Score For 'Magic of Love' Icer

Vienna, July 1.

Robert Stolz has completed the score for the newest Vienna ice show, "Magic of Love," with book and choreography by Will Petter. It will have its premiere at Muenster, West Germany, Aug. 25, from where it starts its world tour.

The Vienna company has just returned from Moscow where the performances were sold out 50 times. A new contract for the "Magic of Love" show was signed in the Soviet capital.

In Vienna the icer will be shown in the recently erected Stadt Halle.

Paul Neighbors orch has opened at the Empire Room of the Statler Hilton Hotel, Dallas.

Heavy Array of Jazz For Cotton Club, A.C.

The Cotton Club, Atlantic City, is attempting a heavy diet of jazz during its summer operation. Opening (June 30) bill had Lonnie Sattin and the Australian Jazz Quintet; July 8, J. J. Johnson Quintet and Babs Gonsales; July 17, Dinah Washington; July 28, Dizzy Gillespie orch; Aug. 4, Illinois Jacquet Quintet; Aug. 11, Al Hibbler, Chico Hamilton Quintet; Aug. 18, Gene Krupa Quartet; Aug. 30, Dave Brubeck Quartet, and Aug. 31, George Shearing Quintet.

Lee Morgan Quintet is at that spot for the entire summer.

Fla. 'Big 3' Eye American Plan; Agents No Like

Miami Beach, July 1.

Several of the topline hostels here are considering inaugurating the American plan giving the vacationer two or three meals per day plus the room for a stipulated weekly fee. Plan is being mulled by the top inns, following the lead taken by many of the smaller hotels which have been widely advertising the American plan for several years.

Talent agencies are asking the inns to hold off on that procedure because that may cut down heavily on dinner business in the nitery rooms, even though it could help the late shows at which lower tabs are collected.

The talent offices take the view that under the present European plan, the difference between a major meal in the dining room and the nitery room isn't too great, and thus the nitery gets a lot of resident trade. Under the American plan, the guests would stick to the dining room, but may see the midnight display in the cafe only if the headliner is sufficiently strong.

Some of the inns are going after business more aggressively, having been hit hard during the long cold winter prevailing in Miami Beach. The American plan has done well for the smaller hotels, being a selling point that has provided profitable summers and late fall trade.

The agencies think the hotels would sacrifice a natural flow of cafe business through installation of the American plan by any of the Big Three. The percenters are also fearful that should one of the three (Fontainebleau, Eden Roc and Americana) institute the American plan, the others would be forced to follow. It would then be difficult for them to drop that selling plan even during the winter season.

Hull, Que., Avalon Club Closed Again, 3d Time In 35 Yrs.; Liquor Raps

Ottawa, July 1.

The Avalon Club, north of Hull, Que., has been shuttered three times in its spotty career of approximately 35 years—once by fire, twice by padlocking. It is closed now. Quebec provincial police backed trucks up to the Avalon's front entrance, loaded its stock of beer and liquor and toted it to Montreal for confiscation. The club's license is cancelled.

The police vaguely explained the raid and suspension of license as the results of a contravention of provincial liquor laws.

The Avalon was a "must" in any area nitery tour of the 1920s. In 1943 it burned to the ground. With wartime shortages of material and labor, application was made and granted to build a shed to shelter salvage from the ruins. The "shed" opened in October, 1944, as the new Avalon Club, complete with refreshments and band, and federal police immediately padlocked it for contravening the terms of the construction permit. A few days later it opened again and had turnaway business until its 1958 clampdown.

It has not used a show policy since that reopening but has had a dance band regularly.

Wildwood's Sea Isle Goes All-Jazz With Names; Cafe Bookings Pile Up

By CHARLES V. MATHIS

Wildwood, N. J., July 1.

Rock 'n' roll gets its first body blow in years here with conversion of a leading area night club to an all-jazz policy, the first ever offered locally. The 1,100-seat Sea Isle Casino has inked Lionel Hampton, Duke Ellington, Maynard Ferguson, Dave Brubeck and Woody Herman for July engagements. Joe DeLuca of the Red Hill Inn, Pennsauken, N. J. will operate Sea Isie Casino with the first "Jazz on the Jersey Cape" policy. Other bonifaces are watching the experiment.

Another sign of growing disinterest in r&r is the large number of name comedians pacted in Wildwood clubs. Among those making their first Wildwood appearances will be Red Buttons, Herb Shriner, Jonathan Winters, Buddy Hackett, Henny Youngman, Harvey Stone, Kaye Ballard and Dick Shawn.

Winters is tapped for Aug. 8 at Diamond Beach club, 3,100-seater near the sand dune-strewn beach. Youngman and the Harmonica Rascals are set for Aug. 15. Ben Yost Guardsmen have been added to the late season Gypsy Rose Lee and Martha Raye return engagements starting Aug. 22. Singer Ann Henry has been signed for the Diamond Beach club season. A strong possibility for an August date is Zsa Zsa Gabor and Joey Adams.

George James of Diamond Beach is mulling an idea for a series of Sunday afternoon special concerts unrelated to the regular evening entertainment. The feature would start July 13 with Erroll Gardner if all goes well.

Jane Morgan at Manor

Jane Morgan opened the newly enlarged and remodeled Manor Hotel Supper Club on June 27. Herb Shriner and the Chordettes share the stage for a seven day stint starting July 11. Red Buttons will headline the 2,100-seater Aug. 1 to 8. Singer Kathy Barr and Phil Lawrence & Mitzi are also on this bill. The spot is wooing Xavier Cugat, Betty Hutton, Teresa Brewer, Vic Damone and Jimmy Durante. Liberace draws two weeks starting July 18.

Ben Martin's Club Bolero, big center-city spot, has pacted singer Eddie Townsend for a week starting Aug. 8. Louis Jordan draws an 11-day assignment at the same club Aug. 22. Lou Seilers gets the comedy slot on the Townsend show with comic Joey Ross added to the Diamonds show Aug. 14. Al Fisher and Lou Marks opening the spot with Miyoshi Umeki who will be held over for the Johnny Mathis show July 3. Advance reservations for the Mathis stand are piling up fast, threatening to equal previous local records for the McGuire Sisters, Martha Raye and Liberace at rival spots.

In the Club Mardi Gras, Ben Martin has added Jackie Brooks and his trio to the Buddy Rich quintet for the entire summer.

Esquire's Sepia Revues

Dave Probinsky is placing Club Esquire in the name classification for the season. Savannah Churchill is inked for the summer and opened June 28. Comedian Pinky Lee and a girl revue also opened the spot. A sepia revue augmented with musical names will be the Esquire policy. The Jolly Jacks with Babs Gonzales fill a seven-day stint opening July 11. Groups to follow will include: July 19-24, Don Gardner; July 25-31, Ruth Brown and the Dayton-Selby trio; Aug. 1-7, Sarah McLawler trio; Aug. 8-15, Red Prysock; Aug. 15-21, Doc Bagby. Either Dakota Staton or LaVern Baker will be offered for the season's finale Aug. 22.

Lynn Hope, "the man with a turban," and the 10-piece Bobby Hope band and the Honeycones are at the Hotel Biltmore Surf Club for the entire season.

Jake Diamond's Martinique will augment the Steve Gibson Red Caps and Lillian Randolph with the Premiers, Cadillacs, Moonglows, Five Keys and the Coins.

Tony DiLorenzo's Oak club has comic Jerry White, m.c. Reno Reggi, dancer Patsy Elliott, singer Francesca Cameo, the Johnny Benson band and Harry Martin.

Alice King has opened the Hotel Blackstone Emerald Showbar with the Ken Carroll quartet and the Dynatones.

Eddie Suez' Club Avalon opened with Tony Santoro as comedy headliner along with Joe Talbot, the Redheads, Harold Quinn and the Howard Reynolds band. Comedienne Nat Raye opens July 12 following western tour. Singers headed for the Avalon stage include Eddie Dano, Joe Valino, Frank Verna and Jodie Sands. Comedy star Mickey Shaughnessy has postponed his seasonal appearance due to having his option picked up by the Chevrolet tv show.

The singing waiter craze is spreading again with the troupe from Miami's Old Heidelberg appearing at Hotel Lincoln with Tottie Eckert.

The Hurricane room is rock 'n' rolling with the Day Bros. quintet and Al Christy with Carol Halloway.

The Hi-Five is at John's Corner while Val Francis is in for the season at Herrmann's. The Nitetrons with Jet Lorring are at John Caterini's Riptide, along with the Gordon Twins plus TNT Trible and Dee Smith.

Lou Booth's Chateau Monterey has Jack "Jive" Schafer and his band along with Viola Klaiss.

Charlie Johnson's cafe has the Casuals, Tony Stumpo, Jackie Lee and Val Vallee.

Agents are in for a hectic summer here with fickle bonifaces shuffling talent around to make the cash registers jingle. No matter what the vacationist's taste—there are big names, jazz, rock 'n' roll, smart supper club acts and even community sings in spots catering to specific tastes.

Martha's SRO At Frolics; Mass. Cafe Sets Names

Salisbury, Mass., July 1.

Back in action with a bang, after shut out by no booze edict for one season, the Frolics, 1,400-seat beachfront nitery, biggest strawhat cafe in the New England area, opened to a jampacked aud with Martha Raye Friday (27) and repeat SRO Saturday to end her two-nighter.

On Sunday, spot started its regular one-week name policy with Eydie Gorme & Steve Lawrence topping the bill, which comprises comic Corbett Monica, Mattison Trio, terpers, and Sammy Dale orch (12).

Frolics is operating at a $1.50 cover and has booked Frankie Laine, opening Sunday (6); Four Lads, Jimmie Rogers, July 20; Louis Armstrong All Stars, July 27; Tony Bennett, Aug. 3; Tony Martin, Aug. 10; Johnny Mathis, Aug. 17; Teresa Brewer, Aug. 24-31.

The beach spot was a ghost area area last season after townspeople voted dry. So bad were economic conditions following the no-drinking rule that special permission was asked of the state legislature for a special election in which the town reversed itself and voted for the bubbly.

Victoria and Vancouver Both Hurt by Striking Of Connecting Ferries

Vancouver, July 1.

Martial law, of a sort, is maintaining transit system betwixt this city and Vancouver Island, where Victoria, British Columbia's parliament is sitting. Around 250,000 island folk have been virtually stranded for seven weeks of the shutdown Canadian Pacific coast ferries.

Sole link, Seattle's Black Ball ferries, was to follow suit, due to ship officers' strike 10 days ago, but the British Columbia solons have appropriated the fleet as a "civil defense" operation, and run same.

Both Vancouver and Victoria are hard hit through loss of "day visitor" trade, hitherto considerable, and theatrical and cafe wickets, already stunned by umpteen weeks of hot days, are despairing.

Power Names (Hope, Lewis) But Soft Bally at Money-Shy Cafe de Paris

One of the factors not always foreseen when setting up a large-scale nitery operation is the necessity of having at least one full house an evening. It's far easier to fill up the 650 seats at the Latin Quarter than it is to ditto at the 1,100-capacity the Cafe De Paris, the Lou Walters operation in New York currently tottering.

To provide the necessary full house a night, the performers in N. Y. are volunteering an evening or more in an effort to get this nitery out of its extremely precarious financial position. At the same time, the surrounding bonifaces are helping somewhat by not squawking about the scale performances, and the American Guild of Variety Artists is permitting these shows and not saying anything about the bonds, which all other nitery owners have to post to be permitted to open.

Performers of major reputation have contributed an evening. Bob Hope came in Friday (27) and Jerry Lewis appeared on the previous Saturday. Others include Les Paul & Mary Ford, Gene Baylos, Dick Shawn, Beverlee Dennis, Henny Youngman and a few others. Dorothy Lamour gave the largest chunk by starting a four-day engagement on Thursday (26) but was extended when the spot could not come to terms with Mickey Rooney (see separate story). Miss Lamour came from the Coast with her husband and two sons, for a stand at the Warwick Hotel.

Scale And No Bonds

Cass Franklin, booking the Cafe De Paris, is approaching the performers directly on these deals, a fact that isn't endearing himself to the agencies. However, except in rare instances, the percenteries are permitting their talent to go on. There was one case, however, in which the agency involved was not very happy about the showing for scale at the Walters spot. The William Morris Agency didn't relish the appearance of Shawn, inasmuch as he's booked for the Latin Quarter at a later date and the office felt that the LQ stand must be protected. He performed nonetheless.

Of course, even with the herculean effort by the actors, the problem of survival for the Cafe De Paris is still moot. There are so many things against the operation at this point. Items that are normal in nitery operation suddenly become too expensive, per example, the cuts from the credit card organizations. Investments in advertising, which generally pay off, must be done cautiously. For example, the one-nighters by Lewis and Hope should have had tremendous splurges, but got only modest ads, plus a couple of column breaks.

Too Much To Fill

Another fact militating against the spot at this time is its huge capacity. The business for a smaller room would be excellent, but in this large room a crowd of even 500 represents only a portion of its capacity and is swallowed up in its vast confines. Only on weekends, when most rooms fill up normally even through transient traffic, is the capacity needed.

The cafe's act roster has been cut down drastically. Rafael & His Model remains as a paid act. The chorus is mainly intact, as are the novelties such as the dual emceeing of Chickie James & Simon McQueen, the bubble baths numbers, and the ice show sequence with Harrison & Kossi.

Everybody concerned is waiting and hoping that the Cafe De Paris can pull through. There's a lot of convention business on tap for the fall, and it can be gotten if the nitery can stick it out.

Borge SRO in Glasgow

Glasgow, June 24.

Victor Borge, on a one-nighter, played to SRO biz at the 3,000-seater Odeon Theatre here. Performer, with his one-man show, broke house records, every seat being taken at prices from $3 to 85c.

Odeon is normally a cinema. Policy of screening films was broken for the one-night stand.

La Soph's Fla. LQ

Florida bookings for the winter season have started. One of the first deals has been the signing of Sophie Tucker for the Latin Quarter, Miami Beach, starting Dec. 18.

Miss Tucker last worked the resort at the Beachcomber a couple of years ago.

Salary Fuss Axes Rooney at Walters' Spot; Wanted 10G

Following a lengthy meeting Monday (30) night, engagement of Mickey Rooney, slated to start last night (Tues.) at Lou Walters' Cafe de Paris, N. Y., was cancelled after attempts had been made to reach a compromise deal. Rooney, originally signed to work for four weeks at $12,500, scaled down his salary to $10,000 after the spot went on a six-day week. The cafe took the position that its creditors wouldn't permit expenditure of this kind of coin while reorganization under Chapter XI of the Bankruptcy Act was in progress, but was willing to spend up to $5,000 a week on a star.

Deal was turned down by Rooney's agent Milton Deutch, his personal manager Red Doff, and an attorney. Originally, the Cafe de Paris offered Rooney $3,500 plus 50% of the coin over $38,000. Later this was hiked to a straight $5,000 weekly, while the lowest that Rooney's entourage would go far was $10,000, four weeks' salary to be posted in advance, and an agreement to return $2,500 weekly should the take during the week dip below $41,000. This was turned down by the management.

Whether any litigation will result isn't known as yet. Should Rooney present a claim to the American Guild of Variety Artists, it's likely that a hearing will take place. Presently, the Cafe de Paris has no bond up with AGVA.

The Cafe De Paris, in this case, would take the view that the original contract was invalid, having been returned to operator Walters more than eight days after being sent out, the legal limit allowed by AGVA. In addition, the contract, they claim, was returned by Rooney with several changes which were not mutually agreeable.

As a result, Dorothy Lamour, who did a scale stint for four days prior to Rooney's slated opening, will continue to work at the same rate of pay for another week.

It's still possible that some agreement between Rooney and Cass Franklin, booking the spot, can be reached to enable Rooney to open.

CHI LONDON HOUSE IN $100,000 FIX-UP

Chicago, July 1.

It's biz as usual as the London House jazz dome undergoes a modernization program that's expected to run up a tab in excess of $100,000. Spot's interior is being entirely revamped in English decor. Exterior improvements, already completed, include a canopy and new marquee. It's hoped the job can be completed by late summer or early fall.

Oscar Peterson Trio is current, with the George Shearing combo due in July 9.

Chi Chez Taps Buttons For New Year's Encore

Chicago, July 1.

Red Buttons, just out of a nine-day-stand at the Chez Paree that ended a two-year hiatus from niteries, has been set for a rerun, probably around New Year's.

The playback will run about three weeks, and at a hike in fee. Comic closed here last Thursday (26), and plays the Atlantic City Steel Pier over the July 4 weekend.

Couple of Chicago Cafes Shifting Policy to Snare B.O. From Rush St. Rivals

Chicago, July 1.

A couple of Rush St. cellars are soon to incept policy switches in what's doped by sideliners as a bid to divert some of the trade from the plushier Mister Kelly's and Black Orchid, situated sentinel-like at either end of the mile-long thoroughfare.

The basement boites are the Cloister Inn and Cafe Continental. The Cloister is being refurbished and enlarged prior to launching thrush Lurlean Hunter and comic Lenny Bruce on Aug. 5. Nothing's firm beyond that, but it's understood the spot is receptive to offbeat acts within monetary reach who could siphon in more of the intelligentsia trade. Miss Hunter isn't new to the room, though her previous stands came pretty much before jazz buffs got with her. It's been a stand-patter in recent months, with a modest lineup.

Cafe Continental, relatively new to the street, has primarily been a candlelighted eatery with an Italo menu. Now and then it's had atmospheric 88ing, but no clear entertainment policy. It's known the spot had money troubles when it shuttered a month or so ago, but the publicized door-closer was over alleged sale of bootleg booze.

The CC was just reopened by Irv Roth, former Chez Paree headwaiter, who's talking cautiously of installing "small acts with potential." Roth first hopes to enlarge one of the well-recessed rooms that comprise the cafe, then tab it, hopefully, the "Starmaker Room."

N.Y. Rodeo Foldo; H-M Circus Ebbs In Bklyn; Aqua OK

The lure of the beaches and the mountains apparently won out over outdoor show business in New York over the past weekend. With three major al fresco ventures available, two did badly, one did okay, while the attractions of surf and greenery were on the upbeat.

The Al Tansor rodeo at the Polo Grounds folded after the Sunday (29) matinee. Layout had been scheduled to run until next Sunday. Show opened Friday and clocked disastrous attendance even with the lure of Sgt. Preston of the Yukon in person. There was no notice of the fold to the cowboy participants. Tansor, prior to the show called for Sunday evening, was nowhere to be seen, and the cowpokes participating were left high and dry. Reportedly, there will be a runoff an another rodeo in southern New Jersey at which the prizewinners will collect.

In the other outdoor endeavors, the Hamid-Morton Circus at Ebbets Field, Brooklyn, is pulling a disappointing gate. However, Hamid's Aquacircus at Flushing Meadows Amphitheatre opened with a good weekend business.

It's felt in the trade that the Tansor fold and the offish biz of the Hamid-Morton Circus were caused by the fact that similar shindigs staged annually at Madison Square Garden have more or less spoiled New Yorkers for smaller aggregations. Tansor must have anticipated this by a big splash, with an ad budget estimated at $35,000. In addition, there were big publicity splurges that made several charitable institutions beneficiaries of a portion of the gross.

The Garden promotes its own World Championship Rodeo with toppers of the magnitude of Gene Autry and Roy Rogers appearing. Top stars have been unavailable for other rodeos in this area. The 40-day run of Ringling Bros. and Barnum & Bailey Circus at the Garden also drains off the bulk of the bigtop fans in the Metropolitan N. Y. region.

Sands at Iowa Fair

Des Moines, July 1.

Tommy Sands will star at Iowa State Fair's grandstand show the night of Aug. 24.

He will appear with a musical revue.

Maksiks' Town & Country Bankruptcy; 'Usurious Interest & Judy Garland'

Ben Maksik, operator of the Town & Country Club, Brooklyn, blamed Judy Garland and "exhorbitant rates of interest" paid to money lenders, for his financial headaches as he filed for an arrangement with creditors in Brooklyn (N. Y.) Federal Court. Miss Garland was listed among the night club's top 10 creditors. The action was brought under Chapter XI of the National Bankruptcy Act.

Maksik listed assets of $499,346 and liabilities of $931,275. Judge Mortimer W. Byers assigned Referee Samuel C. Duberstein to handle the case.

A companion petition was filed by Ben's wife, Doris Masik, as president of Iandor Realty Corp. She asked for a similar arrangement with creditors. She listed assets of $1,700.000 of which $1,500.000 was listed as real estate and liabilities of $704,080.

In an affidavit submitted with the petition, Maksik told the court that the night club grossed $1,759,000 during the past 10 months and earned $300.000 after paying him and his wife salaries of $20.000 apiece. He told the court that because regular lending institutions refused to lend him money for an expansion program he was forced to borrow from "persons at exhorbitant rates of interest." According to Maksik, interest payments to these lenders cost him $300,000 a year.

Maksik added that difficulties with several performers "including Judy Garland against whom the debtor has a claim for damages in the sum of $150,000" helped cause the "present situation to arise."

The $499,346 listed by Maksik as assets includes $200,000 for fixtures and furnishings, $100,000 for goodwill, and $150,000 in unliquidated claims.

More than 100 creditors were listed by Maksik but schedules showing how much is owing to each will not be filed until next week.

Maksik proposed that the court approve an arrangement under which creditors would be paid off at the rate of 1% a month starting 60 days from the court's approval of the plan.

Referee Duberstein is expected to call for a meeting of the principal creditors shortly.

Iandor Realty Corp.'s address is the same as the Town & Country Club, 2544 Flatbush Ave., Brooklyn.

Tony Bennett was the last attraction at the club which has been operating for the past 10 years and which closed for the summer, per custom, over the weekend. Maksik says he'll reopen on schedule in August. Many of the entertainment world's top names have appeared at the Brooklyn night spot.

St. Regis' Sex Switch

The Maisonette of the St. Regis Hotel, N. Y., will attempt a "novelty" booking next season. They've signed a male singer—Robert Clary. It's the first time in some years that a male has invaded that room.

Mitigating circumstances in this unusual step lies in the fact that Clary is a Frenchman. French chanteuses have been a staple in that room for some years.

Moneylender Evil Not New to Club, Hotel Operators

Maksik's listing usurious interest rates as one of the reasons for his financial difficulties, brings to light still another facet of nitery operations. It's a well-known "secret" that many nitery operators throughout the country, including some hotels in Miami Beach, have been forced to the factoring firms as well as private moneylenders, in efforts to get additional coin during periods of stress. Established banking concerns regard nitery investments as "frivolous," and the only legitimate mortgage money that many nitery builders are able to get is based on the value of the land, and resale value of the property. However, when it comes to getting operating coin, unsecured by realty or other security, banks are unwilling to go along. This situation has forced cafe owners into doing business with risk investment capital at exorbitant interest.

Maksik's petition states that the usurious rates cost him $300,000 in interest charges. Petition didn't state how it was distributed and at what rates. However, it's likely that when a creditors' committee is appointed, this facet of cafe operation will get some airing, and it's even conceivable that some remedial legislation may be forthcoming as result of this disclosure.

Actually, the T&C wound up excellently. The engagements by Tony Martin and Tony Bennett, coming near the close of the season, did very well for the operator. However, two good engagements cannot make up for the entire year in which there was hit and misses —mostly misses.

The cafe's woes were many during the season, but the most harmful engagement seemed to be that of Judy Garland, who walked out after 11 days. Miss Garland is listed as a creditor, with amount not disclosed. Maksik claims that Miss Garland owes him money because of advances. However, standard legal practice calls for the listing of any disputed sum as a safeguard to the petitioner. Maksik is familiar with this practice, being a non-practicing attorney.

CONCORD HOTEL BENEFIT FOR AGVA RECREATION

The Concord Hotel, Kiamesha Lake, N.Y., will hold a benefit for the AGVA Country Club and Recreation Center Saturday (5), night starting at midnight and continuing to 9 a.m.

New home sponsored by the union will have a paid supervisor, Irving Grossman, currently a board member, and will be available to AGVA members and their families at a cost still to be determined. Certain members, mainly aged performers, will be cuffoed at this resort.

Moss Empires Closes 6 Vauders for Summer

London, July 1.

A temporary shuttering of six vaude theatres in the Moss Empires chain is effective as of this week. A firm reopening date has been set for only one of them so far.

The houses are in the Midlands and North of England.

2 Vancouverites Buy Cave in $55,000 Deal

Vancouver, July 1.

The Cave Supper Club changes hands July 12, going to a pair of local businessmen in a reported $55,000 deal. Bistro's staff has been pinkslipped to exit that date, although nitery is slated to continue as heretofore for several months.

New owners are Benny Poltres and Louis Adelson, armed with blueprints for a plush hospice to supplant present decor, to be named Villa Pancho's and to highlight cuisine, sans Chinese menu. Floorshow policy switches to the intime.

Boniface Poltres is at present manager of a city hotel lounge, and Adelson is an uptown restaurateur.

Shelley Berman's Brit. TV

Chicago, July 1.

Monologist Shelley Berman goes to England late this month for a brace of guest shots on the Granada tv web's "Chelsea At Eight" vaude series. Deal set by personal manager Frank J. (Tweet) Hogan has the comic appearing on the July 29 and Aug. 5 shows.

Berman is current at the Avant Garde in L. A. He'll be at Frisco's hungry i in September.

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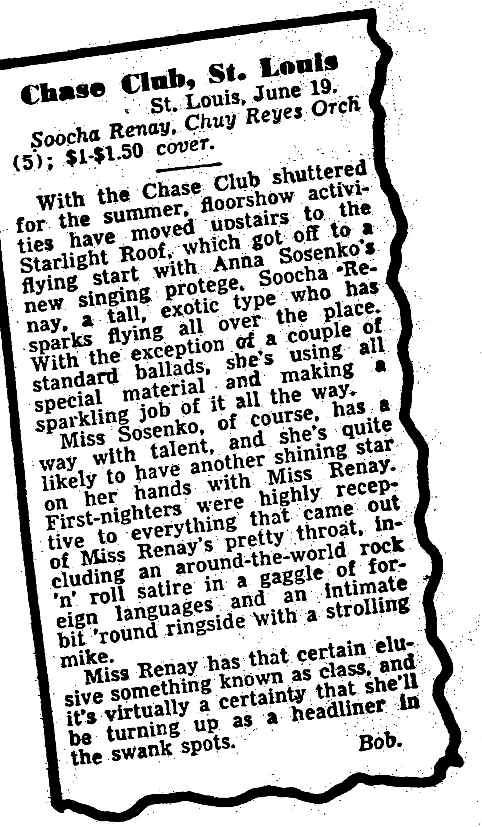
VARIETY says . . .



Chase Club, St. Louis

St. Louis, June 19.

Soocha Renay, Chuy Reyes Orch (5); $1-$1.50 cover.

With the Chase Club shuttered for the summer, floorshow activities have moved upstairs to the Starlight Roof, which got off to a flying start with Anna Sosenko's new singing protege, Soocha Renay, a tall, exotic type who has sparks flying all over the place. With the exception of a couple of standard ballads, she's using all special material and making a sparkling job of it all the way.

Miss Sosenko, of course, has a way with talent, and she's quite likely to have another shining star on her hands with Miss Renay. First-nighters were highly receptive to everything that came out of Miss Renay's pretty throat, including an around-the-world rock 'n' roll satire in a gaggle of foreign languages and an intimate bit 'round ringside with a strolling mike.

Miss Renay has that certain elusive something known as class, and it's virtually a certainty that she'll be turning up as a headliner in the swank spots. Bob.

Just Concluded

CHASE HOTEL

St. Louis

Opening July 4th (2 Weeks)

MUEHLEBACH HOTEL

Kansas City

Special Material

HARRY BLUM

Industrial Show

Cavalcade In White

(COLISEUM, OTTAWA)

Ottawa, June 24.

Joyce Sullivan, Jack Scott, Mary Savage, Stephanie Taylor, Lynne Gorman, Classical Ballet Co. of Ottawa, W. McCauley Choir of Crawley Films Ltd., Ottawa Theatre Orch; produced by John Maddison. At Coliseum, Ottawa, June 23-24, '58; $1.50-$3 admission.

Industrial-show idea has spread to Canadian Nurses' Assn., 1,300 of whose 40,000-odd members held a five-day convention in the Canadian capital to mark its 50th anni.

Everything in the 150-minute revue-style show, with one intermish, was professional except non-speaking parts; and it brought Joyce Sullivan, recently poll-named as "Canada's top female vocalist," for her first public performance here. She replaced Shirley Harmer (now under acting contract to Paramount) this season as costar, with Bob Goulet, of Canadian General Electric's Sunday night "Showtime" on CBC-TV's web.

A tall, shapely titian-top, gorgeously gowned, Miss Sullivan has a rich, vibrant, flexible contralto which she uses wih ease and strength. Her genuine dignity might unfit her for some locations, but she's a natural for any class spot. That is, when she smooths out her speaking voice and diction, both still a little rough.

Scripter Douglas H. Murray and producer John Maddison (a Welsh-born Toronto tv actor now branching out into staging stints) faced no easy task in presenting a history of Canadian nursing in theatre terms. Amazingly, they succeeded, with help of composer Ted Shadbolt. Despite the occasional stilted stretch, and a passel of propaganda here and there, show was quite palatable to the general public and an unqualified natural for nurses. Opening house nearly filled 4,000-seat Coliseum at $3 top.

Considerable humor livened up the bedpan saga—seen through eyes of elderly nurse and her granddaughter, on forestage throughout and played excellently by Mary Savage and Stephanie Taylor. Much of it was brilliantly zipped out by Lynne Gorman in six vignettes—one of which featured a gigantic rectal thermometer. Earl Crowe was very funny as a pneumonia patient under old-style treatment. Narration, on other side of forestage, was ably handled by Jack Scott. Bill McCauley's Crawley Films Ltd. choir, which has made some commerical disks, did standout work, some of it onstage, some in sidehall seats. Ottawa Theatre orch, batoned by Ted Robbins, gave capable support. Artistic pieces des resistance, besides Miss Sullivan's and McCauley Choir's contribs, were two numbers by Classical Ballet of Ottawa, directed by Mme. Nesta Toumine. First was a can-can number, introed as an off-hours night club visit by war nurses in Paris, and second was "Le Ballet de Faust." both first-rate performances, with standout work by Joanne Ashe. Len Ontkean's stage management and Darcy Sheard's lighting rate special nods.

This imaginative, smooth pro show is a far cry from the old amateur pageants that used to drive strong men to strong drink.

Gard.

Downstairs to Get New Site, Upstairs Folding

The Downstairs Room, which started the vogue of off-Broadway type revues in niteries, shuttered last week and moves its "Take Five" to a new spot further uptown. New site will preem July 8. At the same time, the Upstairs at the Downstairs, an adjunct to the cellar cafe which had a show topped by Isobel Robbins, will close.

"Take Five" includes Mickey Deems, Ceil Cabot, Jenny Lou Law, Jean Arnold and Gerry Matthews. Julius Monk is the spot's impresario. Present location is being torn down to make way for a parking lot.

Ink Spots Now 3

Still another Ink Spots troupe is now hitting the road. Bernie Mackay, a former guitarist-singer with the outfit, has gone into business for himself with a group being billed as the Fabulous Ink Spots. Others in the field are helmed by Deke Watson and Charlie Fuqua.

Circle Artists Corp. is handling the new group.

Hamid's 'Season of the Circuses'

Atlantic City, July 1.

Live entertainment is not on its way out of show business and the circus is not a hasbeen. In fact, live entertainment is still the biggest public attraction in the world today.

So declared George A. Hamid, Sr., operator of Steel Pier here and a director of the Hamid-Morton Circus. He pointed out that his circus alone has been divided into several divisions to appear in four cities with 500 performers featured.

This division is necessary to handle the public demand for circuses, Hamid said. The four divisions of Hamid-Morton are: a four-day circus which opened June 25 in Bayonne, N.J., for the Chamber of Commerce; a four-day circus in Willimantic, Conn., for the Elks which opened June 26; the Aquacircus in Flushing Meadows, N.Y., which started June 27 to run for the summer with 200 performers featured; and a circus which started June 29 at Ebbets Field, Brooklyn, for two weeks with another 200 performers.

These, says Hamid, are in addition to the thrill circus and water sports show on Steel Pier playing throughout the summer.

"People today are more delighted and attracted by the circus-type of entertainment than by any other medium of show business," Hamid said.

Vaude, Cafe Dates

New York

Agent **Benny Burke** marking his 50th anni as a percenter this month . . . **Lilo** has been signed for three dates starting at the Americana, Miami Beach, Aug. 20; Riverside, Reno, Aug. 28, and the Shamrock, Houston, Sept. 18 . . . **St. Leon Troupe** into the Latin Quarter, tomorrow (Thurs.) . . . **Jack Barry's** cafe bow at the 500 Club, Atlantic City, will comprise an act that includes singer **Betty Colby** and dancer **Doris Greb.**

Jacqueline Fonatine has replaced **Genie Stone with the Milton Berle** troupe . . . **Sid Gould** and **Dave Gardner** are billed at the Casino Royal, Washington, starting July 14 . . . **Jimmy Nelson** to the Des Moines Home Show for three days starting tomorrow (Thurs.) . . . **Rover Boys** go into Holiday House, Pittsburgh, July 21 . . . **Golden Gate Quartet** to make a tour of the public parks in Sweden during this month.

Hollywood

Betty Grable opens at Cal-Neva Lodge at Lake Tahoe Friday (4) for 10 days. **Louis Prima** and wife **Keely Smith** follow on July 14 . . . **De Castro Sisters** opened a one-week stand at Harrah's Club at Lake Tahoe Monday (30) . . . **Fred Waring's** orch opens a four-week stand at Hotel Sahara in Las Vegas beginning Dec. 2 . . . Singer **Harry Snow** has joined the revue at the Slate Bros. nitery . . . Deal is being finalized for **Howard Keel** to play the J. Arthur Rank theatre circuit with his nitery act when he completes filming "Floods of Fear" in London . . . **Georgine Darcy** joins the cast at Ben Blue's Santa Monica nitery.

Chicago

Coast comic **Lenny Bruce** signed by Cloister Inn for Aug. 5 . . . **Yonely** tapped by the Palmer House for July 31 . . . **Johnny Haymer** joins **Josephine Premice** at Mister Kelly's July 7 . . . **Will Mahoney** set for the Saugatuck (Mich.) Showboat starting Aug. 15 . . . **Liberace** signed for four weeks at the Palmer House Jan. 22.

Atlanta

New shows are bowing in preparation for long July 4 weekend. Time was when Independence Day was celebrated politely in Deep South with simple flag raisings and such, but so many Yankees have made their way south in recent years that observance of holiday is becoming widespread . . . Atlanta Biltmore Hotel will open today (Wed.) with Ice-O-Rama, a revue starring **George von Birgelin, Eileen Meade** and a line, **Sweethearts of the Ice.** Show is staged under the stars in Biltmore's Garden Terrace. Spot's Empire Room is shuttered for hot months . . . **The Stylers** (3) vocal group, are toppers on new show at Domino Lounge in Imperial Hotel, with exotic **Peggy Steele** and comedy-emcee **Sammy Spence** and **Tokyo Trio** rounding out bill . . . Exotics **Maxine Sullivan** and **Alida Landi** share honors in new show which opened (30) at Club Peachtree, getting support from tenor **Johnny Glade** who doubles as emcee.

ADMIT ONE
AVERY
SEAT: ORCHESTRA

BOSTON SMASH HIT

THE GLAMOROUS NEW HOTEL

AVERY

Show folks are raving about the all new Hotel Avery. All new, large, beautifully furnished deluxe rooms with private bath and television. Many Air Conditioned.

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Currently 4 Weeks
METROPOLE SUPPER CLUB
Windsor, Can.
Just Concluded 4 Weeks
VALLEY STREAM PARK INN
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Mgt.: Stu & Will Weber, New York

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The DEEP RIVER BOYS
Starring HARRY DOUGLASS
Opening 10th International Tour

currently
CHINA THEATRE
Stockholm, Sweden

Direction: WILLIAM MORRIS AGENCY
Pers. Mgr.: ED KIRKEBY

The Amazing Stars of "WHAT'S ON YOUR MIND"
Lucille and Eddie ROBERTS
Currently—COLONY, London
Mgt. M.C.A.

Inside Stuff—Vaude

Old faces, new surroundings. Ted Lewis, a Chez Paree (Chicago) attraction many years ago, opens his first Empire Room stand July 3. And Hildegarde, an ER repeater until a few seasons ago, made her Chez bow Friday (27) for three frames (although she once subbed there for a night when Pearl Bailey took ill). Hildegarde's is perhaps the surprise booking of the year here, since the hanky-waver is usually imaged in hotel plusheries.

If nitery comedian Bert Stone (alias Peter Wood) played Frisco, no one in Frisco seems to remember it. His agent, Eddie Baetzel (Associated Booking Corp.), told Chicago office of VARIETY that he had "brought Stone in" from Frisco for Chicago club dates and N.Y. Daily Mirror then ran story about how Stone's wife Cecelia "read a rave in VARIETY about a new comic named Peter Wood . . . at the Sherman Hotel, Chicago," proceeded to haul Stone-Wood back to New York for alimony-jumping. Chicago VARIETY office pointed out reviews on Stone-Wood "existed only in mind of N.Y. dailies" and Frisco VARIETY reported found no evidence of Stone-Wood having played that area.

The recent convention of the American Guild of Variety Artists in Mexico City served a useful purpose for one couple elected as delegates from New York. The recently married comedian Lee Tully and singer Monica Boyar used their time in the Mexican capital to obtain one of the more noted products of that town—a divorce. . . . . . .

Cammie Cameron, of the onetime Four Camerons vaude team, has some money coming to her, according to a list of "missing heirs" published in the Chicago American recently Her last known address was Chi, but her present whereabouts are unknown. To collect, she should contact Tracers Co. of America, 515 Madison Ave., New York City.

Like any national capital, Ottawa is well supplied with VIP's and Gatineau Club boniface Joe Saxe is taking advantage of it. Cabinet ministers of parliament, newspaper publishers, press gallery officials, others, are getting special "preferential guest identification" cards from the Gatineau Golf & Country Club. They are accompanied by a letter signed by "Joe Saxe, President," and each carries "V.I.P." in large letters beside a femme lipstick kiss-mark.

Saundra Meek, who was Miss Las Vegas in last year's beauty competition and a runnerup for the title of Miss Nevada because of her rendition of a portion of the Julie Andrews role in "My Fair Lady," was flown to New York by Wilbur Clark and Gene Murphy of the Desert Inn for one day in order to see that musical. She returned to Vegas on the plane carrying the show from Le Lido, Paris, which opened July 1 at the Stardust Hotel, under the Desert Inn management.

In last week's VARIETY (June 25), unit review of the Ricky Nelson Show in Portland, Ore., erroneously listed comic Johnny Matson as Jimmy Matson.

Abbey Lincoln, currently billtopping the Gatineau Club show in Ottawa, opened (26) without rehearsal, her baggage, including gowns and music, being mislaid by the airline at a Montreal change of aircraft. String-pulling by club manager Joe Saxe had the lost baggage there for showtime.

Dick Richards opened his new 200-seat Black Angus in the former Rickshaw, Chinese nitery, in Boston Wednesday (25) after completely redoing the spot substituting Black Angus heads for the Chinese mo-

(Continued on page 54)

Fast Gray Market

Chicago, July 1.

Comic Paul Gray has signed on with Associated Booking Corp., which promptly put him into the Chez Paree for a fortnight starting July 4.

He'll replace Jackie Miles on the bill with Hildegarde.

Saranac Lake

By Happy Benway

George Victor Martin, author and playwright, was recently notified by his publisher that his novel "Mark It With A Stone" is going into a fourth printing. Before Martin's illness big things were happening with his play, "Ask For The Moon," which Anthony Brady Farrell was to produce. While here at the Will Rogers Hospital Martin has rewritten the play.

Phillip Klein was visited by his son Josef who winged in from Los Angeles to help celebrate his 72d birthday.

Jacque DeMattos, owner-manager of WNBZ in our actors colony, back from Florida, and A. B. "Tony" Anderson back from Glens Falls where he attended a meeting of the Schine chain.

Frennett Bros. Beverage Co. of Tupper Lake is furnishing playing cards for our cardroom.

Ann Morsch, who regained her health here in 1955, in for the annual checkup and rated an all-clear. Husband Frank (IATSE) Morsch accompanied her here.

Richard Edelman, one of the producers of the Saranac Lake Summer Theatre, in from Gotham. He will direct the first musical, "The Boy Friend," first presentation of the season here.

Catherine McCabe, Paramount Pictures, in from N. Y. for a weekend visit with husband Fred who is doing well.

Write to those who are ill.

Duke's Brit. Concerts

Leeds, End., July 1.

The Duke Ellington orch is set for the 1958 Leeds Arts Festival in October.

Group is pacted for eight concerts at the Odeon Theatre here. One concert will be staged nightly Oct. 13 to 18, with matinees Oct. 15 and 18. Top price will be $4.10.

Belafonte's Slants on O'Seas Tour

Hits Continental Europe First Time—Strictly Commersh, No U.S. Subsidy—Frank Views

By FRED HIFT

Folksinger Harry Belafonte has skedded a two-month tour of the Continent starting Aug. 3. It includes a week at the Kilburn State Theatre, London, and three-day stands in Paris and at the Brussels World Fair.

It's Belafonte's first trip to Continental Europe, though he was in London shooting "Island in the Sun." Many of his one-nighters will be benefits.

Belafonte disclosed last week in N.Y. that he planned to return to Europe at a later date under the auspices of UNICEF, the United Nations children's organization. He'll huddle on it with Mrs. Eleanor Roosevelt on his return from the present tour at the end of September.

Belafonte's first stand is at Monte Carlo Aug. 3, though he'll be in Europe six weeks before that on a vacation. Dates are set for London, Berlin, Frankfurt, Munich, Brussels, Copenhagen, Stockholm, Paris, Milan, Rome and Israel. He's taking along a unit of 10, including seven accompanists and three "key" musicians who'll sit in with the local bands, latter to consist mostly of 24 members.

The U.S. State Dept. is in no way involved in this concert tour, and Belafonte said he hadn't been contacted by anyone from the Government so far. In London, the singer will do a one-hour show on the BBC. He said he had rejected an offer to appear on commercial tv in Britain.

Belafonte said his records were selling best in England, Germany, Holland and France, and his singles had sold over one million in each of these countries. RCA Victor, for whom he records, isn't involved in the tour.

Asked how he would handle critical questions about the Negro problem in the States, Belafonte said he certainly reserved the right to criticize, but added: "I think it depends a lot on who asks the questions. After all, I don't know what point of view I'd be supporting with my answers."

Belafonte's program on the tour will break down into three sections: Mood of the American Negro, Songs of the Caribbean and Around the World. Included are many of the standards which Belafonte has made famous.

Bohemia, N.Y., Drops Jazz For Supper Club Policy But Offbeat to Debut It

The Cafe Bohemia, Greenwich Village, N.Y., spot which sparked the renaissance of small club in the modern idiom jazz some three years ago, is ankling the jazz field. Jimmy Garofolo, owner of the spot, has decided to launch an intime supper club policy even though jazz provided a steady payoff during its run.

Bohemia, whose reputation as a top Gotham jive joint was credited to the enterprising booking by Ed Smollett, was the first of the big wave of similar boites which began to spotlight progressive jazzsters. During its three-year span, eight longplay disks under various labels were cut on the Bohemia premises.

Jazz in N.Y. niteries evens out, however. There's one scheduled for upper Broadway (129th St.) to be known as the Offbeat. The spot will be run by Al Martin and Marty Teitelbaum and will spotlight two offbeat jazz piano groups on each bill. Room will debut July 9.

NICHOLS AND MAY MANAGED BY JACK ROLLINS, N.Y.C.

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AND
ELAINE
FOR YOUR
HILARIOUS
RECORD-BREAKING
FOUR WEEKS
AT MISTER
KELLY'S
CHICAGO

Circus Review

Circus Williams
(FAIRGROUNDS, VIENNA

Vienna, June 24.

Carola Williams presents her circus in two parts with Elephant Group (Gebel-Williams), Yvonne's Lions, Balleteuse Juanita, Carla Barlay, Gebel-Williams, Fred Petoletti & The 10 Carolis, Mr. Fred, Les Francescos, Borra, Chy-Bao-Guy Troupe, Capt. Alfred Smith, Eight Croneros, B. Andre, Dacapos, Arthur Klein Family, Eric Garden Ballet, Ludwig Lehner. At Olympia Fairgrounds, Vienna, June 24, '58; $2 top.

Williams makes a definite dent with its show wherever the 3,500-seat tent is put up. For first time Vienna witnessed an oldfashioned parade through the main boulevards, Ringstrasse and Praterstrasse. Besides this outfit has a zoological garden which is a big lure. It is something extraordinary, and unfortunate that transportation costs prevent Williams from crossing an ocean.

One of the most sensational numbers is Yvonne handling her lions. The Chy-Bao Guy group do gymnastics with abandon, a solid act throughout, while the eight Croneros is an excellent aerial number, smoothly harmonized. Dacapos do ballet dancing on tight rope, and the clowns Les Francescos are excellent also.

Outstanding are the horse numbers with Carla Barlay-Gebel Williams and Fred Petoletti, the trick riding by the 10 Carlos and Juanita as ballerina on horseback. There's graceful work by Little Devil on the trapeze and an outstanding elephant group trained by Gebel-Williams. Very good also are B. Andre with his birds, bicycle stunts by the Arthur Klein company, Capt. Alfred Smith's monkey and the Eric Garden ballet. Borra, the Thief of Bagdad, no stranger here, steals lots of things from the visitors (they get it back, of course). Just how he does it was a mystery last time and remains so.

Carola Williams, owner, offspring of the oldest circus family in Europe, is an idealist in her show management. She deserves the good b.o.

Maas.

Vegas Breaking

Continued from page 1

livan makes his Vegas debut with a variety show at the Desert Inn including the Kirby Stone Four, Richiardi, Jay Marshall, Professor Backwards, Ricky Layne & Velvel, the Morlidors, Denise Darcel, Julia Meade, Carol Burnett, Sallie Blair and Art Johnson.

The jackpot is skedded to be hit today (Wed.) with three preems, including the unveiling of the Lido de Paris production "C'est Magnifique" at the giant 1,065-room Stardust Hotel. The other Wednesday openings are Milton Berle at El Rancho Vegas and Rosemary Clooney at the Sands. Press junkets from New York, Los Angeles, San Francisco and Chicago are bringing in 125 newsmen to cover the Stardust shindig.

The sixth new show in the four-day period opens Thursday (3) at the Flamingo, with Jack Benny headlining and featuring Gisele MacKenzie. As an added attraction, the Flamingo will present three 2:30 a. m. jazz concerts this weekend by the Harry James orch.

Dan Dailey at the Sahara, Hank Henry and Sally Rand at the Silver Slipper, Pink Lee in "Life Begins at Minsky's" at the Dunes, and Eddie Fisher at the Tropicana are the other top-name attractions along the Strip during the big week.

Only When There's R 'n' R Ruckus Does It Make News

West Allis, Wisc.

Editor, VARIETY:

I have been following the articles on the Alan Freed rock 'n' roll show with great interest. However, it seemed that many people were willing to condemn it, but there wasn't a word in defense. That is the reason for this letter.

When Mr. Freed's show played the Riverside Theatre here in Milwaukee, I had pleasure of attending with several other people in the record business. We had all read many articles on the things that happen at rock 'n' roll shows, and we did have our doubts about going. But the point of this letter is that *nothing* happened. The Riverside was filled three times that day, and there was not one single incident. Needless to say, that never made any newspapers.

Now I am not trying to say that Milwaukee teenagers are any different then others. The point is that they aren't all bad, and rock 'n' roll doesn't drive them to violence. You have a bad element in every age group, and that is what you read and hear about. You never read about the good teenagers. If a kid wants attention, he has to be bad.

There are two sides to every problem, and I don't pretend to know the solution to this one. Maybe a few articles about the shows where there was no trouble would help. There isn't much in the way of live entertainment for teenagers, and if the rock 'n' roll shows are stopped there won't be anything. Many of us felt that the Alan Freed show was one of the nicest things that had been done for Milwaukee teenagers and were hoping that Dick Clark would also bring his group here, but now I understand that he is afraid to go on tour because of the chance of bad publicity. As the song goes, "Rock 'n' Roll Is Here To Stay" and I think it deserves some good publicity for a change.

Donald Kollatz

Paris Seeks

Continued from page 2

pecially the more skimpily-produced summer entries.

Among newcomers are "Folies Furieuses" at the Capucines which mixes sketches and general peeling, as ditto "The Seven Capital Sins" at the Theatre De L'Etoile. La Tomate, an ex-chansonnier, features a permanent strip show.

Cabaret—Theatre With Nudes

Nachat Martini, owner of such Pigalle fleshpots as the Sphinx, Pigallis and Nouveau Moulin Rouge, has opened a cabaret-theatre on the site of an old cinema in Place Pigalle. Latter is called Folies Pigalle and drinks are served on armrests during the show which goes on twice nightly. House claims that all of the nudes are homegrown and gives plenty of flesh display.

So, with these new additions, and the many strip and nude boites, Paris still leans heavily on femmes dishabille for nightlife draw. There is some resentment against Pierre-Louis Guerin and Rene Fraday, of the Lido, who drained off a batch of needed nudes for their Lido show at Las Vegas, starting next week.

The strippo spots are all doing neat biz as tourism begins to hit a normal stride after the crisis hiatus.

Washington Dream: A World's Fair

Washington, July 1.

A World's Fair in the nation's capital is the goal of a group of Board of Traders. Promotors of idea have their collective eyes on 1,000 acres at Bolling Field soon to be vacated by the Air Force. All that's needed now is Congressional approval in the form of legislation converting the Air Base to this use, plus funds and general support of the project.

Despite the fact that Congress slashed the appropriation of $15,000,000 for U. S. participation in the Brussels Fair to $13,500,000, feeling is that concept of an International Fair practically on the doorstep of Capitol Hill has a good chance to get off the ground.

Already skedded for next fall is town's first International Horse Show. Set for Oct. 10-16, and run by Eric Atterbury, ex of the N.Y. Horse Show, it is to be patterned after the annual Madison Square Garden equestrian spectacular, even to the mid-show charity ball. The non-profit corporation, formed to stage the horse show, has already inked teams from Cuba, Canada, Mexico, West Germany, and other countries, and has sent a bid to Prince Bernhard of the Netherlands, prexy of the International Equestrienne Foundation, to serve as judge. In the works are invitations to top show biz names to lend b.o. appeal and glamor to fete.

Another evidence of the new era of promotion in Washington, is a Festival of the Arts planned for 1960. The brainchild of Ralph Becker, culture-minded attorney for the League of New York Theatres, it has already garnered support in official circles. Mrs. Robert Guggenheim, wife of the former diplomat whose copper fortune has helped launch her on a successful career as one of capital's leading hostesses, is chairman of project. At this point, idea is still in the iffy stage, but gaining support.

Inside Stuff—Vaude

Continued from page 53

tif. Helen Manning, singer-pianist, an accordion player and semi-name pipers will be the format of the new steak and chophouse nitery. In revamping the former posh Chinese beanery, the upstairs cocktail lounge was closed, the bar screened off and a $5,000 wall mural, depicting a horsedrawn chariot in the Chinese motif, had to be covered up because it would not fit in with the decor.

The Tony Martin entertainment booking agency, the first such percentery in the Houston area, is branching out with the addition of veterans in the establishment of an office in Corpus Christi. The firm, known as Tony Martin & Associates, is composed of Martin as prez; bandleader and agent Jess Webb as veepee, and James M. Erdman, long associated with the entertainment field and former manager of the Houston Country Club, secretary-treasurer. Martin will continue to operate the Tony Martin Agency in addition to the new company.

Joe Graydon, deejay on KENO, Las Vegas, has returned to his original home, Long Beach, Calif., where he used to own the Casa Vegas club. Same nitery has been remodeled, is now called LaRonde Rue, and Graydon will book name acts, sing, emcee, and will own a piece of the new club's action.

Maria Catalina's Cafe Bow

Maria Catalina, opera singer, will be making her cafe debut in this country next week. A dramatic soprano, she opens Monday (7) at the Embassy Club in Philadelphia. Miles Ingalls agented.

Miss Catalina was born in the Philippines (Manila) and studied voice there, in Germany and the U. S. She recently completed a European tour playing "Carmen," "Aida," "Mme. Butterfly" and other works, and appeared at Town Hall, N. Y., several years ago.

Mecca's $1,555,000 Profit

London, June 24.

Mecca Ltd., the outfit which controls 25 British dancehalls, a newspaper, restaurants, a band agency and a property company, showed a trading profit of over $1,555,000 for 1957. This was an increase of $170,590 over the previous year.

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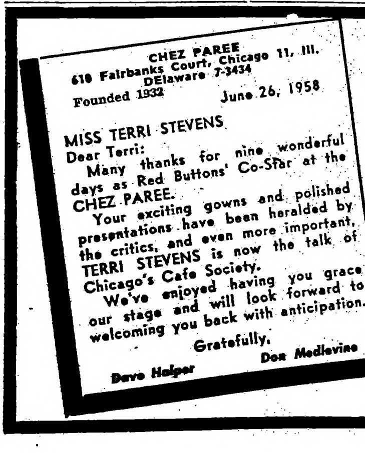

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Sam Lesner, CHICAGO DAILY NEWS, Saturday, June 21, 1958.

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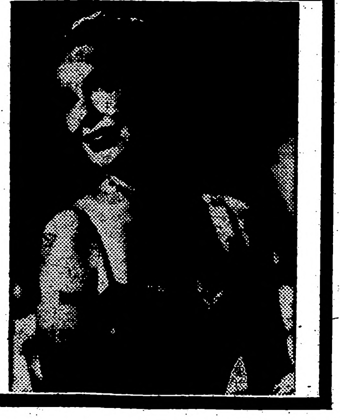
Ann Marsters, THE CHICAGO AMERICAN, Tuesday, June 24, 1958.

TERRI STEVENS

●

Direction: WILLIAM MORRIS AGENCY



Frolics, Salisbury Beach

Salisbury Beach, Mass., June 29.
Eydie Gorme & Steve Lawrence, Corbett Monica, Mattison Trio (3), Sammy Dale Orch (14); $1.50-$2.50 cover.

Dennie Mulcahy gets his 1,400-seat beachfront boite off with current package, first of big budget deals, putting spot back in action after dark season caused by dry edict in the town. To the opening night SRO'ers, in to see a show and welcome nitery life back, Eydie Gorme & Steve Lawrence, in for week, with Joe Guercio, musical director, are just what the doctor ordered.

The Mr. & Mrs. couple, in first nitery stint, are fresh, zesty and youthful. Opening with (natch) "We've Got Each Oother," Miss Gorme takes over with nicely paced songalog. She's on the gone kick with "After You've Gone," "When You're Lover Has Gone" to rousing hands, then segues to bright "Coffee in Brazil." With mike, she strolls stage with "I'll Take Romance" for radiant handshakes with ringsiders. Knocks out a great "Rockabye Your Baby" and "Swanee" for windup.

Lawrence joins her for medley of whatever happened to the old songs kick, and they tear through a batch of oldies for nostalgic effect. Duo then take off on novelty tunes with a few terps thrown in. He takes over for solo with slick "Only Have Eyes For You," goes to "Rain or Shine" for maximum and then does tunes from his new album, "I've Got You Under My Skin," "My Baby Just Cares For Me." He turns in some neat impresh bits on Ed Sullivan, Billy Eckstine, working up to big "Lazy River." Climax for the twosome is Miss Gorme's hot disk tune, "You Need Hands." Aud gives the duo bangup rounds at finish after having been captured from start.

Corbett Monica, standup comic, nabs high laugh scores from enthusiastic aud with funny topical routines. He's sharp with the family jokes and works out a series with a great impresh job on Sophie Tucker. Spoof on "20 years from now" is highpoint of lampooning sharpened by use of smart lines, which evolves backwards to the old vaude days. Monica keeps them yocking all the way.

Mattison Trio, two lads and blonde looker, open the show with bright and smooth flow of terping with authority. They're handsome terpers who top their canto with fancy footwork to Rodgers & Hammerstein showtunes. Lightning-fast costume changes enhance.

Music for the backing and for listening is led by Sammy Dale who wields his baton with eclat, and his crew delivers tastily. This show exits Saturday (5). Frankie Laine opens Sunday (6). *Guy.*

Hotel Lexington, N. Y.

Tamio, Mona Loy, Leialoha, Nani, Maile, Mamo. Ernie Warren, Orch, Sam Makla's Islanders; $1.50-$2 cover.

The Hawaiian Room of the Hotel Lexington seems like a niteryman's dream come true. With only a production show, no names and only a sextet of performers, this room keeps up a capacity business. It seems that the operation is geared to an axis opposite of that of the usual nitery. The accent here is on a package deal. The food is the major lure and the show is a gimmick to spice up the food.

The operation is headed by Phil Miles, who also runs the Forum Restaurant, the latest (and most expensive) addition to the Radio City beaneries. The Hawaiian Room, incidentally, is not operated by the hotel, but as a separate enterprise.

The room looks like a shrewd all-around promotion. The serving of the food, the menus, decor and the rest of the attributes, give the customers a sense of participating in a gastronomic adventure. It's a sort of poorman's Pump Room with a Polynesian accent. The Polynesian motif, incidentally, has become increasingly popular over the past few years, with this room being one of the vets in the Hawaiian business.

The show is routined by Tony Cabot, who has integrated the production to jibe with the room's motif. The hula is the Hawaiian entertainment staple, and it's not likely that statehood for the islands will affect the hip-weaving movement that has been a major influence in the poi country for years. This elementary dance is performed fetchingly by a quartet of monomonickered lookers. Leialoha, Nani, Maile and Mamo. There seems to be no new exposition of this type terp, but when expertly done, as by these maids, there's interest that remains constant. The songs by Mona Joy, who looks suspiciously Caucasian, are pleasant accompaniment to these proceedings.

One of the more action-packed sequences is the knife dance by Tamio, who swings a pair of wicked-looking machetes in a manner fraught with danger to himself as well as the audience. The show winds up with a Hawaiian hoedown: an audience participation bit in which the elements of the hula and square dance are combined. The orchestral backing is by Ernie Warren, who does well in this bit, and Sam Makla's Islanders supply the steel guitar relief which has been adopted to meet the requirements of the cha cha as well as the foxtrot crowd. *Jose.*

Gatineau, Ottawa

Ottawa, June 27.
Abbey Lincoln, Blackburn Twins & Jerry Collins, Lee Henderson Dancers (6), Roy Palmer, Wally Munro Orch (8); $1 admission.

With this bill, the Gatineau Club adds up one of its slickest 85 minutes. Abbey Lincoln finds the big room a problem in some of her items, her style demanding more intimacy, but she gets around it by traipsing to the ringsiders and enhancing her visual impact to strengthen the stint. Thrush is a jazz singer and that's relatively unusual for the Gatineau, but her socko piping and nice savvy keep the stanza in the power slot.

The other side of the fare is just as strong, but on the comedy slant. Blackburn Twins, exhibiting top terp and showmanship, work with their new partner, Jerry Collins, a clicko comic with fresh material and the savvy to sell it solid. Tall, dapper twins use the inevitable mirror bit but the spark comes with the entry of Collins who works with the twins in a zany, fast session of comedy, chant and terp. Gags are fresh, plenty and punched hard throughout and routining is slick.

Lee Henderson Dancers are on three times each show, with Roy Palmer singing and dancing with the line, plus emcee chores. Wally Munro house band showbacks and plays for dancing. *Gorm.*

Largo, Hollywood

Los Angeles, June 27.
Beatric Kay, Jimmie Komack, George De Carl Orch (6); $1.50 cover.

Beatrice Kay and comic Jimmie Komack opened as co-headliners at Chuck Landis' Largo nitery on Friday (27) and it's a booking that should please both the young and old spenders. It's a show that's full of laughs, songs, hoofing and plenty of nostalgia—latter of which is due to Miss Kay.

The vet song stylist, recently sidelined because of illness, was welcomed onstage via a heavy hand after being introed by longtime friend Betty Hutton. It was the beginning of an entertaining evening for the firstnighters who would have never believed she had been ill. This gal socked across a bevy of songs, pranced about the stage in a blue jeweled bouffant gown like an ingenue, and even gave out with a rendition of the Charleston. The strawberry blonde looked and sounded great, especially with such numbers as "A Good Man Is Hard To Find," "If I Was A Millionaire," with a little softshoe, "Ace In the Hole" and "Won't You Come Home, Bill Bailey."

Komack also benefited from an intro by Sammy Davis Jr. who took time off from his show at the Moulin Rouge. Komack is a good standup comic who brought forth the yocks with his opening line, "Girls are like phonograph records—they come in all different speeds." From this moment on the laughs flowed like Niagara Falls. He also pleased by singing "You Gotta Have Heart," tune he sang in the Broadway staging, "Damn Yankees," and also recently recreated for the Warner film. A satirical takeoff on "Elvis Presley" kept the patrons amused, especially since this was an older crowd. Especially effective is the way Komack makes with the faces, a talent in itself. Gerry Dolin accompanies Miss Kay on the 88 while George De Carl's orch (6) backs the entire show in good fashion. Engagement holds through July 6. *Kafa.*

Chevalier Big 8G, Seattle

Seattle, July 1.

Maurice Chevalier scored heavily with a $8,000 take in his one-nighter at the Orpheum Theatre here last Monday (23). House seating 2,700, was scaled up to $4.50.

Following this date Chevalier went to Los Angeles for his preem at the Greek Theatre.

'No Moola at Macambo,' Durante's Post-Mortem Bow to Chas. Morrison

Hollywood, July 1.

The name of Jimmy Durante on the flag out front of a night club invariably calls for the ropes and at last week's (24) past-midnight opener at the Mocambo the strand should have been made of elastic. So it went for the remainder of his five-night stand, cuffoed to the club and a gesture to an old friend, the late Charlie Morrison. In fact, it cost the Schnoz $18,000 out-of-pocket to play the engagement.

For the better part of an hour Sir Jeems and his troupe romped through rhythmic music that brought hand claps from the sitters in cadence and comedy as wild and rowdy as only the Durante clowns and mimics can dish it out. Jack Roth was catching flying pieces of piano and Jules Buffano took a general roughing of his envied luxuriant hair. Still a top favorite with the clubbers, Eddie Jackson strutted and shouted for a long round of deafening applause.

Mocambo, Hollywood

Jimmy Durante, Eddie Jackson, Jules Buffano, Jack Roth, Sonny King, Borden Twins, Sally Davis, Paul Hebert Orch. (7); $3 cover.

No harder worker in the business, Durante never left the stage and kept the room in constant turmoil. Whether it was cuddling the four cuties (two of them former beauty winners) or playfully feuding with Sonny King, who can raise a storm with his high piping, the end result was the same—a wild orgy of mad fun.

To beef up his supporting cast, the Borden Twins and Sally Davis lent his mountainous support in a bumping bit that has become a strong prop in his act. The special material of Jackie Barnett, who staged the show, while of familiar blend, has become so infectious that the class crowd clapped and foot-tapped in rhythm with the bouncy strains.

Unbilled and unbidden, Edna Harris, also known professionally as Judy Brent, came onstage to get off two brief bits in the image of Durante with prop-oboscis and crushed fedora. It startled Durante but didn't ruffle him. She was later given the heave-ho by Barnett.

Paul Hebert's musical accomp was bright and skilled, a really tough show to play.

Show slated for 11:30 didn't get underway until 12:20 and only then at the prodding of the restive crowd. It doesn't befit a Strip nitery as it does the balcony of a burlesque house that the auditors must pound and stomp to get the show started. Even the lovebirds had gone to nest. *Helm.*

Churchills, London

London, June 24.
Carl Hyson's Mayfair Follies with Jane Forrest, Rene & Lorentz, Tommy Doan, Showgirls (4), Dancers (4), Jack Nathan and Monty Tyree Orchs; $2.80 cover.

Churchills of Bond Street is the new name of the well-known London nitery which was shuttered recently by the law for selling liquor after hours. In consequence, the club itself was struck off the register, but it has now legally reopened with Harry Meadows continuing as operator.

The current production is a temporary fill-in until a new revue can be readied this month. It is a modest presentation, but vigorously staged by Carl Hyson, who is an experienced hand with nitery reviews.

The talent is on the modest side and Jane Forrest, the star singer, is a rather brassy vocalist who belts out most of her numbers but can, surprisingly, change pace and style to deliver a restrained ballad. Rene & Lorentz, an Australian acro adagio duo, do some fancy lifts and spins on the small stage, climaxed by the girl diving into the splits from a shoulder-high position. Tommy Doan misses badly as a comic. His patter is frequently labored and hardly gets any audience reaction. Showgirls register well.

The show is presented in two parts—a brief edition at midnight and a full 45-minute presentation at 1 a.m. Both shows are nicely backed by the Jack Nathan orch with Monty Tyree alternating for the dancing times. *Myro.*

Mr. Kelly's, Chi

Chicago, June 24.
Axidentals (4), Marge Cameron, Marx & Frigo Trio; $2.50 beverage minimum.

Current layout here looks to be a time-marker for a fortnight and a respite for the help after a month of Mike Nichols & Elaine May SRO's. Fresh-faced young Axidentals (three fellows and a chick) are energetic and listenable through a half-hour of old and new lyrics served in pleasant, if undistinguished, arrangements. One of their best is the "Close to You" ballad, with a sound (probably unintended) characteristic of pop renderings a decade or two ago.

Their gimmicky version of "June is Bustin' Out" perks the ears, but "Street Where You Live" is a contrived rendition further hurt by pointless clucks and whistling. Discounting some flatted notes, youngsters seem to please with pipes and happy mien. but there's little in their animation and style to set 'em apart.

Marge Cameron seems miscast for her Chi preem, the Kelly's rep being more for chi-chi comics. Femme is strictly a standup commercial spieler whose throwaways too often suffer from ill-timing. Miss Cameron's turn covers psychiatric jokes. a modicum of thrushing, impreshes of tv chirpers and ridiculous song titles. Also, bizarre book titles—"Son of Liberace, which is a science-fiction thing." Much of her stuff is tired and drew appropriate aud response. Comedienne is well-suited to smalleries, but if she's to progress she can use a stouter delivery and some meatier material.

Marx & Frigo trio hold down winning warmup sessions and backstop entire show slickly. Josephine Premice and Johnny Haymer open July 7. *Pit.*

Le Carroll's, Paris

Paris, June 24.
Fernando & Freddy (8), Wanani, Mik & Ellen, Dora Neri, Rudy Castell Orch (9); $4 minimum.

Champs-Elysees cellar club comes up with a neat show, getting production values on its small floor as well as enough single and double acts to build this into an okay entry. Rudy Castell orch (9) backs the acts and plays for dancing.

Fernando & Freddy (8) rev up some Argentinian folk dances for nitery consumption. Some of it is more noise than poise, but it emerges eyefilling and the costumes and terp level are fine in spite of the space confines. Claris is a French nude rung in for more sight values, but the colorful costumes outdo her lack of them.

Wanani is a dusky Cuban singer who gives out with Hispano songs. Somewhat too mannered, a little loosening up would give her warm voice more of a chance. As is, she adds another exotic note to the show. Dora Neri, on the other hand, is all French in a zesty barrage of songs on Paris lowlife and low-down, oldtime enjoyments such as the can-can. Lusty and vervy, with a vulgarity in the good sense. She may develop into a staple here.

Mik & Ellen do a snappy telepathy act. Blindfolded, pretty, pert and intense blonde quickly and nimbly names all articles handled by her partner. It is classy and clever and an asset for any boite.

Club still gets the visiting Latino set and many Yank show biz oglers. Show is brightly presented by Miky Leff and Frede still does her cheery gladhandling. *Mosk.*

Dorchester, London

London, June 24.
Harriot & Evans, Gerri Gale, Dorchester Girls (3), Cyril Grantham and George Birch Orchs; $5.75 minimum.

This is a neat layout, not unduly ambitious, but good enough to entertain the customers who come in anyway. Harriot & Evans have been around town for some time and are familiar to the late night eating customers; Gerri Gale, on the other hand, is a newcomer to the West End and quite an attractive dancer.

Harriot & Evans have an eminently satisfying double act of pianistics and vocalistics in which, for the large part, they rely on standard hits. There's no actual originality in their material but there's a high degree of professionalism in their presentation — and that's a compensating feature. Numbers like "Catch a Falling Star," "Clouds Will Soon Roll By" and "The Street Where You Live" are naturals for their type of show; there's also a nice ride down nostalgia row with a batch of Layton and Johnston hits.

Gerri Gale, a blonde looker, dances remarkably well and is up to average in the vocal stakes. She's at her best when holding the floor as a terper and her interpretation of "Darktown Strutters Ball" is one of better items in her repertoire. Her opening "Roll and Rock" has a vigorous quality but doesn't adequately show off her best talent. *Myro.*

Moulin Rouge, L. A.

Los Angeles, June 27.
Sammy Davis Jr., Nita & Peppi, Dick Stabile Orch; $5.50 minimum.

The return of Sammy Davis Jr. to the Moulin Rouge within six months is like money in the bank for operator Frank Sennes. For Davis is one of the phenomenal talents in the entertainment industry today — and at Tuesday's jampacked opener proved it again. On that night, he subjected the crowd to an extra-long show (three hours), but by the volume of mitt action displayed, it was evident it wanted more.

Davis was introed by vet comic Dave Barry who amused with his usual glib patter which broke up the spot several times. Davis came on nattily attired in white jacket and black satin pants singing "Smack Dab in the Middle." It was an upbeat opener that set the fuse for an explosive evening.

Unlike many of the top saloon stars, Davis doesn't fall in the category of being just a singer, dancer, musician, impressionist or actor, because his varied talents encompass all these fields. He runs through a new and old routine which includes impressions of Sinatra, Crosby, Lewis and even Dean Martin. Add to this a satire on thesps that imitates the technique of Actors Studio grads, and even mimed to the offstage recordings from Broadway's "The Music Man" in top fasion.

A topper was his Sinatra takeoff. This showed the thin one coming onstage via the audience garbed in his usual doodle bug chapeau, trench coat slung over the shoulder, and drink in hand while singing "That's Why the Lady Is A Tramp." Other tunes socked over were "There's No Fool Like An Old Fool," "Birth of the Blues," "Hey, There," and a touching rendition of "My Bess" from "Porgy and Bess." A little solo hoofing with a dash of flamenco a la Greco also showed off his skill. A softshoe routine with Uncle Will Mastin, whom Davis credits for his talent, also scored and added to the excitement which generated throughout this kingsize room.

The little guy also took time from his act to pay tribute to his father, a regular of the Mastin Trio but now sidelined because of a heart ailment.

On the bill is Nita & Peppi, a boy and girl gymnastic team who fly from one end of the stage to the other in every type of twist conceivable. Youngsters are cute and energetic and add a change of pace to the show.

Donn Arden's "Pariscope Revue," for this booking, presents a production number which comes off most effectively. Dick Stabile's orch (24) continues with topnotch musical backing throughout the show, in addition to making it easy for the dancers. Davis is booked for six week with Johnnie Ray opening Aug. 8. *Kafa.*

Hotel Roosevelt, N. O.

New Orleans, June 27.
Dunninger, Paulette Sisters (3), Bobby Blanque, Leon Kelner Orch (12); $3 minimum.

The plush Blue Room has an unusual coupling for the current sesh with the chic Paulette Sisters and "The Amazing Dunninger" spotlighted. Leon Kelner and his orch provide the backing for the show and terp sessions.

Off the bandstand during the show, Kelner handles the emcee chores and calls out the petite Paulette trio, three young platinum blondes, to tee off. They put style and imagination into ther songs, rolling through a considerable list of tunes. Girls keep their harmony in unison, their routine moves swiftly and they disport themselves with proper choreography sans arm-waving.

Intermixed with such favorites as "Cuddle Up A Little Closer" and "How Many Times" are "Honolulu Rocka and Rolla," a rhythmic version of "He's Got The Whole World In His Hands," a rousing "Saints Go Marching In" and others to get plenty of attention. The kids have what it takes—they're young, fresh and warm, and make nice appearance.

Dunninger cautions at start of turn that he has no supernatural powers and that he reads thoughts, not minds.

Whether it's mental telepathy, trickery or what, he's clever and generates plenty of excitement among tableholders. He's sure to attract lots of customers to town's top nocturnal rendezvous during his two-week stand. His revelation of the thoughts of customers leaves them guessing and baffled at end.

Bobby Blanque, a personable young baritone with nice pipes, warmth and charm, opens the show and wins a nice hand. *Liuz.*

Moscow Dancers

Continued from page 1

Khruschev the murderer?" and words to that effect.

To further heighten this strange respect for the Russos—in actuality, what makes Moiseyev so appealing boxoffice-wise is the fundamental of showmanship rather than the elements of terpsichorean art—was the audible mutterings of many, among those SRO 13,000 nightly audiences at the Garden, as they spilled out of the arena. They voiced open perplexings at the realities of the headlines.

The Pavlova and Nijinsky tradition is one thing but the renewed heightened tensions, because of the Hungarian Premier Nagy's murder, is another. The benighted Americans, attracted to midtown from obviously farflung outlying boroughs of Greater New York, scurried through the extra-large corps of cops on hand for reasons of traffic—and safety.

Moiseyev 1960 Return

Impresario S. Hurok said in N. Y. Monday (30) that he plans to bring the Soviet Moiseyev dance group back to the States in 1960.

Hurok, who is leaving for Europe later this week, said he was bringing another Soviet unit to the U. S. this fall. It's the Birazka (Birchtree) troupe of 65 singers and dancers. It'll open on Broadway Nov. 4.

Reporting on traffic in the opposite direction, Hurok said that Marian Anderson and Roberta Peters were among the artists skedded to go to the Soviet Union in coming months. All these tours are under the auspices of the State Dept. with which Hurok will keep a close liaison via the cultural exchange pact between the two countries.

This political punctuation of the Moiseyev Dance Co. from Moscow may be a strange but necessary footnote to the 1958 annals of this tour, the 23d and 24th countries they have visited (including the Montreal and Toronto stands in Canada).

Company of 88 dancers, about evenly divided as to sex, plus eight musicians on stage (accordions, tambourine, balalaika) and chef d'orchestre Samson Galperin, is Russia's most traveled troupe.

Hurok would book them back but that cannot be possble until 1960 because of their committments. Following a four-week visit back to Moscow they open Aug. 6 in Brussels until Sept. 15, when they go to Switzerland, Italy, Austria which brings them back to the Russian capital Nov. 15. Their tour to Japan starts in February 1959.

Originally brought over for 10 weeks under private auspices within cultural exchange program with the Russian Ministry of Culture, Sol Hurok had the season's hit of hits. The 11th week of eight performances at Madison Square Garden was topped by the Ed Sullivan television show Sunday (29), comprising the entire hour, for a fee said to be around $50,000.

Hurok is very cagy about his Moiseyev deal, as he is reticent about other contractual committments, but is more outspoken about the other obvious details, such as the amount of taxes the Federal and municipal governments benefit from this as well as any similarly successful touring foreign attraction.

On basic b.o. statistics, the Met's 3,613 capacity, at a $1.80-$8.05 scale, was dwarfed by Madison Square Garden's 13,000 capacity at $2-$6 top. Here again Hurok is reticent whether it was a four-wall deal or a sharing arrangement. (The Garden's nightly rental is generally around $15,000).

The Moiseyev terp show grossed $400,000 at the Garden, or $50,000 a night (there was one Saturday matinee), for the eight performances which is beaucoup tour-jete and plenty of plastic toe paydirt in anybody's Capezios.

Hurok's deal for Moiseyev's tour paralleled any of his other concert deals in the past—sharing terms with the local auspices which range from 50-50 to 70-30% terms.

Whatever overage redounded to the Russian Ministry of Culture is put into eclipse, by Hurok spokesmen, who stress that the large American orchestra and American backstage crew also saw the dancers getting the AGMA minimum of almost $100 each. The American Guild of Variety Artists runs from $98.50 to $350 and the three "honored artists of the republic" (Soviet, that is)—Tamara Zeifert, Lev Golovanov and Sergei Tsvetkov—fall into the latter bracket.

The cultural exchange stuff was dramatized at the Garden with warm and enthusiastic faces upturned from the audience to the Russian terpers, and the young dancers waving back at the outfronters was in the best manifestations of fraternal understanding. The capping climax, of course, comes from that Virginia Reel, an inspired piece of showmanship as the kids from the Volga make like the Swanee River.

It points up anew that the Moiseyev dancers have brought folklore into the theatre and not only made it historically profitable but, mayhaps, have established some kind of a milestone in Russo-American vox pop relations.

And then you ask how come Nagy and the headlines and those pickets outside, while there is so much cheer and good will within the Garden. Let's leave it to the Kremlin and the Quai d'Orsay, the White House and 10 Downing Street to find the answer.

But meantime back at the Ukrainian ranch the terpsichorean fol-de-rol of the Tartars of Kazan and the folk "hock-dances" from the Moldavian, Mongolian, Adzharian and kindred regions from the Dnieper to the Volga—the appealing native steps from all sectors of the Russian steppes—go great with the Yank trade.

The imported Russian company of 100, which also includes a stage director and a company administrator of finance for Moiseyev, swelled to 150 with the addition of U.S. musicians, stagehands, press corps and the like. This part of the payroll came out of Hurok's share, as did a $12,000 item for excess baggage.

A TV Wow

The Ed Sullivan staff noticed something about the Moiseyev Dancers' audience appeal never encountered before—(1) the demand for tickets for the dress rehearsal, which is more informal, and permited ballet aficionados to talk to the visiting Muscovites, and (2) the applause that greeted them on the sidewalks at the stagedoor exit of the CBS Playhouse on Broadway, following their Sunday night show.

The "incident" in the audience which caused Sullivan to frown momentarily was unknown to him at the time—that auditor's impatience was with the translation-from-the-Russian of Moiseyev's words of acknowledgement. Incidentally, as reported elsewhere in this issue, Sullivan's vodkaites out-Trendexed the opposition.

The young dancers were billeted at the Hotel Claridge, in the heart of Times Square, close to the Met originally and equidistant to the Garden on their final Gotham week's stand.

The Russian Ministry of Culture, it is stressed, defrayed their overseas traveling expenses, costumes, shoes, and the like.

Almost everyone of the kids bought U.S. gifts. Some are married and went home with a little grouchbag. Many in the troupe own automobiles in Russia—an unusual luxury. Most of the dancers are under annual salary contracts and enjoy an upped living standard.

Hurok spokesman stresses that whether it's this Russian ballet, or the Royal (Sadler's Wells) Ballet, or the Scots Guards, at least 10% of the boxoffice goes pronto for Federal amusement tax and up to 15% where there is a supplementary city tax, as is true in some municipalities.

Where the civic authorities waive that tax, for benefit of the local cultural ventures (as in the Hollywood Bowl), the imported attraction is to be credited for generating this kind of revenue. [illegible] average 50%. Newspaper ads etc. come to 5-10% and thus among these items—percentages, taxes and exploitation—almost 70% of the take is thus accounted for. How Hurok and the attraction split, or under what terms, is something about which the impresario is tightlipped. It is stressed, of course, that apart from the earned-in-America dollars which any of the imports leave behind in the way of consumer goods and services, there is always also the income tax factor which must be discharged before foreign talent is permitted to embark for home.

When an ardent Hurok aide started to break down these elements to make the "script" look good, even the impresario was moved to exclaim, "Stop, you make it sound so awful and such a bum deal for me!"

That $1,600,000 national take is beaucoup Barnuming of the Balletmania. Not since the Ringling circus will Madison Square Garden see a $400,000 take for eight performances. This new brand of show biz is Nijinsky-on-the-Fort-Knox.

Must-Return

Continued from page 2

to live and make his home anywhere in the world without impairing his American citizenship status, but a naturalized citizen is not permitted to live outside of the U. S. more than five years. He must, at that point, either return to the U. S. for a minimum of six months or lose his citizenship.

A growing group of show biz execs and specialists (true of employees of international firms outside of show biz, too, of course) has been resenting this rule more and more of late, claiming that it makes a "second class citizen" out of a naturalized citizen, which was not the original intent.

The American Chamber of Commerce in Paris, through an official who refused to be quoted directly, said that nearly half of its members in Paris are affected, to a lesser or greater degree. This seems startling at first, but is explained by the fact that a person born abroad, is more likely than not to have a foreign language and foreign customs ability, making him more valuable for residence and business abroad. This official also stated that, in all fairness, consulates and embassies are empowered to "make exceptions" in these cases and grant the privilege of longer residence abroad to people involved "if the conditions are exceptional."

Obviously, some citizens do not wish to spotlight themselves for "special privileges." Thus, Miss De Haviland did not need a law passed especially for her; the U. S. Ambassador in Paris could have granted her the privilege if he felt it was justified. Auer (and also this reporter incidentally) feel they prefer to accept the "law of the land" and respect the provisions of any American law, rather than circumvent it. Even though they may, privately, resent it.

Embassy officials—who also preferred to discuss the matter anonymously—pointed out that it is not really a hardship, in their opinion, since the sixmonth period can be cut up into any number of segments. The law states that naturalized citizens must spend six months in the U. S. within every five-year period. Thus, for instance, if the Paris representative of the Doodad Mfg. Co. goes home once a year and stays six weeks a year, the law would not affect him, wherever he was born. This makes it easy. All you have to do is find a job which grants you a six-week vacation every year. And which pays sufficiently to permit a once-yearly trip across the ocean and back.

Dept. Store

Continued from page 2

is now putting out 300,000 papers, with virtually no returns.)

Same survey showed that 56.4% of Philly public were using radio and tv sets more than usually as result of strike. Majority of 38.7% felt radio was doing best job in filling the news gap; 35.7% were counting on tv for news.

Ralf Brent stated, "We are confident that the newspaper strike, perhaps more effectively than anything else, has proved that radio is a vital medium in every phase of life today—public service, entertainment and business."

VARIETY BILLS

WEEK OF JULY 2

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 26
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Berinson
Rae Morgan
SYDNEY
Tivoli
Ronnie Ronalde
Vic Hyde
Clifford Guest
Curibas
George Holmes
Eleanor Gunter
Joe Martin
M & S Davis
Buster Fiddess
Joe Jenkins
Alwyn Leckie
NEW ZEALAND
St. James
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

BIRMINGHAM
Hippodrome
Tony Brent
K & A Kemp
Nancy Whiskey
Jeffrey Lenner
Vipers
P & J Yule
Kitty McShane
Old Mother Riley
Lotus & Lila
BRIGHTON
Hippodrome
Earle & Vaughn
Margo & John
Beryl Reid
Bernard Miles
Mistin Juniors
Billie Anthony
Gaby Grossetto
EDINBURGH
Empire
Peaches Page
Winters & Fielding
Paul King
Eno & Gray
Duncan Sis
Alan James
Glyn Thomas 3
LONDON
FINSBURY PARK
Empire
Dorothy Squires
Marie De Vere Co.
Jim Dale
Ron Parry
Cherry Wainer
Roxy & Glenda
Ideal 4
Allen & Albee Sis
GLASGOW
Empire
Sarah Vaughn
Lundon & Pam
Max Geldray
Les Mallini
Hal Roach
Peter Quinton
Alain Diagora
LEEDS
Empire
Terry Dene & Co
McKinnon Sis
Edna Savage
Les Dounos
Sonny Roy
Roy Rivers
Len Martell
LIVERPOOL
Empire
Marty Wilde Co
Lane Twins
Freddie
Bamberger & Pam
Kish & Valaire
Ron Scott
Mongadors & Ann
Woodw'd & Cooper
LONDON
Metropolitan
Whittaker & Law
Les Madrigals
Luscious Goldwyns
Pamela Phillips
Rene Fontain
Dominitis
Benny Garcia
Maureen Gabriel
NEWCASTLE
Empire
Guy Mitchell
Mayfairs
Joan Rhodes
Silver & Day
Roy Castle
Russell & "Susie"
Fred Lovelle
Frank Berry
NORTHAMPTON
New
H & W Mack
Michael Roxy
King & Day
Gayton & Mabs
Howe & Maye
Carla
Simmy Russ
Krandon & Karna
SHEFFIELD
Empire
Russ Hamilton
Silvia & Audrey
Kordites
Jim Couton
C Glanville
Bill Giles
Judy Moxon
Peter Raynor
Mike Coyne

Cabaret Bills

NEW YORK CITY

Bon Soir
Felicia Sanders
Mae Barnes
Franklins
Three Flames
Jimmie Daniels
Cafe De Paris
Dorothy Lamour
Harrison & Kossi
Rafael
Piroska
Buddy Clarke Orc
Chateau Madrid
Margarita Lecuona
Babalu Trio
Trio Rivera
Zara
Ray Tico
Ralph Font Orc
Panchito Orc
Copacabana
Kean & Paricer
Betty Johnson
The Pagets
Joni Roth
Ronnie Hall
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Mickey Deems
Ceil Cabot
Jenny Lou Law
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Kathryn Grayson
St. Leon Troupe
Jack Durant
Bob De Voye
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Roberta MacDonald
Ish Ugardi Orc
Old Romanian
"Icetime"
Alice Farrar
Jimmy Carter
Joe Kardwell
Larry Ellis
R S V P
Mabelle Mercer
Viennese Lantern
Sandra De Kiraly
Mary Tremain
Ernest Schoen Orc
Paul Mann
Village Barn
Julie Daye
Flash Mason
Zeb Carver
Karen Thorsell
Marty Sauitt
Piute Pete
Bobby Meyers Orc
Village Vanguard
Carmen McCrae
Randy Weston 3
Whitey Mitchell
Waldorf-Astoria
Los Chavales de Espana
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jay Lawrence
Eileen Barton
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Dukes of Dixieland
Chez Paree
Hildegarde
Jackie Miles
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
London House
Oscar Peterson 3
Mister Kelly's
Axidentals
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Beverly Marshall
Ben Arden Orc

LOS ANGELES

Avante Garde
Shelley Berman
Sis Rosetta Tharpe
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
McGuire Sisters
Freddie Martin Orc
Crescendo
Count Basie Orc
Irwin Corey
881 Club
Johnny Walsh
Arthur Blake
Interlude
Mort Sahl
Modern Jazz 4
Largo
Beatrice Kay
Jimmie Komack
Larry Potter's Supper Club
Wally Vernon
The Orientones
Les Parker (5)
Mocambo
Jimmy Durante
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Sammy Davis, Jr.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Harry Snow
Statler Hotel
Irene Ryan
Skinnay Ennis Orc
Ye Little Club
Nino Tempo

LAS VEGAS

Desert Inn
Ed Sullivan
Kirby Stone 4
Richiardi
Denise Darcel
Prof. Backwards
Joy Marshall
Morlidors
Julia Meade
Carol Burnett
Sallie Blair
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Pat Amber Halliday
Marquis Family
5 Yokois
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Milton Berle
Dunhills
Met. Sextet
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Jack Benny
Gisele MacKenzie
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
George Gobel
Teddi King
Double Daters
Dorothy Dorben Dancers
Shecky Greene
Ray Sinatra Orc
Sahara
Dan Dailey
Collins Kids
Camille Williams
Saharem Dncrs
Louis Prima & Keely Smith
Louis Basil Orc
Sands
Rosemary Clooney
Copa Girls
Antonio Morelli Orc
San Souci
"French Blackouts"
Billie Bird
Sid Fields
Mac Dennison
Vicky Denas
Bou Bouka
Bobby Blue Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Don Cornell
Joe E. Ross
The Pickerts
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (4))
Leonard Bros.
Flash Gordan
Joel Noble
Modern Harem Girls
Beige Beauts
Walter Nye Orc
Eden Roc
Carmen Cavallero
Arlene Fontana
Lois Ray
Shep Barry Orc
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Jackie Kahane
Brascia & Tybee
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Kay Carroll
Dolores Leigh
Dick Havilland
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana & Julio
Monica Castel
Manteca
Dancing Waters
W. Reves Orc
Riviera
Carlos Ramirez
Elena del Cuete
Violeta Vergera
Felix Guerrero Orc.
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzales
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Harlequintet
Backstage
Joanne Beretta
Roger Bullock
Blackhawk
Martha Davis & Spouse
Virgil Gonsalves 4
Easy Street
Bill Davison 6
Ralph Sutton
Bill Davison Co.
Fairmont Hotel
Jimmie Rodgers
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Gomar
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry i
Irwin Corey
Lillian Gale
Kingston 3
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Travis & Bud
Betty Wilson
365 Club
Rose Marie
Bobby Breen
Moro-Landis Dcrs
Alex Duchin Orc

RENO

Golden
Freddie Bell
Joaquin Garay
Pep Boys
Harolds Club
Idiots
Jodimars
Kenny Knox
Harrah's Club
Fabulous Woodsons
Denis & Rogers
Noel Boggs
Johnnie McCormick
Lou Styles
Mapes
Rowan & Martin
June Valli
Steiner Bros.
Skylets
E Fitzpatrick Orc.
Riverside
Jimmy Durante
Eddie Jackson
Sonny King
Jules Buffano
Jack Roth
Borden Twins
Sally Daves
Starlets
Bill Clifford Orc

House Reviews

Apollo, N. Y.

Roy Hamilton, Clovers (5), Bobby Freeman, Ketty Lester, Sampson & Delilah (2), Dion & The Belmonts (4), Juggling Joe, Reuben Phillips Band (13); "Black Whip" (20th).

The Harlem vaude flagship has a fine, well balanced card this week headed by Roy Hamilton with strong support from Ketty Lester and an arty modern dance act, Sampson & Delilah. Rock 'n' roll, the Apollo's specialty, is kept to a minimum and the customers don't seem to mind. Either the 125th St. theatre sees the handwriting on the wall or the management feels the clientele are entitled to a change. At any rate, the current spread is well received.

Hamilton, a Harlem favorite and a graduate of the Wednesday night amateur tryout, has a powerful and disciplined voice. In addition to having the basic equipment he knows how to belt out a song with stage savvy. He does a nice "Tammy" and follows with a medley which includes "Little Girl," "Old Black Magic" and other standards. The only fault that can be found with Hamilton is that he breaks his voice in the middle of a high note.

Ketty Lester, found by Dorothy Shay at the Purple Onion, San Francisco bistro, and taken under her wing, scores here. Songstress wins strong reaction for her "I Get A Kick Out of You" and other numbers. See has a fresh, sexy delivery and the physical equipment to keep eyes and ears satisfied.

Bobby Freeman is something of a letdown. He is a typical r&r belter with a so-so voice and the usual gyrations. A la Hamilton, only more so, he breaks his voice on the high ones and it doesn't come off too well. His best is "Darling You Send Me."

The Clovers pattern themselves after the Mills Bros. Their voices mix well and they have show biz savvy. They click in their brief bit. Best tune is "Don't Let Go" in which Hamilton joins.

The ofay Dion & The Belmonts have plenty of energy and do an okay "That's My Desire." Quartet lacks originality with an unappetizing song assortment. Juggling Joe as his name suggests is a juggling comic. He does the usual routine with balls and pins.

Frank Schiffman's surprise of the night is the Sampson & Delilah act. This modern dance team, definitely offbeat for this theatre, shows neat footwork in ballet type movements and spins. *Bern.*

Aquacircus
(Flushing Meadows Amphitheatre, Flushing, N. Y.)

George A. Hamid Sr. production with Russ Morgan Orch, Tony Marvin, Jimmy Carrol, Los Argentinos (2), The Ferreieras (2), Raimon, Staneks (7), Phil Bennett, Bobby Knapp, Toppers (4), Ginny Stevens, Rudy Docky, Bobby Knapp, Marilyn Sahner. Staged by Hal Sands; choreography, Dorothy Canova; scenery, John Robert-Lloyd. Opened June 27, '58; $2.50 top.

George A. Hamid is a busy man these days. Not only has he opened the Aquacircus at Flushing Meadows Amphitheatre, but preemed his Hamid-Morton Circus on Sunday (29) at Ebbets Field, Brooklyn.

In coming to the site of the original Billy Rose Aquacade operation which debuted at the 1939 World's Fair, Hamid must have realized an ambition of many years. Hamid was also at the World's Fair near the watershow site with an exhibit of Hopi Indians. Business was bad at that time, and Hamid spent a lot of time watching the hordes visit the Rose watershow, and plotted how he could get them to his spot. After all these years, Hamid finally solved the problem—he took over the Amphitheatre.

Hamid's display is along the lines he knows and loves best, the circus. He's designed this show for youngsters and their elders and it's basically sound even though the show, as preemed Friday (27), needs considerable tightening and adjustment. The preem actually was a dress rehearsal for pay, inasmuch as the scheduled dress rehearsal the night previously was rained out. The show runs without an intermission, an injustice to those in the hard seats as well as the concessionaires. At least a half-hour needs to be scissored, and some rerouting is needed before the show realizes its full potential.

However, it's evident that Hamid, like his predecessor, Elliott Murphy, has a winner in this show. It's also unlikely that road repairs just outside the Amphitheatre will deter many from attending.

Hamid seemingly has a knack for getting splendor on a limited budget. The show gives the impression of providing a lot, and getting the maximum of what is available. The line of 18, for example, is reminiscent of the Fanchon & Marco days, and he's able to get them to double as swimmers merely by putting them on surfboards, thus saving the price of an additional line. Otherwise the price scale of 90c to $2.50 would be difficult to maintain.

Some of the staples that have been in the Murphy display for many years are being held over for the present administration, such as the troupe of divers, doubling as water clowns, and the swimming by Bobby Knapp, who duets this year with Marilyn Sahner. The format also is familiar, but there have been sufficient changes to give the show a new facade.

The acro acts include Los Argentinos and the Ferreieras who work simultaneously on high perches and double with tumbling. The tricks, while standard, get the show off to a good start. Raimon, a juggler, works rapidly and shows some good manipulation patterns. The Staneks (7) are well-rated teeterboard troupe who do virtually everything up to four-highs and get a lot of applause in the process. Perhaps all these acro and novelty acts shouldn't be bunched in this manner.

The non-acro turns start with Phil Bennett and his crow for surefire results. The bird's intelligence couldn't be higher even if Bennett were a good ventriloquist. Ginny Stevens looks well and sings passably, and the Toppers got fouled up by the mike system, but their vocalistics passed muster. Unfortunately, they did an oldtime medley, some numbers of which were danced by the line earlier in the show. An additional novelty is the match between a swimmer and an angler in which the fisherman tries to haul in the natator with a line. It went over well, and the fisherman lost primarily because of a slippery platform.

The emcees were Jimmy Carrol, who doubled at vocals and did passably, and Tony Marvin who in a brief bit seemed somewhat pompous.

A couple of physical improvements include a runway into the water which brings the acts closer to the crowd. Spotting the Russ Morgan band near the audience also seemed to work out better. Several of his numbers at the beginning could be cut out for better overall results. His backing, though, is done well. Clown Rudy Docky weaves in and out of the show effectively.

The pageant at the beginning of the show is, naturally enough, a circus parade, and at the finale, before the fireworks, there's a tribute to the United Nations, President Eisenhower, the U. S. A.—everything but Sherm Adams' coat. *Jose.*

Empire, Glasgow

Glasgow, June 27.

Lita Roza, Ronnie Carroll, Al Koran, Jeff Lenner, Andy Stewart, Duo Russmar, Emerson & Jayne, Bobby Dowds Orch.

Lita Roza, English chirper, tops another lightweight layout, and registers warmly with current pops, including "All The Way," "Lucky Lips," "Who's Sorry Now?" and "A Hillside in Scotland." Chirper also wins palming from half-empty house with her new tune, "Sorry, Sorry, Sorry."

Ronnie Carroll, with Albert Sadler at the ivories, wins good reaction in "Magic Moments" and "May Never Pass This Way Again." Tall, goodlooking Irish vocalist has a smiling charm plus warmth.

Among support acts, the opener of Emerson & Jayne, particularly in second half of layout, scores notably. This is a luminous snake specialty in which male serenades imaginary snakes against luminous settings. Exits to best palming of evening.

Jeff Lenner is an eccentric comedian with talent that would be seen to better advantage in revue. Duo Russmar, mixed pair, balance skillfully in feline guise. Andy Stewart is sturdy local comedian contrasting rock 'n' roll with bothy ballads from the cornbelt area. Al Koran baffles customers with a mentalist act in which he uses two customers as stooges. *Gord.*

Sgt. Preston of Yukon, Or a 'No Talent' Rodeo At N.Y.'s Polo Grounds

A new breed of performer is coming to the in-person circuits as a result of television Nielsens. It's a kind of act that seems to have as its major requirements colossal gall and no talent. It was believed that the era of Gene Autry and Roy Rogers had eliminated that kind of rodeo attraction, but promoters are now starting to feel that now, as onetimers, perhaps they'll bring in a few bucks. Perhaps—but also a big perhaps—to the permanent detriment of the rodeo circuits.

Dick Simmons, the redcoat of the teleserial "Sgt. Preston of the Yukon," is the headliner at the Circle T Ranch of Livingston, Mont., Rodeo promoted by A. J. Tansor, which opened a short stand at the Polo Grounds, N. Y., Friday (27). That which passed for an act was a few words of conversation with the announcer as to which sex can yell louder, boys or girls. Brilliant so far, eh? For his appearance after the intermission, Simmons rides over to the audience and shakes hands and signs autographs. A few mothers brought their young close to him—perhaps to be healed by his touch, to bring calm to their troubled souls, or to exorcise evil spirits from them. It all seemed so purposeless.

There was a minimum of talent in this collection. Pat Henry, a versatile lad who did roping, high-school horsemanship, some tricks with the equine and doubled as a calf roper, was the best of the lot.

New Yorkers, perhaps, have been spoiled by the annual rodeos at Madison Square Garden, where big prize money brings in some of the top hands in the country. There were pathetically few cowboys for each event. One of the two clowns that detracts the Brahma bulls doubled as a calf roper. There were others that had some of the other jobs around the show. The cowboys and Indians who participated in the staged events seemed to be recruited locally. The events, were they well staged, might have compensated somewhat for lack of authenticity.

The professional aggregation seemed to be a 12-girl line which wasn't too well routined either.

Briefly, it's not one of the best outdoor shows ever to come this way. With $20,000 advertised as prize money, the top of the lot couldn't be attracted. The show caught (Saturday matinee) brought comparatively meager business.

(Show closed after the Sunday matinee performance.) *Jose.*

One-Man Show

Tony Lavelli Show
(Memorial Aud., Louisville)

Louisville, June 26.

The Tony Lavelli Show. At Memorial Auditorium, Louisville, June 25-26, '58.

Taking over the 1,800 seat Memorial Auditorium, the Jefferson County Police Officers Assn., in a benefit for Widows and Orphans Fund, the police went to town to sell this one-man show, and realized over $30,000 from sale of ads in a thick program.

Tony Lavelli, handsome 6'-4" former basketball star turned entertainer, gave the customers a solo variety show. Guy formerly toured with the Harlem Globetrotters, playing on the opposing team as a pro, and entertained with his accordion between halves. His background includes being named All-American basketball player at Yale for four consecutive years. He underplays this angle, however, relying strictly on his varied entertainment stunts which included a brief stint on the piano, to open, playing "To A Wild Rose." His piano wouldn't cause the Russians to cheer, nor did this audience go into raptures. He does well with the squeezebox, however, playing excerpts from classics, waltzes, some rock 'n' roll, etc. Introed an audience participation feature, bringing some cute youngsters onstage, to take part in playing gourds, maraccas, cowbell, etc., on cue. Audience ate it up.

With help of three lads, Lavelli demonstrated a routine of trick shots onstage with a basketball hoop and backboard. Had the kids making shots, then showed the customers some of the trick stuff which is a specialty of the Globetrotters. Garnered a big hand.

Lavelli works hard, makes one costume change at intermish, and generally gives 'em a fast-moving, lively show. Is headed for dates in Canada. Gives the kids one of his Folkways Record albums for their help onstage. *Wied.*

New Acts

JACKIE COOPER SEXTET
Instrumental
30 Mins.
Roundtable, N. Y.

This marks Jackie Cooper's third entry in VARIETY's New Act reviews. He bowed in the files in 1932 with a "talk and song" act and came up for appraisal again in '38, when he was 16, with a variety stint that could be called a break-in for his Roundtable gig 20 years later.

In the '38 review caught by *Bert* at the Brooklyn Strand, Cooper was said to "throttle the tubs with a reasonably practiced hand." The "practiced hand" seems to have been practicing and to good effect. And he was even able to parlay his skinbeating savvy into a legit assignment in '51 when he appeared as an apartment house manager with a yen to be a drummer in the Howard Lindsay-Russel Crouse comedy, "Remains To Be Seen."

In Cooper's instance "life imitates art." Although he's no apartment house manager, he surely is a drummer. He's not in the flashy, juiced-up style of a Gene Krupa or a Louis Bellson, but he does know what to do with the sticks for the overall benefit of the combo and that's what counts.

For Cooper's debut as a skinbeater, Morris Levy and Phil Kahl, who run the show at the Roundtable, picked up some solid sidemen for support. Buck Clayton's trumpet, Chubby Jackson's bass, Sam Host's flute, Marty Napoleon's piano and Howard Collins' guitar work with Cooper's drum like they were all meant for each other.

The combo dishes out a slick swinging beat and although it was only put together for a week at the Roundtable, it has all been captured for the disk market in an LP appropriately tagged "Jackie Cooper At The Roundtable." *Gros.*

TERRY GRIFFIN
Songs
18 Mins.
Chaudiere, Ottawa

A black-haired colleen gowned in bright red, Terry Griffin makes a strong visual impact which she ably follows up with clicko chant. With a tag like that she'd have to sing Irish tunes, and she does, mixing nostalgic ballads with lilting bits for big reception throughout. Selections also include pops, French and other tunes for a nicely balanced stint exhibiting savvy in staging and showmanship.

She's fine for niteries, television, disk. *Gorm.*

CHASE & MITCHELL
Comedy
26 Mins.
Chaudiere, Ottawa

As it stands now, Chase & Mitchell comedy stint collects good returns but with crisper material and some rearranging of format it could pack a lot more power. Duo works terp, chant and comedy but the stanza is built around a string of impressions, some straight, enough comic to keep the customers happy. Session tends towards sophistication but misses through weak material, particularly tee-off item that gets the act off to a tilted start. Pair has nice pipes and could produce stronger impact by more of their own chant, possibly dropping a few impreshes if necessary.

Chase & Mitchell are capable of producing a comedy act with a lot more zip than it has now. They're okay for niteries and television. *Gorm.*

RANDY SPARKS
Songs
10 Mins.
Blue Angel, N. Y.

Randy Sparks, newcomer to the nitery circuit, impresses as a likeable balladeer. Using his own guitar, plus that of an accomplice, Sparks calls upon a repertoire of English and American ballads, plus an occasional tune of comparatively recent vintage for an all-around aura of variety. He's a youthful practitioner, and is able to give these numbers a good bounce which comes off well despite lack of deep understanding of his tunes.

Sparks makes a good appearance with his white ruffled shirt and dark trousers. His occasional gab comes off interestingly, and his calypso windup makes for a forte mitt. *Jose.*

Judy Scott, songstress appearing at Century Room of Hotel Adolphus, Dallas, will appear with Jerry Lewis in Las Vegas later in the summer.

BOBBI BAKER
Comedy
30 Mins.
Monticello, Framingham

Bobbi Baker, hustling comedienne of the Mercury recording Baker Sisters (2), is now out as a single. Following breakup of real sister act, she trouped for a while with femme partner under same billing. Out with the comedy solo for only a few weeks and not yet documented in VARIETY, she has taken the high spots of the double act and neatly tied it together with new bits of business.

From opening, routine is fast-paced and fresh, with solid arrangements. Her impish impresh work on Eartha Kitt, Kay Starr, Roberta Sherwood, Elvis Presley, Bert Lahr and Pearl Bailey run the gamut of legit mimicry to satirical comedy. Special material numbers lamenting life of a private secretary and "nurses in white" are smart and pull nice rounds.

She throws in nostalgic references to show biz family and former sister partner, showcases old vaude song-and-dance bit, "Me And My Shadow," with hat and cane, doing running gags with ringsiders for good returns. A commentary on femme fashions, sacks dresses and hair styles clicks with standup delivery. Closer "Without You I'm Nothing" is piped direct to audience, which gets her off way ahead.

Brash, lively and versatile comedienne is a crowd-pleaser and nobody sleeps when she's on. Looks to have big impact for saloon circuit. *Guy.*

LUIS BERTRAND
Songs
12 Mins.
Chaudiere, Ottawa

Young, tall and heavy, Luis Bertrand is a French-speaking chanter with clicko pipes who is now permanent emcee at the Chaudiere Club. His difficulties with the English language weaken his chores as emcee (he brought on the Winnie Hoveler Dancers' "Volcano Island" routine as "Weenie Avilier Dancers in Volcano on the Highland") but in staging, visual and warble slots he's okay.

For chant, he wisely uses upbeat French songs which the non-French-speaking customers buy for the tune and rhythm. He could manage a longer routine adequately. *Gorm.*

Fists Fly in Philly As Jones Squares Off With Agent on '53 AGVA Case

Philadelphia, July 1.

The board meeting of the Philadelphia branch of the American Guild of Variety Artists was enlivened with some fisticuffs last week when a disagreement broke out. Participants in the fight were board member Dick Jones, former eastern regional director of the union, and agent Lou Schleiffer.

Schleiffer, it was reported, had requested the board to reopen a matter that was originally heard in 1953, when $157.50 was awarded an exotic dancer, Donna Lee, against the Golden Sho Bar here, for breach of contract. At that time, Schleiffer, who was booking the spot, assumed the obligation.

Schleiffer, according to observers, demanded that Jones disqualify himself on the ground that he participated in the original discussions five years ago, and might, therefore, be prejudiced. Jones refused to do so, and with one word leading to another, there was some swinging with not too much damage done to either participant before they were separated.

It was argued by the Philly board members that national headquarters in New York, by permitting this matter to be reopened after a lapse of five years, is endangering all awards that have been completed, since it presumably gives similar rights to others who might want to contest cases that have long been closed.

Schleiffer has stated that he intends suing both Jones and AGVA in this matter. If he does, it would reverse the role for Jones, who had sued AGVA last year for libel. Case was dismissed against AGVA, but upheld against national administrative secretary Jackie Bright, against whom a jury gave Jones an award. AGVA paid the $20,000 settlement for Bright.

Off-Broadway Reviews

Guests of the Nation
and
ARIA DA CAPO

Paul E. Davis & Neil McKenzie production of a one-act fantasy by Edna St. Vincent Millay, and a one-act tragedy as adapted by McKenzie from a story by Frank O'Connor. Staged by McKenzie; settings, Mordecai Gorelik; lighting, Robert L. Ramsey. At Theatre Marquee, N. Y., June 26, '58; $3.90 top ($5 opening).

Cast for "Aria": Berna Richter, Maurice Edwards, Roscoe Browne, Richard Merrell, Liam Clancy.

Cast for "Nation": Tom Clancy, Liam Clancy, Dan Morgan, Tim O'Connor, Alan Davison, Norval Copeland, Patrick Clancy, Grania O'Malley.

Frank O'Connor's "Guests of the Nation," as dramatized by Neil McKenzie, is an affecting one-act play of man's bewilderment when trapped by circumstances far beyond his personal control. It is a small theatrical gem that rates attention both for its clean design and for the radiance of its human compassion.

On a nearly bare stage, using stark dramatic technic, "Guests" relates how, in the rebellion, some Irishment develop an affection for two of their English prisoners that makes ultimate orders to shoot these British as hostages fearlessly cruel and bitter. With consideration for both points of view, and with richness of characterization, the tale is developed with rare whimsy. Each detail, though small, is finely etched, and as adaptor, McKenzie has been able to stage with a vision that is almost a carbon copy of the author's plan.

With "Aria Da Capo," the other half of this twin bill, "Guests" had a sort of pre-off Broadway tryout in a matinee at the Theatre de Lys in May. The reception there emboldened co-producers McKenzie and Paul E. Davis to transfer the program to the Theatre Marquee.

The colloquial playing has charm in the least offensive sense of that brow-beaten word. Tom Clancy is ruggedly vigorous as narrator and chief guard of the Tommies. Dan Morgan, as an atheistic blighter with a penchant for song, dance and bald humor, achieves a splendid characterization-in-depth. Tim O'Connor is warmly believable as a quiet soldier who likes to go it alone, and Grania O'Malley has fine understanding as an Irish woman whose revulsion for the "enemy" turns to something akin to love.

Edna St. Vincent Millay's "Aria Da Capo" is an appropriate companion piece. It gets an affable once-over-lightly as the program Lides time for O'Connor's masterly miniature. *Geor.*

Mrs. Warren's Profession

Actors' Stage Co. revival of a three-act drama by George Bernard Shaw. Staged by Salem Ludwig; settings, Fred Sammut; lighting, H. R. Poindexter; costumes, Eleanor Knowles. At the Gate Theatre, N. Y., June 25 '58; $3.85 top.

Cast: Eulalie Noble, John Leighton, Virginia Downing, Michael Conrad, Robert Duvall, James McMahon.

Bitter a pill as it may for trueblue Shavians to swallow, "Mrs. Warren's Profession" is no longer a viable play. This tract on prostitution, economics and integrity that shocked late-Victorian and early 20th century censors into horrified activity, now seems callow, an early piece that might be forgiven a playwright who was to become a master.

It is evident that when Shaw wrote this play he was still under the influence of his admiration for the work of Henrik Ibsen. "Mrs. Warren" is the very quintessence of a problem play, a sort of writing that GBS was soon to forsake. With today's hindsight, it is difficult to grasp that the pen that wrote "Saint Joan" had earlier authored "Mrs. Warren."

The last local professional revival of "Mrs. Warren" was at the Davenport Theatre just two years ago. Why early summer should seem a fortuitous time to tackle such a formidable piece of dramaturgy is hard to fathom. The failure of each of these two productions, however, is no coincidence, for it will always be difficult for actors to make flesh and blood of characters who are less human beings than figures created merely to make a point.

Salem Ludwig has directed this revival, laboring mightily on behalf of a stage resounding with ringing speeches, trenchant ideas and hail-fellow feminism. It is scarcely his fault that time has dealt unkindly with "Mrs. Warren," that though Shaw's trunk is full of plays that will endure, "Mrs. Warren" is a script that might best be left to gather dust.

A couple of the acting jobs are so close to the satiric that it's easy to imagine this production being edged over into mockery. Since this was not the intent, Ludwig must bear some of the onus for permitting performance excess. Robert Duvall, as an admirer of Mrs. Warren's daughter, is a particular offender as he scampers, kids and moues his way through the role, although he has what appear to be unconscious assists from James McMahon in a sarcastic portrait of his clergyman father, and Michael Conrad as a nervous-handed, lecherous knight of the realm.

As Mrs. Warren and daughter, respectively, Virginia Downing and Eulalie Noble give it the old college try, and John Leighton comports himself with dignity as an old friend of the family. *Geor.*

(Closed last Saturday night (28)

Show Out of Town

Off Limits

Montreal, June 12.

Norma Springford production of a two-act (29 scenes) revue. Written by John Aylesworth, Saul Ilson, Allan Manning, Frank Pepplat, Alfie Scopp, Norman Sedawie. Features Jack Creley, Sheila Billing, Pam Hyatt, Dave Broadfoot, Jim Hannan, Sammy Sales. Staged by Norman Jewison; production supervisor, Bernard Rothman; decor, Jack McCullagh; costumes, Shirley Thomson. At Mountain Playhouse, Montreal, June 7, '58; $3 top.

As a change-of-pace from the usual strawhat fare, producer Norma Springford has opened her seventh season at this 200-seat Mountain Playhouse atop Mount Royal in mid-Montreal with an original revue which, if it gets an assist from the weather, should run the entire season.

Basically the work of six Toronto tele and radio writers, with additional skits and monologues by members of the company, "Off Limits" is the most professional musical revue yet produced in Montreal. The material is generally well above average, and the pacing such that the dead spots are unimportant. Jack Creley, a regular performer with this summer theatre, is standout in all appearances, looking best perhaps in the Noel Coward satire and a funny, off-the-cob costume routine titled "You'll Always Come Back."

The blackout items with Sammy Sales, Creley and Dave Broadfoot are first-rate. Both girls in the small company are trim lookers and good singers, giving added impact to such sketches as "Matin' Place," Allan Manning's spoof of "Peyton Place," and a tele commercial on cigarets.

Material tends to be sophisticated rather than blue, although there are times when the dividing line is thin. The writers (and performers) have taken the nothing-sacred angle, whether it be politics, the oft-maligned government-owned Canadian Broadcasting Corp. or national culture.

Several bits, like "Party Girl," "Dear Old Ireland" and Sheila Billing's caricature of Marilyn Monroe seem forced and on the minus side in a revue of this caliber. The excellent major share of the music and arranging is by Edmund Assaly, who with drummer Billy Graham also conducts the entire show. Lighting by Bill Sprinford is effective and Shirley Thomson's costuming has the appropriate revue touch. *Newt.*

OLD VIC TO TOUR U.S., OPENING SEPT. 15, S. F.

London, July 1.

A new Old Vic tour of the U.S. under the management of Sol Hurok will open Sept. 15 in San Francisco. The entire company of 48 will fly Sept. 11 from London, with costumes, scenery, etc. The tour will be for 25 weeks, ending with a five-week run at the Broadway Theatre, New York.

The Old Vic reportoire for the tour will comprise "Hamlet," "Twelfth Night" and "Henry V," with John Neville, Barbara Jefford and Laurence Harvey as the leading players.

Seek $250,000 Bankroll For 'Saturday Laughter'

"Saturday Laughter," musical adaptation of Peter Abrahams' novel, "Mine Boy," is being capitalized at $250,000, with provisions for 10% overcall. It's scheduled for Broadway production next fall by Christopher B. Manos and Arnold Margolin.

The book is by Herbert Martin and Stephen Bates, while Duke Ellington and Herbert Martin are responsible for the music and lyrics, respectively. Michael Howard will be stager.

Mickey Calin, who's appearing in "West Side Story," has been pacted by Columbia Pictures.

Stock Review

Song of Norway

Guy Lombardo, in association with Leonard Ruskin, revival of operetta in two acts (six scenes). Book by Milton Lazarus, based on a story by Homer Curran; lyrics and adaptation of Edvard Grieg's music by Robert Wright and George Forrest. Production supervisor, John Kennedy; director, Robert H. Gordon; dances and musical numbers stager, Frank Westbrook; sets and lighting, George Jenkins; musical director, Frederick Dvonch; costumes, J. Michael Travis. Features Stephen Douglass, Brenda Lewis, Robert Rounseville, Helena Scott, Erik Rhodes, Muriel O'Malley, Leonard Elliott, Franklyn Fox, Nat Burns, Joseph Kallini. At Jones Beach (L. I.) Music Theatre, June 27, '58; $4.80 top.

Elinar	William Linton
Sigrid	Shirley Leinwand
Grima	Diana Pitou
Christa	Perryne Anker
Erik	Charles Wood
Ole	Van Stevens
Richard Nordraak	Robert Rounseville
Nina Hagerup	Helena Scott
Edvard Grieg	Stephen Douglass
Father Grieg	Franklyn Fox
Father Nordraak	Leonard Elliott
Mother Grieg	Muriel O'Malley
Freddy	Nicky Powers
Count Peppi Leloup	Erik Rhodes
Countess Louisa Giovanni	Brenda Lewis
Elvira	Perryne Anker
Marghareta	Nancy Reeves
Hedwig	Carol Bergey
Greta	Francine Roberts
Miss Norden	Margaret Broderson
Miss Anders	Marie Crittenden
Henrik Ibsen	Nat Burns
Tito	Ralph Vucci
Pisoni	Joseph Kallini
Major Domo	James J. Fox
Adeline	Patti Ann Reta
Norway	Nancy Lee Parker
Spirit of Grieg	Nicky Powers

Singers: Anita Alpert, Perryne Anker, Carol Bergey, Betsy Bridge, Margaret Broderson, Marie Crittenden, Cleo Fry, Patricia J. Kavan, Jean Kraemer, Shirley Leinwand, Alexandra Moss, Lois Monroe, Louise Pearl, Diana Pitou, Nancy Reeves, Francine Roberts, Ruth Schumacher, Imogene Wiel, Jimmy Allison, Charles Aschmann, Tony Barnard, Ray Cook, Ed Dumont, Grant Eastham, James J. Fox, Norman Fredericks, David Kennedy, Christopher J. Koval, H. Lawrence, William Linton, James Marley, Charles May, Nixon Miller, Casper Roos, Van Stevens, Feodore Tedick, Ralph Vucci Jr., Edmund Walenta, Chuck Wood, Richard Zachary.

Dancers: Virginia Barnes, Barbara Beck, Barbara Crafts, Connie Greco, Linda Hayes, Doris Kastilan, Judith Klausner, Sandra Krygler, Jane Laughlin, Billie Mahoney, Diane McDaniels, Margo Moore, Marjorie Murray, Marilyn Pendell, Wintress Perkins, Patti Ann Rita, Eleanor Soublet, Barbara Watson, Alan Bergman, Hubert Bland, Wesley B. Carroll, Gray Cockrell, Stuart Fleming, Ben Gillespie, Danny Joal, Alan Kirk, Jim McAnany, Charles Morrell, Mitchell Nutick, Ray Pointer, Don Price, Lowell Purvis, Robert Saccente, John Starkweather, Walter Stane, Jon Young.

Water Ballerinas: Barbara Crafts, Grethe Eckmann, Judith Klausner, Marcia Knapp, Leslie Knoll, Lillina Sarro, Barbara Watson.

Ice Skaters: Linda Hayes, Doris Kastilan, Sandra Krygier, Bilie Mahoney, Margo Moore, Eleanor Soublet.

"Song of Norway" involved an investment of about $65,000 when it was originally produced by Edwin Lester for the Los Angeles Civic Light Opera Assn. in 1944. The tab on the current Jones Beach venture is figured at around $500,000. The increased cost is evident in the sumptuous presentation mounted by producers Guy Lombardo and Leonard Ruskin. It's an eye-filling extravaganza in the pattern of past offerings at the waterfront Marine Theatre.

The production has been tastefully designed, not only with magnificent sets by George Jenkins and colorful costumes by J. Michael Travis, but also with such added visual effects as fireworks, a water fete and an ice skating sequence. These elements, plus the ear-appealing Edvard Grieg score, as adapted by Robert Wright and George Forrest, transform the basically routine operetta into a sock al fresco spectacle.

There are occasional dull spots, but they're overshadowed by the elaborate gimmicks and picturesque amphitheatre locale, with the mobile stage situated in the lagoon. Another visual plus factor is the excellent job done by Frank Westbrook in staging the dances and musical numbers. The huge terp ensemble, covering a wide stage area, looks good in the attractive costumes, and performs impressively.

The principal roles are handled neatly by Stephen Douglas, Brenda Lewis. Charles Aschmann Jr. (subbing for Robert Rounseville Helena Scott and Erick Rhodes. Those in supporting assignments also do a good job. Robert H. Gordon's staging is brisk, while John Kennedy as production supervisor has done well with a man-sized assignment.

The offering, which officially opened June 20, had to buck some unfavorable weather during the initial stanza, the 8,200-seater with its lavish production, is a great spot for pleasant entertainment and cool breezes on a hot summer's night, but it's not the most comfortable place to be on a chilly evening. *Jess.*

Administrative appointments at the Pasadena (Cal.) Playhouse College of Theatre Arts include Robert Rence, dean; **Dr. Helmuth Hormann,** dean of faculty and supervisor of instruction, and **Richard Morelli,** chairman of the theatre production department.

Inside Stuff—Legit

Settings for Los Angeles Civic Light Opera's "At the Grand," musical version of Vicki Baum's "Grand Hotel," which preems July 7 at Philharmonic Aud., L. A., will cost nearly $100,000. Designed by Rouben Ter-Arutunian, they are believed to be the most elaborate ever constructed for a Coast stage production. Price is exclusive of costumes, lights, etc. After the Los Angeles break-in, the show will play another subscription engagement at the Curren Theatre, San Francisco, and then go to the 46th Street Theatre, N.Y., for an indefinite run.

Joseph M. Hyman, producer of "Fair Game," disputes a report of some weeks ago in VARIETY that the Sam Locke comedy lost about $35,000 on a $120,000 investment. He claims the actual cost of bringing the show to town was $85,000 and that the coin was recouped on the Broadway run alone. He also asserts that revenue from the film sale ($155,000, plus possible share of the profit) and stock and amateur rights are likely to bring the ultimate profit to about $100,000.

The gross for Bob Hope's seven-performance engagement ending June 21 in the Municipal Opera production of "Roberta," in the Forest Park Theatre, St. Louis, was over $105,000, according to Paul Beisman, general manager of the open air operation. That was the highest single-week gross in St. Louis Muny Opera history, topping the take two years ago for the second week of "South Pacific." The 82,666 attendance for Hope was about 1,300 short of the record, however.

Shows Abroad

For Adults Only

Robin Fox Ltd. & S. A. Gorlinsky presentation of a revue in two acts, devised and written by Peter Myers and Alec Grahame; music, Ronald Cass and John Pritchett: direction and choreography, Michael Charnley; decor, Henry Graveney. At Strand Theatre, June 25, '58; $2.80 top.

Cast: Miriam Karlin, Hugh Paddick, Ron Moody, Patricia Lancaster, Barry Took, Josephine Gordon, Louie Ramsay, Richard Waring, Frederick Jaeger, Geoffrey Webb, Gladys Tudor, Margaret Rubel, Diana Payne, Helen Cotterill, Derina House.

With 23 items in 127 minutes playing time, "For Adults Only" moves briskly and often wittily along the familiar lane of intimate revue and should emulate the success of its predecessor, "For Amusement Only," dreamed up by the same team. Most of it comes off brilliantly. A youthful cast brings high spirits to some merciless leg-pulling, but the targets are mainly too parochial and full of name-dropping for the revue to flourish anywhere outside the West End.

The skit on Ludovic Kennedy and Moira Shearer (Mrs. Kennedy) is still in the revue, though in a watered-down form, as a result of a legal wrangle. More vigorous spoofs are made of such figures as Vera Lynn, Maria Callas, Nelson Eddy, Jeanette Macdonald, Gene Kelly, Kim Novak, James Dean, Dylan Thomas and Julian Slade. Hollywood films, television, the Royal Court Theatre, the Lords Day Observance Society and "Oklahoma," as played by an inept amateur company, are other showbiz topics that take deft punishment from authors Myers and Grahame.

The show owes much to a polished and talented cast. Miriam Karlin, with razor-blade wit and observation, is outstanding as Kim Novak ("befogged, bumbling, starring in B pictures"), as a foreign maid with a shy job, as the Lady Mayoress of Gomorrah and as a housewife who can't resist buying up half a supermarket's goods. Hugh Paddick and Ron Moody get together with good effect as a couple of buskers and as James Dean and Dylan Thomas in heaven, and both of these young comedians score in individual items.

Richard Waring, Barry Took, Louie Ramsay and Patricia Lancaster also have many good moments and the show is tastefully dressed and staged. The music of Ronald Cass and John Pritchett is tunefully reminiscent and unobtrusive and the choreography reasonably slick. The show might have gained by a few more items less remorselessly dedicated to verbal wit, but all round it registers as a neat and happy-go-lucky entry in the afterdinner amusement stakes. *Rich.*

Templeton

London, June 20.

Arts Theatre presentation of drama in two acts (seven scenes), prolog and epilog by Anthony Lock. Features Heather Chasen, William Russell. Staged by John Gibson; decor, Paul Mayo. At Arts Theatre, London, June 19, '58; $1.55 top.

Anthony Brook	Oliver Burt
Insp. Reginald Hobbs	Sidney King
Lord Templeton	William Russell
Lady Templeton	Mary Kenton
Capt. Tim Bayliss	Aubrey Woods
Maj. Ian Macallister	Noel Coleman
Haji	Lloyd Assee
Luther Bateman	Paul Garner
Alwynne Tanner	Avril Leslie
Anna Dasousa	Heather Chasen
Peter Kuhn	John G. Heller
Tsai-Wing	Sheila Chong
Sen. Karl Neilsen	Michael Peake
Freddie Elliot	Stuart Hutchison
Sir Henry Burke	Robert Lankesheer

With its theme of politics, treason and witch hunting, this Arts Theatre offering should have been a powerful and moving drama, but pedestrian writing and moderate acting robs it of much of its potentiality. It's an unlikely candidate for transfer to the West End.

The plot is riddled with implausibilities, not the least of which is when an ex-Communist femme spy, who had induced a member of the British peerage to commit treason during the war in Singapore, marries Washington's leading witch hunting senator and exposes her former partner-in-crime.

"Templeton" is in the form of a series of flashbacks, and in the first act the chronological sequence is somewhat confusing. The play opens with a prolog revealing that the title character has been sentenced to a 10 year term for treason, and one of the improbable incidents is when he chooses to be a martyr and face trial rather than accept an easy way out.

Among the mostly unknown cast only Heather Chasen, as the Red agent, shows real promise. William Russell makes the title character appear too weak for a man of high ideals. John Gibson's staging is just about good enough for the subject. *Myro.*

Opera Review

Spoleto Opera

Spoleto, June 21.

Two contemporary operas and one 17th century (all one act) were the bill (21). Typical curtain raiser was Cimarosa's "Maestro di Capella" a delightful 20 minute piece, sung excellently by Paolo Montarsolo in the leading figure. Followed Italian piece by Valentino Bucchi "Il giuoco del barone" which was a reworked piece of the composer's original score written in 1936 and which had won the Italian Radio Prize in 1956. Apparently the musical directors of the Festival could not find a *really* contemporary Italian piece they liked (although there is no dearth of composers even in Italy).

Bucchi's piece is very expertly written, recalling the ancient madrigalists, especially the small mixed chorus which comments on the action (a country squire playing a dice game and remembering his passed adventures which appear in projection on a screen in background). Very originally staged by Franco Zefirelli who also designed the set (this is the artist who did the two operas done in Dallas with Callas last winter).

American contribution to the evening: Lee Hoiby's "The Scarf" after a Cechov novel, text by Harry Duncan. The opera distinguished itself by being written entirely on a high pitch which takes away from the dramatic suspension, also the small 300-seat theatre, well suited for ancient operas and dramas, was over-acoustic for the overloud orchestration, composer Holby chooses for his work. But the interpretation of the lead, Miriam (the witch who spins the scarf, she puts on the lover, but the husband subsequently kills him in the woods and comes back with the scarf whereas the wife strangles him with same) by Patricia Neway was unparalleled by anything seen and heard so far in Spoleto and brought her critical acclaim. John McCollum as husband and Richard Cross as the lover were also very outstanding in their parts.

Festival has one more week to go. *Goth.*

Blanche Yurka has authored a book, "Dear Audience," subtitled "A Guide to Greater Enjoyment of Theatre." It's scheduled for publication next January by Prentice Hall.

New Tunetent Opens at Latham, N.Y.; Central City Bows; Other Silo News

Latham, N.Y., July 1.

A new tunetent, the Colonie Musical Theatre, opened here last Tuesday night (24) with "Damn Yankees." Eddie Rich operates spot, which is approximately in the middle of the triangle formed by Albany, Scheneetady and Troy.

There was rain during the daytime three days last week, which may have limited business somewhat, although the weather was good enough every evening. Rich, who raised about $100,000 to finance the 2,000-seat canvastop, declined to reveal attendance or gross figures for the initial week.

Cast for "Yankees" included James Mitchell, Jan Chaney, Mace Barret, Janie Janvier, Joan Kennan and Bill MacDonald. Bill Ross is resident stager at the spot, with Allen Waine as choreographer and Wilson Stone conductor, Bernard Thull choral director and Jay Keene designer.

Louisville Opens July 14

Louisville, July 1.

Iroquois Amphitheatre will open July 14 for its 20th local outdoor season. A pool that formerly separated the audience from the stage has been removed, and the space will hold 140 arm chairs, to sell at $4 apiece.

A touring package of "No Time for Sergeants" will be the opening show, and subsequent bills will include "Pajama Game," "Song of Norway," "Naughty Marietta" and a Gordon MacRae variety show.

Vary Bard at Toledo

Toledo, July 1.

Managing director Arthur Lithgow will present an eight-week strawhat season beginning July 8 at the local Zoo Indoor Theatre, as a sort of successor to the Shakespeare-Under-the-Stars series which lost money despite heavy attendance the two previous summers. With the backing of 400 local residents, Lithgow will offer a

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Kerz Says 'Clerambard' Will Pay Off This Year From Secondary Rights

New York.

Editor, VARIETY:

Since you recently classified "Clerambard" as failure, and I assume that you are technically correct, I should like to inform you that with the enormous amount of applications for amateur and stock performances, the advance paid by Samuel French, and the guaranty from the San Francisco Actors' Workshop, which will do "Clerambard" in October for 50 performances with a star, we will break even sometime this year. A film deal would be gravy.

But I think you overlooked the fact that for the first time in an off-Broadway production the following things happened: The producer controls all stock, amateur and second class touring rights, as well as world motion picture rights, of a new French play. It is also the first time in the history of off-Broadway that a star cast of Claude Dauphin, Edith Atwater, Will Kuluva, Tammy Grimes and Alvin Epstein stayed on for more than a limited engagement. Dauphin stayed for the entire run. The only other example is Tone in "Uncle Vanya," but the play didn't run that long and Tone missed many performances. Claude didn't miss a single performance. In fact Dauphin had no understudy.

My next production this fall is another Marcel Ayme play, "Moonbirds," with Bert Lahr as star. It will be done on Broadway though. Harry Horner co-produces.

Leo Kerz.

Foundation Aids Frisco

San Francisco, July 1.

Rockefeller Foundation has awarded grant of $25,000 to San Francisco Ballet Guild toward creative costs of new productions by San Francisco Ballet Co. Money will be available over five-year period, with payments on semi-annual basis starting today (1).

Troupe currently is touring South America.

Disk-Live 'Jasper Story' Gets Outdoor Revival

"The Jasper Story," the outdoor historical drama about Jasper, Alberta, begins its third season July 16 at the Palisades amphitheatre, six miles east of Jasper. As in the past, it'll run for 10 nights.

The performance, using a company of 60 actors, 12 dancers, 40 singers, 12 horses and 20 musicians, is recorded, with the players miming their roles and songs. Mrs. Elsie Park Gowan authored the script. Jack McCreath, drama director for the government of Alberta, is the producer and also the composer of six tunes, with lyrics by Mrs. Gowan.

Seattle Burning At Cancellations

Cancellation of legit bookings in Seattle is arousing local bookers and the press. Since last fall at least six shows failed to follow through on scheduled bookings there. The situation was highlighted recently in Louis R. Guzzo's "Words and Music" column in the Seattle Times.

The springboard for the Guzzo piece was the cancellation in late May of a Seattle booking of the Constance Bennett edition of "Auntie Mame," which was scheduled to follow the June 22 windup of the show's stand at the State Fair, Dallas. The article pointed out that Seattle promoters Zollie Volchok and Jack Engerman had shifted dates and incurred expenses for the booking and were then notified that the company "had found it inadvisable to jump from Dallas to the Northwest and was cancelling the Northwest tour."

Other shows mentioned by Guzzo as having cancelled out on Seattle dates since last fall were "Separate Tables," "Long Day's Journey Into Night," "Bells Are Ringing," "Cat on a Hot Tin Roof" and "Major Barbara." Two of those, "Bells" and "Barbara," didn't embark on their planned tours, although the former is now slated to begin a road hike next winter. The other three shows folded during the season because of faltering business.

Touring entries tentatively set for Seattle during the 1957-58 season include, thus far, "Sunrise at Campobello," "Warm Peninsula" and another company of "Mame," starring Eve Arden.

SEE HERB WHITTAKER SUB FOR WALTER KERR

Herbert Whittaker, critic of the Toronto Globe & Mail, will probably substitute as drama critic of the N. Y. Herald Tribune while Walter Kerr takes a leave of absence during August, September and part of October for the production of the new musical comedy, "Goldilocks," which he will stage and for which he has collaborated with his wife, playwright-novelist Jean Kerr, on the book and lyrics.

Whittaker covered the recent Shakespeare openings at Stratford, Conn. and Ont., for the Herald Trib, as Kerr is currently on vacation. Kerr will be officially on the job during July, however, and will cover the additional preems at the two Shakespeare festivals. There appear to be no openings set for August, so Whittaker won't be needed by the HT during that period.

The selection of Whittaker as stand-in was at the suggestion of Kerr, who met him last year at Stratford, Ont., and liked the quality of his reviews. During Kerr's leave of absence the off-Broadway reviewing for the HT will continue to be handled by Gene Gleason, a member of the sheet's drama staff.

"Goldilocks" goes into rehearsal in August, opens a Philly tryout Sept. 1 and after further tuneup in Boston will open Oct. 9 at the Lunt-Fontanne Theatre, N.Y.

Far East Tour Troupe To Revise Next Season

The Theatre of the Far East, which has been in operation since 1947, will reorganize as a dance-drama company after a cross-country tour next fall. The troupe, consisting of four people, with Forest A. Coggan as managing director, plays mostly universities.

The operation, which has been earning a small profit in recent years, is particularly noted for the lavish wardrobe used in its productions.

Harald Bowden Skedding 'Lady' For Down Under

Australian theatregoers, despite their exposure to modern influences of a shrinking world, are still a bit of the provincial side and prefer those oldfashioned "boy-meets-girl" plots. That's the opinion of Harald Bowden, who was recenty named executive director of the down under J. C. Williamson theatre circuit after almost a half-century with the loop and its predecessors.

"Pajama Girl," Bowden recalled, was a last season hit but "Damn Yankees" and "Bells Are Ringing" failed to measure up to expectations boxofficewise due, perhaps, to the "provincialism" of Australian audiences. Bowden, who recently arrived in New York, planes to London Saturday (5) to complete casting for the Aussie production of "My Fair Lady."

Opening of "Lady" in Melbourne next Jan. 17, incidentally, will come six months after its London preem, just as the latter had to be two years contractually after the initial Herman Levin Broadway production.

Bowden is confident that the Melbourne edition will be as well received as its London and New York counterparts.

While no principals have been set as yet, Bowden said that he had arranged for Samuel Liff, stage manager of the New York company, to go to Australia in November to supervise and direct the production as well as complete casting of minor roles.

Williamson organization, which operates some 10 Aussie legit theatres, in addition to having an interest in two tv stations, is a perennial importer of Broadway and London productions as well as concert attractions. In the latter field Bowden revealed that Jan Peerce will fulfill his engagement originally set for last year and postponed owing to the singer's sudden illness. He also expressed the hope that Marian Anderson "will essay the trip in 1959."

Meantime, Bowden will survey the London legit scene before deciding "what Australia will see of the current crop of plays on Broadway." Last here in April, 1957, he plans to return to N. Y. from his London junket around the end of August, en route back to his Aussie headquarters.

Third Generation

The scheduled preem this summer of a new musical version of Louisa May Alcott's "Little Women" marks at least the third time that the novel has been converted into a legittuner.

During the 1955-56 season, an adaptation, with book and lyrics by Peter Myers, Alec Grahame and David Climie, was presented in London under the title, "A Girl Named Jo." An earlier adaptation, using the same title as the novel, with book by John Ravold and music and lyrics by Geoffrey O'Hara and Fred Howard, was presented at the Deertrees Theatre, Harrison, Me., during the summer of 1939.

The new version, by William Dyer and Don Park, is titled "Jo" and is scheduled for presentation Aug. 4-9 at the Southern Tier Playhouse, Binghamton, N. Y., and Aug. 11-15 at the Pocono Playhouse, Mountainhome, Pa. Peter Flournoy, who operates the Binghamton spot, is planning on bringing the tuner to Broadway in partnership with Victoria Crandall.

Lotsa Strawhat Tryouts on Deck, But Few Bets for B'way (as Usual)

By JESSE GROSS

Another barrage of strawhat tryouts is due this season. The count, thus far, is at least 43, and more will probably crop up as the season progresses. The new entries cover originals, imports, adaptations, one-act play programs and revised versions of works previously produced.

Some of the shows are being sent out as touring packages with stars, while others are being done solely on a local basis with only resident company members. As usual, few if any of the tryouts are expected to get to Broadway. In some instances, however, productions are being targeted for eventual off-Broadway presentation.

Included in the lineup of new entries are several musicals, mostly adaptations. However, the tryouts that are expected to create the most interest are naturally those touring the circuit with name headliners, such as Tallulah Bankhead, Dennis Morgan and Wendy Barrie, Celeste Holm, Melvyn Douglas, Jan Sterling and Ella Logan.

Miss Bankhead is starring in George Batson's "House on the Rocks," a revised version of the author's play, "Celia," which tried out at the Bucks County Playhouse, New Hope, Pa., five years ago. Morgan and Miss Barrie are co-starring in Bruce Brighton's "All About Love," while Miss Holm is headlining "Third Best Sport," by Eleanor and Leo Bayer.

Douglas has the lead role in Florence Lowe and Caroline Francke's "Strange Partners." Miss Sterling is starring in Agatha Christie's "Spider's Web," which had an 18-month London run and which the actress has acquired for Broadway production. Miss Logan is playing the lead in "Maggie," announced as a revised version of the Hugh Thomas-William Roy musical adaptation of James M. Barrie's "What Every Woman Knows."

"Maggie" is the only one of the six plays named to have had a

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Abbott-Dunning Write New Play, 'Two G Notes'

George Abbott and Phil Dunning, authors of "Broadway" and several other plays and co-producers of a number of shows during the 1920s and early 1930s, have written a new melodramatic comedy, "Two G Notes," which was given a "reading" last Monday (30) at the Lyceum Theatre, N.Y., with the idea of a possible production by Robert E. Griffith and Harold S. Prince.

The show, the first collaboration by Abbott and Dunning since "Lilly Turner," in 1932-33, would require a cast of about 18.

Griffith & Prince To Take Gross %

Robert E. Griffith and Harold S. Prince will hereafter take a producer fee on all their shows. The tap will be 1% of the gross, to apply only to profitable weeks and to continue only until the show has recouped its investment, after which they'll get the customary management share of the net.

In recent years there has been an increasing practice of producers taking some sort of payment off the top from their shows, at least until the production cost is earned back. In some instances, the producer takes a percentage of the gross, in others a straight salary. In some cases the money represents an advance against the management share of the profits, but usually not recoverable if the show fails to pay off.

Griffith and Prince have previously declined to take a fee, but switched after their experience with "New Girl in Town," which recently closed after slightly more than a year's run on Broadway. Although they were about a year-and-a-half getting the musical ready, working just as hard on it as on their other shows, their share of the payoff has been only about $5,000 apiece.

The new policy will go into effect with the upcoming Griffith & Prince production of the Jess Gregg play, "A Swim in the Sea."

LEASE RITZ THEATRE AS L.A. LEGIT HOUSE

Los Angeles, July 1.

The Ritz, 1,320-seater used for the last 30 years as a film house, will be converted for use as a legiter to house local productions and touring shows.

Harry Zevin, a vet legit manager currently with "Around the World in 80 Days" here, has taken a two-year lease on theatre, operated by Fox West Coast. It has only once previously been used for legit, when "Anniversary Waltz" played a four-week engagement in December, 1956.

Takeover becomes effective Labor Day. Zevin will continue his "80 Days" assignment, and for the time being will act only as managing director of the Ritz. He formerly operated the Carthay as a legit house.

With the Biltmore Theatre due to be demolished after its summer run with "Auntie Mame," the entry of the Ritz will maintain Los Angeles as a two-house legit stand. The other spot is the Huntington Hartford.

Fred O'Neal, Peggy Wood Named to Equity Council

Frederick O'Neal and Peggy Wood have been elected to the Actors Equity council posts vacated by Lois Wilson and Hiram Sherman. They were chosen over Bernard Gersten and Iggie Wolfington in a referendum of the council. Of 53 votes cast, O'Neal pulled 49, Miss Wood 38, Wolfington 10 and Gersten 9.

Miss Wilson and Sherman resigned from the council last month following their election as officers of the union.

Kilpatrick, Stratton, Zorn Acting ATPAM Biz Agts. Following Moss Death

The board of governors of the Assn. of Theatrical Press Agents & Managers will select a temporary successor to Joe Moss, the union's late business agent, at its next meeting July 24. Moss, who was elected to the post early in June, died in New York last Tuesday (26). The membership will vote on a regular successor at the union's next membership meeting in October.

Meanwhile, three members of ATPAM have volunteered to handle the business agent's chores until the board makes its selection. The trio, each taking the assignment for one week, include Thomas Kilpatrick, this week; Sam Stratton, next week, and George Zorn, the following week. This temporary setup was decided upon last Friday (27) when the board also voted to give Moss' widow the equivalent of a little more than the business agent's salary for five weeks.

'BABY DOE' STOCK BOW AT CLEVE. TUNE TENT

Cleveland, July 1.

The Douglass Moore-John Latouche opera, "The Ballad of Baby Doe," will be given its initial stock presentation this summer as the closing bill at the Musicarnival here. The cast will be headed by Beverly Sills, Walter Cassell and Beatrice Krebs, repeating roles they played before.

Miss Sills, who'll play the title role, had that assignment in the N. Y. City Center production of the opera, while Cassell and Miss Krebs also appeared in that presentation in roles they originated when the show preemed in Colorado. The opera, scheduled for the week of Sept. 7, replaces "La Boheme," previously announced for that week.

John L. Price Jr., who operates the tent, puts on an opera a season at the spot.

Legit Bits

Legit-film actress **Peggy Cass** and her husband **Carl Fisher**, general manager for producers **Robert E. Griffith** and **Harold S. Prince**, planed yesterday (Tues.) to complete arrangements for London and Paris productions of "West Side Story" and "Two for the Seesaw."

Pressagent **Arthur Cantor** is commuting from Fair Harbor, on Fire Island, and will take a week's vacation there in mid-July.

Hal Olver has gone to the Coast to be company manager for the **T. C. Jones** engagements this summer in San Francisco and Los Angeles, on Civic Light Opera subscription. **Charles Washburn** will be pressagent.

Richard D. Pinney, formerly publicity director and legit booking manager for Coe College, has resigned to become promotion manager of WMT-TV, Cedar Rapids.

Gerda Eckhardt, German-born actress, became an American citizen Mond. (30) in New York in the presence of her husband, **Edward Mangum**, of the ANTA office, to which he has returned after nine months in Turkey and Germany on legit directing assignments.

Rita Allen and her husband, **Milton Casse'**, have purchased the legit rights to **Aubrey Menen's** novel, "The Backward Bride," which they plan presenting on Broadway next season.

Dave Suransky, a member of the administrative staff of the Curran Theatre, San Francisco, is back in that city after a month of theatregoing in New York.

Joe Flynn celebrated his 50th year as legit pressagent while in Los Angeles with "Most Happy Fella," which closed there last Saturday (28).

Gertrude Kirschner, an associate of Broadway pressagent **Arthur Cantor**, has sailed on a Caribbean cruise. She's due back in a month.

Actress **Shirley Ballard** has become a blonde.

Louis A. Lotito, president of City Playhouses Inc. and executive manager of the Martin Beck Theatre, N. Y., planed to San Francisco last Thursday (26) to catch the Civic Light Opera production of "King and I" at the Curran Theatre. From there he motored to Los Angeles for a looksee at the rehearsals of "At the Grand," which is booked to open Aug. 25 at 46th Street Theatre, N.Y., which is operated by his firm. He's due back next week.

Hillard Elkins left New York yesterday (Tues.) for the Coast, where he will set up two offices. One will be his own operation, H. E. Management & Productions Associates Inc., and the other a California branch for Mills-Park-Milford, a packaging outfit, for which he is sales director.

Michael Allinson is understudying **Michael Evans** as Prof. Henry Higgins in the national company of "My Fair Lady." Evans has succeeded **Brian Aherne** in the lead role.

The fourth season of "Wilderness Road," the outdoor drama at Berea, Ky., opened Saturday (28) and runs through Aug. 30.

The Cape Playhouse, Dennis, Mass. launched its 32d season Saturday (28) with **Shirley Booth** n "Hay Fever." **Charles Mooney** is managing director of the operation which will also wnd up the week of Aug. 25 with Miss Booth in 'Deep Blue Sea."

David C. Jones is playing a variety of roles in stock productions of "Visit to a Small Planet." He recently appeared in the comedy at the Mt. Park Casino, Holyoke, Mass., in the role originated on Broadway by **Eddie Mayehoff** and next month he's scheduled to play the **Cyril Ritchard** part in a production of the play at Traverse City, Mich.

Muriel Kirkland is appearing as Big Mama in the **Diana Barrymore** package of "Cat on a Hot Tin Roof."

Walter Slezak will appear in "The Little Hut" in Chicago and Detroit.

Gloria Vanderbilt will appear in "Peter Pan" at the Grist Mill Playhouse, Andover, N. J., the week of Aug. 4.

Radiant heating has been installed by **Ben Segal** and **Bob Hall** at their Oakdale Musical Theatre, Wallingford, Conn.

Bertram Yarborough and **Donald Pippin** are the stager and musical director, repectively, for **Phil Moloney's Rye** (N. Y.) Music Theatre.

Margaret Sullavan and **Joseph Cotten** are repeating the roles they originated in the Broadway production of "Sabrina Fair" in a three-week stock tour of the comedy.

Monty Shaff has been set by the Theatre Guild as general manager of its touring companies.

Frederick Rolf, who appeared in the recent Broadway production of "Time Remembered," plans producing and directing **Basil Ashmore's** adaptation of Anton Chekhov's "Don Juan in Russian Manner" off-Broadway this season.

Rose Bampton, former Metopera soprano, will costar with **Libby Holman** in the musical version of "Yerma."

The Broadway production of "Li'l Abner" will launch its road tour Sept. 1 with an eight-week booking at the Riviera Hotel, Las Vegas.

Robert Reud, pressagent for the **Constance Bennett** edition of "Auntie Mame," will again be the advance man when the show resumes touring Aug. 4 after its summer six-week layoff.

Lionel Kranitz, who understudied **Anthony Perkins** in "Look Homeward, Angel" withdrew from the show last Saturday (28) to concentrate on the upcoming Broadway production of "Far Away the Train-Birds Cry," which he coauthored with **Edward H. Davis**.

Bruce MacKay has succeeded **Edward Platt** in "Oh Captain."

Sandy Glass, is back in the legit department of the William Morris agency in New York after being in Coast office for a year.

"Artist's Life," the fifth book by pantomimist **Agna Enters**, is scheduled for fall publication by Coward, McCann Inc.

Jill Kraft has succeeded **Pat Stanley** in "Blue Denim."

"Absolute Bliss," a new comedy by **Bruce Millholland**, will be given its world preem July 12 by the Theatre Workshop in New Delhi, India.

Claude Dauphin will tour the silos in "Waltz of the Toreadors."

Alfred Drake is scheduled to double as director and star of a new musical, "The Happy Journey," scheduled to be tried out next September at the Paul Winston Music Theatres in Columbus and Dayton, O. The tuner is an adaptation by **Edward Eager** (book and lyrics) and **George Antheil** (music) of **Stella Benson's** novel, "The Faraway Bride." **Leonard Patrick** is director for the Music Theatres.

The staff for **Sam Zerinsky** and **Joseph S. King's** Long Beach (L.I.) Playhouse this summer includes **Richard Janaver**, general production manager; **Lola Pergament**, pressagent; **Len Wayland**, production stage manager; **Tom Jewett**, scenic designer, and **Daniel Robertson**, technical director.

Jack Underwood Jr., radio scripter and former film exec, is the pressagent this summer for the Gateway Theatre, Bellport, L.I.

Lyle Talbot and **Ann B. Davis** are starring in "The Matchmaker" with resident companies in four mid-west cities this summer. Talbot is also slated to costar with his wife, **Margaret Abbott**, in "Champagne Complex" at the Alley Theatre, Houston, beginning Sept. 1.

The group of one-act plays set for the "Triple Play" program, in which **Jessica Tandy** and her husband, **Hume Cronyn**, are touring the strawhat circuit this summer, includes **Sean O'Casey's** "Bedtime Story" and "A Pound on Demand," **Benn Levy's** "The Island of Cipango" and **Anton Chekhov's** monologue "On the Harmful Effect of Tobacco," with Cronyn handling the staging assignment.

Bob Burland will appear in "Damn Yankees" and "Silk Stockings" at the Sacandaga Park (N.Y.) Summer Theatre.

Hubert Rolling is back as resident director of **Don Swan Jr.'s** Hilltop Theatre. The barn is now located at Owings Mills, Md.

Bill Wilson, former company manager of the **Jose Greco** troupe, returns for his fourth season as house manager of the Carter Barron Amphiteatre, Washington.

Bernie Thall is choral director and assistant conductor at the Colonie (N.Y.) Musical Theatre. His wife, cafe singer **Marilyn Ross**, is appearng there this week in "Silk Stockings." **Bill Ross** is resident stager and Allen Waine choreographer.

Joan Blondell will tour the stock circuit for five weeks in "New Girl in Town" in the part created on Broadway by **Thelma Ritter**.

Mesrop Kesdekian is back for his seventh summer as resident director of the Green Hills Theatre, Reading, Pa.

Paul Gilbert returns to the St. Louis Municipal Opera for his eighth consecutive season there. He'll appear in "Rose Marie" and "On The Town," each running two weeks.

Pat O'Brien will star in "My Three Angels," the opening bill July 15 at the Avondale Playhouse, Indianapolis.

Francis Pole is back for her third season as pressagent for the Spa Summer Theatre, Saratoga, N.Y.

Sholom Secunda's "Nice People" is the new Yiddish-American musical scheduled for a mid-October opening at the Downtown National Theatre, N. Y.

Solly Pernick has been elected chairman of the Fact-Finding Committee, representing the New York entertainment unions. He replaces **Milton Weintraub**, who was elected secretary after serving as chairman for three years. **Al Munuti** has been elected vice chairman and **Maxime Keith** has been re-appointed pressagent for the committee.

Inga Swenson, who's appearing at the Stratford (Conn.) Shakespearean Festival, has been set for a role in the upcoming Broadway production of "A Swim in the Sea."

Abe Burrows is writing the book for the musical version of Jane Austin's "Pride and Prejudice," which **George Gilbert** plans producing on Broadway next December. The songs will be provided by **Robert Goldman** and **Glenn Paxton**.

David Kanter and **Charles Pratt Jr.** have scrapped plans for a Broadway production of "A Carriage for Alida," a musical based on Dion Boucicault's play, "The Streets of New York."

Local 14-149 of the Oil, Chemical & Atomic Workers International Union will be a backer of "The Man Who Never Died," the **Barrie Stavis** play which **Irving Strouse** plans opening Oct. 21 at the Jan Hus Auditorium, N. Y.

Paul Hartman and **Tom Poston**, the latter currently substituting for Peter Ustinov in the Broadway production of "Romanoff and Juliet," have been set for the cast of "Drink to Me Only."

Shelley Winters is set for a starring role in "The Squirrel Cage," which **Jay Julien** plans producing on Broadway in the fall.

Fran Carlon has succeeded **Virginia Kaye** in " Sunrise at Campobello" in the role originated by the late **Mary Welch**.

Rip Torn is scheduled to appear in "Chaparral," the **Valgene Massey** play, which **Gene Wolsk** and **Robert L. Livingston** plan presenting on Broadway next season.

Literati

Science Writers Elect

John Troan, science editor of Scripps-Howard Newspaper Alliance, was elected president of the National Assn. of Science Writers in San Francisco last week. He succeeds Milton Silverman, of the San Francisco Chronicle.

Organization's new vicepresident is Pierre C. Fraley, Philadelphia Bulletin, and new secretary-treasurer is Earl Ubell, N. Y. Herald Tribune.

Western Writers' Poll

Poll of 125 members of Western Writers of America last week showed they considered A. B. Guthrie Jr.'s "The Big Sky" the best western ever written. Poll was taken at convention in Santa Rosa, Cal.

Others in top 10, in order, were: Owen Wister's "The Virginian," Walter Van Tilburg Clark's "The Ox-Bow Incident," Guthrie's "The Way West," Ernest Haycox's "Bugles in the Afternoon," Eugene Manlove Rhodes' "Paso Por Aqui," Mari Sandoz's "Old Jules," Zane Grey's "Riders of the Purple Sage," Harold L. Davis' "Honey in the Horn" and Andy Adams' "Log of a Cowboy."

Convention picked Elmer Kelton's "Buffalo Wagons" as best western novel of 1957.

S. Omar Barker, of Las Vegas, N.M., was elected association president, succeeding Thomas Thompson, of Santa Rosa.

There's English—and English

Esso has a big and important branch in Paris and does a lot of business, including a "free information center," on the Champs-Elysees, in a large building devoted entirely to giving tourists maps, weather info, etc. It employs 100 or more clerks, salesmen and other help whose job it is to meet "the public" and whose major requirement is to speak English. According to French law almost all of these employees must be French citizens, whose English was learned either in France or in Great Britain.

But one of the major Esso officials recently noticed that there's English and English. It seems that Americans who want to drive their cars around Europe and who wandered in for info frequently couldn't understand the English that was ladled out—a not infrequent occurrence in la gay Paree. So, last week, Esso hired a Yank ex-GI for the sole purpose of talking to the regular Esso employees. There's a one-hour daily briefing in slanguage now, obligatory to all Esso employees who did not learn their English in Yankeeland.

(If this doesn't work why don't they try a once-weekly session of reading and translating VARIETY?)

Kemp's Expanded Directory

John P. Turner has gone to Paris to prep a French section of Kemp's Film & Television Directory. Subsequently he will be visiting other European countries including Italy, Belgium, Holland, Germany and Finland.

The 1959 edition of the Directory, which will list film distributing companies for the first time, will contain sections for all countries with the exception of the US.

Radcliffe's Pub Course

Summer course in publishing procedure at Radcliffe College will have flock of major practicing publishers on hand to advise students. Lectures will include Edward Weeks, editor of Atlantic Monthly; George P. Brockway, prexy, W. W. Norton & Co.; Jerry Mason, prexy, Maco Magazine Corp. and Ridge Press; Jason Epstein, editor-in-chief, Anchor Books; Margarita Smith, fiction editor, Madamoiselle; Frank Gibney, asst. editorial writer, Life; and David McDowell, prexy and editor, McDowell, Obolensky Inc.

Six-week course will be under direction of Mrs. Diggory Venn, formerly of Conde Nast Publications and J. Walter Thompson.

'Best American Plays'

John Gassner has edited an excellent anthology of "Best American Plays" (Crown; $5.75), with an overall introduction plus individual preludes to each of the works. The dramatists represented are John van Druten, Tennessee Williams (twice), Eugene O'Neill, Michael V. Gazzo, William Inge (two plays), Arthur Miller (ditto), Robert Anderson, Jerome Lawrence & Robert E. Lee, Herman Wouk, Jan De Hartog, George Axelrod, Thornton Wilder, Ira Levin & Mac Hyman, George S. Kaufman & Howard Teich Teichmann.

This is the fourth series of his collections, covering the 1951-57 period. Gassner, who is Sterling Professor of Playwriting and Dramatic Literature at Yale, not only reprises the complete text of the 17 plays but his discussions of the author and the work are both erudite and savvy. *Abel.*

Unusual Mass Sales

Foundations and the like have been ordering mass copies of J. Edgar Hoover's current bestseller, "Masters of Deceit," and circulating them generally as a patriotic gesture.

Many small libraries and institutions which normally couldn't afford or wouldn't get this book on their shelves are thus penetrated.

CHATTER

Washington Republican Observer Inc. authorized to conduct a publishing business in Queens County, N. Y.

Vanguard Press had to send out a photogenic still of A. A. Murray, author of "The Blanket," to prove she wasn't a him.

Frederick Kohner's "Gidget" will be issued in paperback form by Bantam Books, to coincide with Columbia Pictures' film version of book.

Howard Greene, formerly Assistant promotion director of Pines Publications, joined Macfadden Publications as circulation promotion manager.

Ken Giniger's Hawthorn Books bringing out "Bob Considine's Christmas Stocking," pre-Xmas holiday anthology, illustrated by Roberta MacDonald.

Walt Disney Productions has begun filming "Tonka" based on the teen-age novel "Comanche" by David Appel, published by World. "Comanche" was first published by World in 1951. In 1955 it was reissued in a World Junior Library Edition and is still selling heavily. San Mineo and Fess Parker head the cast of "Tonka," directed by Lewis R. Foster.

David Steinberg, who resigned as amusements ed of The Newark News early in 1957 to open his own flackery in N. J., has been appointed veep of Max Rogel Inc., and will head the Jersey branch of the Rogel setup in addition to operating his own enterprise. Lore Fiedler, former Newark News and New Brunswick Home News staffer, has been named copy writer for the N. J. division of Rogel Inc.

John Harden, who has served as North Carolina correspondent for VARIETY for more than 25 years, has opened a public relations consulting firm at Greensboro N.C. For the past 10 years he has been v.p. of Burlington Industries in charge of public relations. His new consulting firm will be John Harden Associates. Prior to Burlington he was a North Carolina newspaperman and served as secretary to Gov. Gregg Cherry of North Carolina.

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Silo Trail Perks; 'Hunting' 38G, K.C.; Bard Rep $34,100, Stratford, Conn.

Business on the strawhat circuit was fairly good last week, particularly since the season is not yet fully under way.

More barns get started this week and the entire lineup will be rolling by next week. New-show tryouts will begin to unfold soon to spark interest.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

ST. LOUIS

Municipal Opera ($3; 11,937; $95,000). **Silk Stockings** (MC-LP) (single wk) (Dolores Gray). About $58,000. Previous week was underquoted, **Roberta** (Bob Hope) actually topping $105,000 for a new house record. Current: **Rose Marie.**

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **Oklahoma** (MD-LP) (1st wk). Nearly $45,700. Previous week: **Auntie Mame** (Constance Bennett), $52,000. Current: **Oklahoma.**

CHICAGO

Edgewater Beach Playhouse ($3.95; 950; $23,500). **Remarkable Mr. Pennypacker** (C-TP) (1st wk) (Burgess Meredith). Opened the season last Monday (23) with the new first-night series a near-sellout at a $5 combo price for the show and after-performance party. Eight performances grossed $18,900. Current: **Remarkable Mr. Pennypacker.**

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Tea and Sympathy** (D-LP) (2d wk) (Linda Darnell). Almost $11,400. Previous week, $9,200. Current: **Fourposter.**

STRATFORD, CONN.

American Shakespeare Festival Theatre ($5; 1,453; $45,000). **Hamlet-Midsummer Night's Dream** (Rep.-LP) (2d wk). Nearly $34,100. Previous week, $21,000 in five performances. Current: same repertory.

SARATOGA, N. Y.

Spa Theatre ($4.40; 587; $13,000). **Visit to a Small Planet** (C-TS) (single wk) (Bert Lahr). About $6,200 for the season opener. Current: **Fallen Angels** (Hermione Gingold).

KANSAS CITY

Starlight Theatre ($3.50; 10,000; $67,000). **Happy Hunting** (MC-LP) (single wk) (Bill Hayes). About $38,000, with one rain-out. Previous week: **Fanny**, $35,000.

NEW HOPE, PA.

Bucks County Playhouse ($2.50; 432; $7,818). **Compulsion** (D-LP) (2d wk). Almost $7,600 for regular eight performances. Previous week: $8,600 in 10 performances. Total of $32,500 on **Compulsion** and the previous **T. C. Jones** show was the biggest four weeks in the strawhat's history. Current: **Season in the Sun.**

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500). **Fallen Angels** (C-TS) (single wk) (Hermione Gingold). About $10,300. Previous week: **Picnic** (Hugh O'Brian), $16,550 in nine days. Current: **Tonight at 8:30** (Faye Emerson).

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Holiday For Lovers** (C-TS) (single wk) (Don Ameche). Nearly $17,800. Previous week, **Othello**, $12,700. Current: **Separate Tables** (Basil Rathbone, Geraldine Page).

Stock Tryouts

(*June* 30-*July* 13)

All About Love, by Bruce Brighton (Dennis Morgan, Wendie Barrie)—Grist Mill Playhouse, Andover, N. J. (30-5).

House on the Rocks, by George Batson (Tallulah Bankhead)—Southern Tier Playhouse, Binghamton, N. Y. (Reviewed in VARIETY, July 1, 1953, under its original title, "Celia").

Irene Innocente, by Ugo Betti—White Barn Theatre, Westport, Conn. (12-13).

Towards Zero, by Agatha Christie—Flat Rock (N. C.) Playhouse (1-5) (Original London production reviewed in VARIETY, Sept. 12, 1956).

Touring Shows

(*June* 30-*July* 13)

Grand Hotel (tryout) — Philharmonic Aud., L. A. (7-12).

My Fair Lady (2d Co.)—Shubert, Chi (30-12).

My Fur Lady (Canadian)—International Cinema, Vancouver, B. C. (30-12).

Critic Eleanor Hughes Vacationing in Europe

Boston, July 1.

Elinor Hughes, Boston Herald drama critic, and husband, atomic scientist David B. Jacobus, sailed last week for a month's European vacation.

Lyn Phelps, assistant, substitutes during Miss Hughes' absence.

Strawhat Tryouts

Continued from page 59

prior Broadway presentation, but, as noted, it's now being presented in a worked-over edition. The musical, incidentally, is also one of the tryouts targeted for off-Broadway. It's being produced by Ron Rawson and Maurice Levine and will be presented a Rawson's John Drew Theatre, East Hampton, L. I.

Besides "Maggie," other tuners on the tryout list include "Little Women," an adaptation by William Dyer and Don Park of Louisa May Alcott's novel; "Black Arrow," adapted by Joseph M. Hopkins from Robert Louis Stevenson's novel, and "The Captain's Lady," an adaptation of Clyde Fitch's play, "Captain Jinks of the Horse Marines," with book by Harold Dumals, music by John Griffin and lyrics by James Sweenie.

Also, in the musical category are "Cyrano," a musical version by Richard Maltby Jr. and David Shire of "Cyrano de Bergerac," which preemed last May at Yale Univ. and was subsequently presented for one performance at the American Shakespeare Festival Theatre, Stratford, Conn., and for one performance at the Phoenix Theatre, N. Y.; "Mehitabel Wing," by Geoffrey O'Hara, and an untitled musical, starring Jane Morgan, at the Kennebunkport (Me.) Playhouse. In the opera groove, there's Ruth and Thomas Martin's version of "Carmen."

Included in the imports, besides "Spider's Web," "Toward's Zero," also by Miss Christie, as well as R. C. Sherriff's "White Carnation" and John Dighton's "Man Alive." All three were previously presented in London. There's also a new outdoor drama, Paul Green's "The Confederacy," at the Virginia Beach (Va.) Amphitheatre.

Other new plays scheduled include John Vari's "Farewell, Farewell Eugene," previously tested at the Margo Jones Theatre, Dallas; Jack Bostic's "Companion Piece," Philip Dean's "Every Night When the Sun Goes Down," "Madison L. Goff's "Holiday From Heaven," Bob Asherman's "Dog-Slayer" and John Wulp's "Summer Treason."

Also, Neal DuBrock's "Eye of the Needle," Fred Carmichael's "Pen Is Deadlier" and "Angel by Accident," Maurice Dolbier's "Laughter in the Sky," David Sawn's "The Coward," Robert Lane's "Three on a Match" (not to be confused with a similarly-titled program of one-acters, by Robert Smith, tried out several years ago), Victor Wolfson's "Love Story," Henry Denker's "Deadlock," a new version of John Drinkwater's "Abraham Lincoln," a program of five one-act plays by William Inge, James Gordon's "Six Days to Live" and Shirley Goodstone and John Lancaster's "A New Tomorrow."

In addition, there's the series of new plays scheduled for weekend performances at the White Barn Theatre, Westport, Conn. They include Ugo Betti's "Irene Innocente," "The Impossible Forrest," a new musical, with book by Marshall Barer and music by Alec Wilder; a program of new one-acters; Walter Sorrel's "Isadora Duncan," Michael Hasting's "Yes and After," James Thurber's "The Catbird Seat," Robert Brown's "Triptych of Love" and Paul Claudel's "Partage de Midi."

NEW ONTARIO BARN

Leamington, Ont., July 1.

A new strawhat, the Sun Parlor Playhouse, begins an eight-week season this week with "The Rainmaker," starring Mady Correll and Howard Zielke. Producer is Errol Fortin Enterprises, in association with the Leamington Chamber of Commerce.

The 400-seater is housed in the local Recreation Center Building.

Who's on First?

New York playgoers who have been confused by the title similarity in "Look Homeward, Angel" and "Look Back in Anger," can now sympathize with London.

Two incoming West End shows are "Double Cross," opening next Monday (7) at the Duchess Theatre, and "Double Take," arriving the following night, July 8, at the adjacent Aldwych Theatre.

'Lady' Up to $71,000, Chi; 'Fella' Folds-$69,200, L.A.; Only 1 Show This Week

Business on the road was generally okay last week, with "My Fair Lady" edging up again in Chicago.

The list shrivels to a single show this week with the closing last Saturday (28) of "Most Happy Fella," "King and I" and "Visit to a Small Planet" on the Coast. However, the new musical, "At the Grand," opens next Monday (7) in Los Angeles and the Civic Light Opera subscription setup in San Francisco gets the Ballets de Paris for a three-week stand.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

SAN FRANCISCO

King and I, Curran (MD) (5th wk) ($6-$5.50; 1,758; $58,000) (Cameron Mitchell, Gisele MacKenzie). About $55,500 on Civic Light Opera subscription. Previous week, $55,500. Closed last Saturday (28).

Visit to a Small Planet, Geary (C) (3d wk) ($4.95-$4.40; 1,550; $42,000) (Cyril Ritchard). Over $19,900. Previous week, $23,500 on Theatre Guild-ATS subscription. Folded last Saturday (28), ending tour.

CHICAGO

My Fair Lady (2d co.), Shubert (MC) (34th wk) ($7; 2,100; $72,979). Nearly $71,000, and continues. Previous week, $69,300. Michael Evans succeeded Brian Aherne as male lead this week, with Anne Rogers continuing as costar.

LOS ANGELES

Most Happy Fella, Philharmonic Aud. (MD) (5th wk) ($6-$5.50; 2,670; $73,500). Over $69,200 on Civic Light Opera subscription. Previous week, $69,900. Folded Saturday (28), ending tour.

British Shows

(*Figures denote opening dates*)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
***Dear Delinquent, Aldwych** (6-5-57).
Dock Brief, Garrick (5-20-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
George Dillon, Comedy (5-29-58).
Grab Me a Gondola, Lyric (12-26-56).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
***Touch of Sun, Princes** (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).
*Transferred.

SCHEDULED OPENINGS

Trial Mary Dugan, Savoy (7-2-58).
Double Cross, Duchess (7-7-58).
Gay Landscape, Royal Ct. (7-7-58).
Double Take, Aldwych (7-8-58).
Joshua Tree, Duke of Yorks (7-9-58).
Living for Pleasure, Garrick (7-10-58).

CLOSED LAST WEEK

Moscow Arts, Sadler's (5-15-58).
Velvet Shotgun, Duchess (6-11-58).

SCHEDULED N.Y. OPENINGS

BROADWAY

(*Theatres Set*)

At the Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Drink to Me Only, Adelphi (10-8-58).
Goldilocks, Lune-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Old Friends, Miller (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

B'way in End-of-June Slowdown; Holliday $50,800, 'Captain' $48,600, Ustinoff $26,700, Hayes-Healy 24G

The summer b. o. decline continued for most of the non-sellouts on Broadway last week. A few shows reversed the downward swing by registering increases over the previous frame, but the situation is generally bleak, with the slump expected to hit full stride this month.

There were a number of major cast changes last Monday night (30). The shows affected were "Look Homeward, Angel," "Romanoff and Juliet" and "Two for the Seesaw." Miriam Hopkins, Ed Begley and Andrew Prine joined "Look Homeward, Angel" as replacements for Jo Van Fleet, Victor Kilian and Anthony Perkins, respectively. Dana Andrews succeeded Henry Fonda in "Two for the Seesaw" and Tom Poston is spelling the vacationing Peter Ustinov in "Romanoff and Juliet," Al Linden replaced Syd Chaplin as male lead in "Bells Are Ringing," and the four leads were changed in "Look Back in Anger."

Of 18 entries on tap last week, six were in the capacity groove. They were "Auntie Mame," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Surise at Campobello" and "Two for the Seesaw." The closing of "Mame" and the layoff of "Jamaica" has reduced the number of shows this week to 16.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (83d wk; 660 p) ($8.05; 1,453; $58,101) (Judy Holliday). Over $50,800. Previous week, $53.300.

Blue Denim, Playhouse (D) (18th wk; 140 p) ($5.75-$6.90; 996; $31,500). Almost $14,100. Previous week, $15,700.

Dark at the Top of the Stairs, Music Box (D) (30th wk; 236 p) ($5.75-$6.90; 1,010; $33,000). Nearly $27,000. Previous week, $32,000.

Li'l Abner, St. James (MC) (85th wk; 676 p) ($8.05; 1,614; $58,100). Almost $31,700 on twofers. Previous week, $33,000 on twofers.

Look Back in Anger, Golden (D) (39th wk; 311 p) $5.75; 800; $25,152). Over $15,200 on twofers. Previous week, $14,900 on twofers.

Look Homeward, Angel, Barrymore (D) (31st wk; 244 p) ($6.90; 1,076; $40,716) (Anthony Perkins). Nearly $41,400. Previous week, same.

Music Man, Majestic (MC) (28th wk; 220 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,200. Previous week, $69,100.

My Fair Lady, Hellinger (MC) (120th wk; 955 p) ($8.05; 1,551; $68,210). Steady at $69,200.

Oh Captain, Alvin (MC) (21st wk; 167 p) ($8.35-$9.20; 1,331; $60,000). Over $48,600. Previous week, $47,400. Tentatively scheduled to close July 12.

Romanoff and Juliet, Plymouth (C) (38th wk; 300 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Over $26,700. Previous week, $24,900. Went on twofers last Monday (30).

Say Darling, ANTA (MD) (13th wk; 100 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Over $39,500. Previous week, $44,300.

Sunrise at Campobello, Cort (D) (22d wk; 172 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Almost $37,400. Previous week, $37,800.

Two for the Seesaw, Booth (CD) (24th wk; 188 p) ($6.90; 780; $31,700) (Henry Fonda). Nearly $32,200. Previous week, $32,100.

Visit, Lunt-Fontanne (D) (8th wk; 64 p) ($8.05; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Over $38,300, with refunds cutting into the take for five performances missed by Lunt because of illness. Previous week, $50,000. Closes temporarily next Saturday (5) and will reopen Aug. 20 at the Morosco Theatre.

West Side Story, Winter Garden (MD) (40th wk; 316 p) ($8.05; 1,404; $63,203). Over $48,700. Previous week, $52,400.

Who Was That Lady?, Beck (C) (17th wk; 136 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Over $24,000. Previous week, $29,100.

Closed Last Week

Auntie Mame, Broadhurst (C) (81st wk; 637 p) ($6.90; 1,214; $46,500) (Beatrice Lillie). Over $47,400. Previous week, underquoted, was capacity at nearly $46,500. Ended its Broadway run last Saturday (28) and will resume Aug. 4 at the Russ Auditorium, San Diego, with Eve Arden succeeding Miss Lillie as star.

Laid Off Last Week

Jamaica, Imperial (MC) (35th wk; 276 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $39,500. Previous week, $39,300. Laid off last Monday (30) and will resume Aug. 11.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58).
Comic Strip, Barbizon Plaza (5-14-58).
Crucible, Martinique (3-11-58).
Foote One-Acters, Sheridan Sq. (7-1-58).
Garden District, York (1-7-58).
Guests of Nation, Marquee (6-26-58).
Ionesco Plays, Sullivan St. (6-3-58).
Making of Moo, Allen (6-11-58).
Playboy West'n World, Tara (5-8-58).
Shaw Series, Downtown (5-12-58).
Threepenny Opera, deLys (9-25-55).
Ulysses, Rooftop (6-5-58).

Closed Last Week

Mrs. Warren's Profession, Gate (6-25-58).

New Tunetent

Continued from page 59

more varied list of shows this year, including Shakespeare.

The opener will be "The Tempest," and subsequent presentations will be "Ah, Wilderness," "Charley's Aunt," "Devil's Disciple," a week of the above four shows in repertory, then an unspecified new play by Sean O'Casey and finally two weeks of five shows in repertory.

Twin-Operas at Central City

Denver, July 1.

Central City had a packed-house start for its summer opera and play festival at the 80-year-old 850-seat opera house in the old mining town in the mountains 40 miles west of here.

Opening the season Saturday night (28) was a twin bill, "Cavalleria Rusticana" and "Pagliacco." Another opening, "La Perichole," is slated for next Saturday (5) and then the two bills will alternate, at a $7.50 top.

'Annie' Opens Toronto Tent

Toronto, July 1.

With Betty Jane Watson as star, the new 2,000-seat Music Fair tent, 12 miles from downtown Toronto, opened last week with "Annie Get Your Gun," in for two weeks. Productions will alternate with the Tonawanda tent near Buffalo.

Lewis T. Fisher is producer here, with Richard Casey as directors Zachary Solov choreographer and Mario Bernardi musical conductor.

New Setup at Poultney, Vt.

Poultney, Vt., July 1.

Ward Williamson and Saul Elkin, who've taken over operation of the Green Mountain Theatre here, opened their summer season last Saturday (28). Williamson, of the drama faculty of Connecticut Univ., will stage most of the productions put on by the Equity resident company. Elkin is scheduled to direct one production and Rom Linney another.

Lynn Montgomery is New York press rep for the operation, which Williamson and Elkin have leased from Green Mountain College.

"The Blues Ain't," with book and lyrics by **Van Prince** and music by **Frank Fields**, is planned for Broadway production next November by **Jean Fisher** and **Don Rubin.**

Broadway

Lily Pons planes to Europe today (Wed.) for a month in Cannes with her mother and sister.

Constance Hope, pub-relations consultant, takes off for Poland and Russia tomorrow (Thurs.) via Paris.

Charles Boyer, concert pianist Benno Moisewitsch, and music publisher Jack Mills back from Europe yesterday (Tues.) on the Queen Mary.

Cross-Times Sq. banner carries a Motion Picture Industry salute to Ed Sullivan on his 10th anniversary, keyed to the 20th anni of the Greater N. Y. Fund.

Publicist Michael Sean O'Shea writing a mag piece on the Prohibition speakeasies and their evolution into some of today's plusher eateries and niteries.

The Rossano Brazzis, Burt Lancaster, publicist Bernie Kamber and dance duo of Harrison & Fisher sailed for Europe last week on the S.S. United States.

George Q. Lewis, who issues his own proclamations, not requiring governors or mayors, declared National Laugh Week and presented a new "Vicuna Award" to the Bronx Zoo.

In order to get non-boozey tenants, new Seagram House had to abandon that name, call itself only 375 Park. One new tenant is theatrical, Schine Enterprises, moved up from Empire State.

Gen. David Sarnoff, RCA board chairman, and Mrs. Sarnoff sailed for Naples yesterday (Tues.) on the S.S. Cristoforo Colombo. Also sailing were actor-playwright Peter Ustinov, who's en route to Cannes, and Morris S. Novik, prevy of station WOV. Latter's bound for Naples.

Ontario Safety League and that province's attorney-general are jointly sponsoring a $25,000 20-minute color film, "The Broken Doll." It's now being shot by Chetwynd Films a few miles north of Toronto. Robert Barclay directs 11 actors including Eric House, who has played on and off Broadway. For September release.

Lewisohn Stadium this season has eight "sponsors," commercial firms which put up $1,500 against given performances. Book Of Month Club, Commercial State Bank, Liebmann Breweries, Schenley Whiskey, Superior Radio & Electric (hi-fi), Nueva New York (Spanish daily) El Al Israel Airline and Kirsch No-Cal are this year's lineup. Actually each client gets $1,400 in advertising space in the program plus 500 tickets for its particular concert.

Musical brass composed the list of guests at the wedding in Philadelphia of Robin Hood Dell President Frederic R. Mann's daughter Gail to Norman D. Denny (29) at the Bellevue Stratford Hotel. Notables included Gregor Piatigorsky, Eugene List and wife Carol Glenn, Jan Peerce, Robert Merrill, Elaine Malbin, Alfred Wallenstein, Erich Leinsdorf, Vladimir Golschmann, Richard Korn, John Lallemand, Pierre Luboshutz and Genia Nemenoff, Franz Allers and George Jessor. Igor Gorin sang during the ceremony.

Brussels

By John Florquin

Elsa Maxwell covered the Fair during two days.

Prince Albert of Belgium at the American Theatre to see "Carousel."

Liu-Li Fei back as "Madame Butterfly" at the Royal Opera House.

"Holiday on Ice" succeeded the Harlem Globetrotters at the huge Sports Palace.

Delia Garces starred with the Buenos Aires Teatro in a performance of de avalias' "El Limite."

The Nouvelle Eve, Paris nitery show, making impact at the Theatre des Galeries with "Soirs de Paris."

Carlisle Floyd's "Susannah" performed during five days by the N.Y. City Opera Co. at the same theatre.

Portugal imported fados singer Amalia Rodriguez and the Verde Gaio ensemble as its national contribution to the Arts Festival.

Jacques Tati scored at premiere of his new film, "Mon Oncle," carefully trimmed since Cannes, but which could do with more.

Bolshoi Ballet season at the Royal Opera House getting competition from the Ballets of the Marquis de Cuevas at the Beaux-Arts.

Philadelphia Orchestra under Eugene Ormandy, and with Isaac Stern, the American Ballet Theatre, and the premiere of "Wonderful Town," are contributions to U.S. three national days.

Yugoslavia will enter the artistic contest at the Fair with a performance by the Belgrade Ballet and a concert by the Belgrade Philharmonic with Zinka Milanov as soloist and Ivojin Zdravkovic conducting.

A very much delayed Audrey Hepburn flew in from Rome and right away started final location work for "The Nun's Story" at Bruges. But here too bad weather has seriously been hampering Fred Zinnemann.

Germany's national days featured concerts by Dietrich Fischer-Dieskau and Irmgard Seefried, the Berliner Philharmoniker under Herbert von Karajan, the Stuttgarter Kammerorchester under Karl Munchinger, and performances of "Lysistrata" and "Don Carlos" by the Darmstadt Landestheater.

The Brussels Grand Place, where Benny Goodman gave a goodwill concert for thousands, is fast becoming — weather permitting!—the capital's most impressive open-air theatre. Spanish "Coros y Dansos" ensemble, featuring 120 dancers, performed there; the Italian Marostica chessboard was played in medieval form but unfortunately marred by rain. The Changwe Yety company straight from the Belgian Congo will also be on display.

Boston

By Guy Livingston

(344 Little Bldg.; HAncock 6-8386)

Frankie Laine at Salisbury Beach Frolics.

Chuck Connors in for p.a.'s on UA's "The Big Country."

Celebs gathered for opening of Dick Richard's new Black Angus.

Ed Sullivan in for Mayor's Field Day and 10th anni of WNAC-TV.

Norman Laine, Hub-based impressionist, knocking off radio commercials here.

Elinor Hughes, drama critic Boston Herald, and husband, David B. Jacobus, off to Europe.

Falmouth Playhouse opened 10th season with "He Who Gets Slapped," with Alfred Drake.

Bert Lahr opens strawhat season in Boston for Lee Falk and John Huntington in N. E. Mutual Hall.

George Wein opening new jazz strawhat nitery, Storyville-Cape Cod, in Harwich. George Shearing is first attraction.

Alan Ladd in for filming "Man In The Net" at Framingham, Worcester and Thompson, Ct., with wife, Sue Carol and son, David.

Song satirist Danny Goodman back at Herbie's Cactus Room after four-year absence. Previous engagement was record six-year run.

Old Howard Theatre, home of burlesque for more than 50 years until it was shuttered four years ago, marked for demolition by city council.

J. Meyer and G. David Schine, Schine Theatres, flying Hub press and VIP delegation to Windsor Locks, Conn., for opening of their new hotel.

Tom Foran booking the Frolic, Revere; Monticello, Framingham; Bronzo's, Shrewsbury; Robin's Den, Agawan; and Van Horn Club, W. Springfield.

NBC camera crew headed by Paul J. Cunnigham, to film Bob Court (Daily Record) interview with Bernard Goldfine, Hub wool tycoon, involved in Congressional hearings.

Steuben's nitery shuttered for season with singing emcee Don Dennis and wife, Bettina, off for Hollywood. Joe and Max Schneider are starting a $100,000 facelift on the upstairs beanery.

Chicago

(Delaware 7-4984)

Drury Lane Theatre tapped Bill Rach as publicist.

Cloister Inn renovating in preparation for a switch to name policy.

Carol Stone and Robert Rockwell doing "Fourposter" at Hinsdale.

Bill Maslowe, ex-WBBM-TV publicity, joined the Martin Janis flackery.

Erroll Garner and his trio giving a pair of jazz concerts at longhair Ravinia Park.

Walter Slezak due for a two-week engagement in "Little Hut" at Edgewater Beach Playhouse.

Daily News drama editor Syd Harris elected prez of Associates of the Institute for Psychoanalysis.

United Attractions, booking office operated by former nitery dance team, Consolo & Melba, moved to new offices on Huron St.

Virginia Clark, onetime radio actress who originated role of Helen Trent in the w.k. soaper of that name, signed as social director of Moraine Hotel in suburban Highland Park.

Arty Ziegfeld theatre namechanges to the Capri as of Thursday (3). House has also completed reappointing much of its interior. First pic under the new name will be the French "Nana" (Times), banned here for a couple of years until finally, several week ago, the Censor Board decided to vouch it a pink ticket (adults).

Paris

By Gene Moskowitz

(28 rue Huchette; Odeon 49-44)

Italo actress Franca Bettojia into French pic, "Nothing But Today."

Fernandel offered $1,500 a night for three-week stint at one of the local vauderies.

Jean Renoir announcing new pic project to be called "The Dinner In The Woods."

Arnold Maxin, prexy of MGM Records, in for a looksee of Continental disk setup.

Yank cleffer Harry Tobias mixing biz with pleasure auditioning the music scene here.

Oldtime clown, Grock, who made many farewell stands, now in a circus pic being made in Nice.

Bobby Weiss, European rep for Edwin H. Morris Music, off to Zurich, Berlin and Stockholm on biz.

Charles Vidor would like Gerard Philipe to play Nijinsky in his upcoming production about the dancer's life.

French director Pierre Gaspard-Huit set to helm French-Mexican coproduction, "The Rebel," next season, to be made entirely in Mexico.

Jean-Paul Sartre's new play, to be called simply "Love," will not deal with politics but the eternal triangle. It will be done next season.

Raf Vallone to play "Othello" in Peter Brook's French production next season. Vallone is now in Brook's successful mounting of Arthur Miller's "A View From The Bridge" here.

Cannes prizewinning Russo pic, "Flying Cranes," getting firstrun opening at three theatres in its subtitled form. Biz and reviews are tops; it's the first top release given to a Soviet pic since the war.

Two divergent actors' unions have merged with dual prexys Jacques Dumensil and Gerard Philipe. Called Le Syndicate Des Acteurs, groups were originally known as National Syndicate of Actors and National Committee of Actors respectively.

Two state-subsidized legiters, Comedie Francaise and Theatre National Populaire, will vie with each other next season in productions of Moliere's "L'Ecole Des Femmes" (School for Women). C-F does it with Jean Myer and TNP with Georges Wilson.

Belgrade

By Stojan Bralovic

(8. Ohridska; Tel. 41232)

Yugoslavia, for the time being, has decided to participate only of the 19th international film festival in Venice.

Three-member Polish film delegation came to Yugoslavia to attend Polish film week in Belgrade and Sarajevo.

Josephine Baker visited here after 30 years and gave three concerts, excellently attended. Her visits in Belgrade, Zagreb and Ljubljana were successful. Her interviews were devoted chiefly to her seven adopted children of various nationalities and different color.

Films are the cheapest entertainment in this country. During the summer and the fall they are shown in nice terraces or gardens in the outskirts of the town, and are always capacity. Local 22 cinemas show practically only U.S. product, save for one or two French, English or Polish pix.

Italian 25-member Neapolitan singers group, Compagna Goldoniana, toured Yugoslavia for the first time. Three successful concerts, in Belgrade, Zagreb and Ljubuljana, were enthusiastically appreciated plus flattering press critics. On the way home the group stopped in Rijeka for an scheduled concert.

Before the anti-Yugoslav campaign in the Communist camp reached its peak, this country succeeded in selling several feature and documentary flims to the Soviet Union, China, Hungary, Czechoslovakia, Rumania and Bulgaria. At the same time, according to Avala-Film 10 features and 12 shorts have been exported to 10 foreign countries—to England, the U.S.A., Belgium, Canada, Greece, Poland and Holland.

Philadelphia

By Jerry Gaghan

Clarence Watson, local trombonist, joined Lionel Hampton Orchestra.

Iz Kamens has signed to handle programs for all five legit houses and three theatre operators during 1958-59 season.

Julie Newmar, current at C'est La Vie, her first cafe date since ankling Stupefyin' Jones role in Broadway musical "Li'l Abner."

Jackie Miles and Henny Youngman in for bachelor party of Harold Bradley, son of restaurateur Frankie Bradley, host to theatre and cafe crowd.

A dozen locals travelled to Beverly Hills for nuptials of Joseph Tinney Jr., son of the WCAU veepee, and Judy Lewis, Loretta Young's daughter.

New Warrington Country Club lining up bands for Saturday night dances, with Mac McGuire, Don Young, Sol Cherry & Ginny and Dave Stephens orchs already signed.

Irving Kaye, head of Actors League which broke ice here last spring with "Waiting For Godot" at Academy of Music Foyer, has obtained professional rights to "Garden District." Tennessee Williams off-Broadway hit will launch new season in Foyer.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 65 906)

Ann Moore currently singing at Bricktop's Via Veneto nitery.

Elia Kazan expected in Naples en route to Greece for holiday with his family.

Agnes Moorehead finished her work on "The Tempest" and rented an apartment in heart of Rome.

Lynn Shaw, British actress, injured while shooting "Wako, The Abominable Snow Man" in the Italian Alps.

Last remnants of "A Nun's Story" troupe left for Belgium and wrap-up sequences on the Fred Zinnemann pic.

RAI-TV added eight relay transmitters to its peninsula-spanning video net. Total number of such setups in now 144.

Joseph R. Vogel skied into Eternal City to look in on Metro's production of "Ben Hur" at Cinecitta Studios. He'll be here a week.

Alberto Cavalcanti started "La Prima Notte" (The First Night) in Venice with Martine Carol and Vittorio DeSica. Other pic shooting in lagoon city is "Venice, The Moon, And You" with Marisa Allasio.

Vienna

By Emil W. Maass

Grosse Schiffgasse 1A; Tel. 35-61-56)

Willi Fraenzl appointed new chief of State Opera Ballet.

Silver baton of Franz von Liszt (died 1886) auctioned off for a mere $25 in state pawnshop.

Eduard Strauss, great-grandnephew of the waltz king, inked for series of concerts in Japan.

Noel Coward's "Nude With Violin," next at Josefstadt theatre, preems with Christl Mardayn in lead.

Moerbisch has its Lake Stage performances again. Johann Strauss' "Gypsy Baron" and "Night In Venice" on the program.

Eduardo Alvarado, of Ecuador, passed his orchestra leader examination at local Conservatory of Music and left for hometown Quajaquil.

Prodigy pianist Peter Efler, 13, returned from Brussels concerts. He composed an opera "Lost Sister," which is being played in his home town of Korneuburg.

Scotland

By Gordon Irving

(Glasgow: BEArsden 5566)

Vic Damone skedded to headline at Empire Theatre, Glasgow.

Show biz toppers to Glasgow for Royal Variety Performance at Alhambra.

Rai Purdy producing new puppet series, "Mr. Fixit," on Scot indie tv.

Lex McLean, Scot comedian, teed off in summer stint at Pavilion, Glasgow.

Brian Reece to King's, Glasgow, in new play, "There Was A Crooked Man," by Bruce Walker.

Popplewell family registering solid biz with their 1958 summer promotion at Gaiety Theatre, Ayr.

Tokyo

By Dave Jampel

(Press Club; 27-0161)

Hank Greenberg and Mrs. back to the U.S. after stay of about one-month in Japan and Honk Kong.

Hungarian-born Honolulu Symphony conductor George Barati here for a series of concerts with local orchestras.

A 46-member Japanese dance group left for Shanghai for performances of traditional and folk dances behind the Bamboo Curtain.

Paramount's local publicity chief Hisao Ise to Hollywood for a one-month stay to advise on production of "Geisha Boy," Jerry Lewis and Sessue Hayakawa starrer.

Chief of Army-Air Force Motion Picture Service, Robert E. Quick, here for o.o. of Far East facilities. He is accompanied by comptroller Herbert W. Farmer and engineer Wayne D. Shepard.

Hollywood

Carmel Myers visiting.

John Meredith had chicken pox.

Ellis Arnall here on SIMPP biz.

Walter Brennan to his Oregon ranch.

Herbert Jaediker in from Gotham.

William A. Parker huddled with Metro toppers.

Joseph H. Hazen in for talks with Hal Wallis.

Audrey Hepburn returned after six months abroaad.

Lloyd Thaxton inked as KCOP announcing staffer.

James H. Nicholson and Samuel Z. Arkoff returned from eastern distrib-exhib confabs.

Eric Johnston hosted industry-wide luncheon for Philippines president Carlos P. Garcia.

Carl Krueger sued by National Theatre Supply Co. for $15,407 for alleged non-payment of equipment.

Ken Lynch, playing lead role in Player's Ring production of "A View From The Bridge," departs legiter Aug. 1.

Nid Tongootai, until recently "Voice of America" broadcaster to her native Thailand, appointed National Audience Board rep in that country.

Hollywood AFL Film Council, seeking to oust Herb Aller, biz agent of IATSE Cameraman's Local 659, set July 8 as new date for his trial.

Adman Ed Cashman (Foote, Cone & Belding) due back from a European tour of the capitals July 7. Writes that "The VARIETY masthead stands out on the Champs-Elysees newsstands and was the first thing I saw in the (Hotel Lancaster) lobby here."

Pittsburgh

By Hal V. Cohen

Patti Ann Reho appearing in "A La Carte" revue at New York's in Boboli.

Burtt Harris signed for five shows by Civic Light Opera Association.

Kate Gaudio property mistress this season at Cleveland's Musicarnival.

Jackie Heller home for unveiling of monument in memory of his late father.

Michael Sivy signed for resident summer company at Elitch's Theatre in Denver.

Cathy Johnson brought back for closing week of Penn-Sheraton's Continental Room.

Gretchen Frieberthauser set for season at Playhouse on the Wharf in Provincetown, Mass.

Mrs. Ernest Stern to succeed Mrs. Edward Steele as president of Ladies Variety Club.

Allen & DeWood at Holiday House will headline Copa in New York for three weeks beginning July 24.

Morty Henderson, Liberty Theatre manager, out of the hospital after two months and minus 36 pounds.

George Peppard will be in "Pleasure Of Your Company" with Cornelia Otis Skinner and Cyril Ritchard next season.

Cleveland

By Glenn C. Pullen

(MAin 1-4500)

Johnny Price producing "Annie Get Your Gun" at his Musicarnival Tent.

Diana Barrymore doing "Cat On A Hot Tin Roof" for Kenley Players in Warren, O.

Zev Clay's orch, Detroit nitery unit, copped musical franchise on S.S. Aquarama's daily cruises from Cleveland to Auto City.

Howard da Silva staging and playing defense attorney in "Compulsion," with Alan Alda and Mark Fleischman at Chagrin Falls strawhatter.

Duce De Kerekjarto, violinist who formed new quartet here, steaming up biz for Alpine Village with new continental-styled entertainment policy.

Richard and Ruth Wicheff moving their musical repertory from WHK aud to the legit Hanna, staging operettas between house's road attractions.

Athens

By Irene Velissariou

(44 Tinou St.; 814348, 614515)

Louis Mariano at the Golden Horseshoe.

Violinist Jon Voicu soloed with the Athens Symph.

Nilla Pizzi at the Mocambo Lido.

Elia Kazan due here for vacation with his family.

Theodore Bikel arrived to star with Robert Mitchum and Gia Scala in "Angry Hills" shooting here.

Paul Sylbert arrived to direct a pic based on Irene Pappas' screenplay starring Dimitri Horn and Nuss Pappas.

OBITUARIES

WILLIAM A. WHITE

William A. White, 60, former vicepresident and general manager of the Skouras Theatre Corp., which operates a chain of film houses, died June 29 in New Rochelle, N. Y.

He was the son of John J. White, an original partner of William Fox in Fox Theatres. After serving in the Navy during World War I, he joined Fox Film Corp. and was named editor of Fox News in the 1920s. In 1921, after his father's death, he succeeded him in the operation of his holdings. In the early '30s he became v.p.-general manager of the Skouras Theatre Corp. He retired several years ago from these posts, but had maintained his theatre interests.

His wife, daughter and sister survive.

JOE MOSS

Joe Moss, 59, legit company manager, died June 26 in New York. Moss, who started with the Shuberts in 1914 as an apprentice in the auditing department, worked for them intermittently for about 25 years. He had been company manager for numerous Broadway productions and most recently had that assignment with the touring company of "Visit to a Small Planet."

He left "Planet" early in June to be on hand for the annual Assn. of Theatrical Press Agents & Managers election, in which he was the unopposed candidate for business agent. He was elected to the post and took office June 12. He was also a member of the Federal Theatre staff earlier in his career.

JUDY TYLER

OCT. 9, 1932 — JULY 3, 1957

c.r.

His wife, daughter and two sisters survive.

JAMES A. DAVIDSON

James A. Davidson, 56, a retired New York concert manager, died June 24 in East Setauket, L. I. He formerly owned and operated the James A. Davidson management company in N. Y.

His clients included Lauritz Melchior, Helen Traubel, Leonard Warren, Jeanette MacDonald, Lily Pons, Eleanor Steber, Rise Stevens and the late Grace Moore. He also manager for Richard Rodgers & Oscar Hammerstein 2d a touring concert unit, "Rodgers and Hammerstein Nights." During the 1949-50 season, he managed Margaret Truman. At one time he worked for Fox West Coast Theatres and later became assistant to Spyros P. Skouras at 20th-Fox.

His wife, son, two daughters and a brother survive.

JAMES GARROW

James Garrow, 83, actor and canine authority, died June 17 in Loanhead, near Edinburgh, Scotland. An actor-manager in early legit days, he toured as A. W. B. Kingston in old fashioned melodramas. He once played Rob Roy continuously for 13 months, and had also portrayed the roles of Macbeth, Robert Burns and Conn the Shaugree.

In Loving Memory of
MARTHA CRISP
July 16th, 1957
Mother of
DORA, (Crisp Sisters) July 3rd 1953.
JACK, (The Crisps) March 30th 1919.
And Devoted daughter and Sister
Winnie

Garrow, who was born in New York, dressed picturesquely in top hat and fur-collared coat, and retained his thesping ways even when judging in the dog ring.

WALTER D. WELLS JR.

Walter D. Wells Jr., an announcer and engineer with radio station WBIG, Greensboro, N. C., was fatally injured June 26 in a head-on auto accident near Reidsville, N. C. He was en route to Danville, Va., to relieve Ernie Pate, a WBIG engineer who was there to assist in broadcasting the Danville - Greensboro Carolina League baseball game.

Wells had been a WBIG announcer for about two years.

HARRY FONTANA

Harry Fontana, 64, a San Francisco theatre manager for more than 35 years, died June 25 in that city. A native San Franciscan, he worked for Fox West Coast and managed the downtown St. Francis when it was operated by Fox. For the past decade he had managed the Granada, a nabe house.

He was a brother-in-law of Herman Wobber, former general sales manager of 20th-Fox. In addition to Wobber, his wife, stepson and stepdaughter also survive.

HARRY CHARNAS

Harry Charnas, 72, retired theatre operator, died June 24 in Hollywood after a long illness. Prior to coming to the Coast he was a New York exhibitor. For a number of years he operated the bowling alleys at the old Warner Bros. studio. He was a brother-in-law of Harry, Albert and Jack Warner. His wife, Rosa Warner, preceded him in death by two years.

Surviving are a son two brothers and a sister.

RAY COPELAND

Ray Copeland, 68, retired film executive, died June 21 in Kansas City. He retired in 1948 as branch manager of Paramount's K.C. exchange, which he headed since 1940. Prior to that he had been Par branch manager in Des Moines from 1928 until 1940.

Surviving are his wife, a brother and two sisters.

ELMER IMMERMAN

Elmer Immerman, 63, retired personnel manager for the Balaban & Katz theatre chain in Chicago, died June 25 in suburban Highland Park. He's been with the circuit 25 years before his recent retirement.

Survived by wife, two sons, a brother and two sisters.

Dr. Robert Buka, 38, brother of Donald Buka, tv and movie actor, and his four-year-old son, Richard, were burned to death June 26 in a fire at their home in Newton Center, Mass. The father, Robert Buka, had died only three weeks before of a heart attack in Pittsburgh.

Robert E. Collins, 42, manager of the Toledo, O., Central Supply Co., died June 26 in that city. Prior to entering the supply business eight years ago, he was a theatre manager. His wife, three sons, daughter, father, three sisters and two brothers survive.

Charles B. McNeil, 65, board member of the Chicago Motion Picture Operators union, died in that city June 19. He had been a projectionist for over 40 years, most recently at the Palace Theatre in Chi. Survived by wife and two sisters.

John W. Scott, veteran San Antonio radio-tv newcaster, died June 23 in Weslaco, Texas. He was formerly news director at KENS-TV and radio in San Antonio.

Raoul Aslan, 72, star of Vienna's Burg Theatre, died June 18 in Litzelberg, Upper Austria. He was last seen in a production of Thornston Wilder's "Alcestiade."

Mother, 64, of Don MacLeod, member of the singing act of The Beachcombers with Natalie, died June 15 in Calumet, Mich.

Ernest Hall, 82, longtime theatre and circus musician who retired in 1944, died June 16 in Houston. His wife survives.

Max Minzesheimer, 86, husband of the late Carrie Loew Minzesheimer, widow of Marcus Loew, died June 30 in New York.

Stepmother, of actresses Joan Fontaine and Olivia de Havilland, died June 20 in Victoria, B.C.

Mother, of film actor Randolph Scott, died June 24 in Charlotte, N. C.

Father, 57, of actress Helen Jay, died of heart attack June 23 in Hollywood.

John O. Bellerose, 76, retired musician, died June 18 in Manchester, N.H.

MARRIAGES

Loretta Katz to Sidney Mark, Philadelphia, June 22. Bride is on WIP staff; he's a WHAT deejay.

Virginia Ruth Wagner to Lester Evans, Pittsburgh, June 28. He's one of Four Evans, the family dancing act.

Gloria Mau to Marry Carroll, Lancaster, Pa., June 21. He's news editor of WCAE in Pittsburgh.

Helena DeCrespo to Jerry Leider, Bristol, Eng., June 23. Bride is an English actress; he's a producer.

Jo Wilder to Joel Grey, New York, June 29. Bride is an actress; he's a nitery performer and son of comedian-bandleader Mickey Katz.

Anne Kruger to Ed Rubin, New York, June 27. She is an actress; he's MCA agent.

Adele Addison to Norman Berger, Springfield, Mass., June 29. She is a singer.

Virginia Collins to Mel Leeds, New York, June 29. He's program director of radio station WINS.

BIRTHS

Lieut. and Mrs. John Scigliano Jr., son, June 22, Cherry Point, N. C. Father's the son of Johnny Scigliano, veteran engineer and sound effects man at KDKA, Pittsburgh.

Mr. and Mrs. Richard Johnson, daughter, Chicago, June 21. Father is program manager of WMAQ, NBC radio o&o, in that city.

Dr. and Mrs. Alan Rosenberg, daughter, San Francisco, June 8. Mother is executive co-ordinator of Frisco Civic Light Opera.

Mr. and Mrs. Edward Lewis, daughter, Hollywood, June 25. Father is v.p. of Bryna Productions.

Mr. and Mrs. Rush Williams, son, Pasadena, Cal., June 26. Father's an actor.

Mr. and Mrs. Joel E. Rubin, son, New York, June 24. Father is director of Kliegel Bros'. theatrical lighting division.

Mr. and Mrs. Larry Foster, son, New York, June 25. Mother is former Conover model; father is a member of the Kirby Stone Four.

Brussels

Continued from page 2

rain—there has been plenty of both—nor the menace of being "fleeced alive" have hampered this steady flow. The expo is expected to reach its peak during July and August.

In fact the Fair has been draining everything out of Brussels, robbing the capital of its normal life and, sadly enough, prosperity. Cafes, cinemas, theatres, shops are all feeling the pinch. There are bitter complaints that people have money only for the Fair. It's a contradictory situation as spending at the Fair goes on at moderate scale. Visitors wander for hours but don't spend; only Saturdays and Sundays, when the provincial flow is overwhelming the cafes, restaurants and self-services are really full. All that is free attracts. Only the Atomium and Merry Belgium really pay, but they are something extra special, a "must" to everybody.

Main cause of complaint has been the tariffs at hotels and hastily erected motels. At first there were scandalous violations, in spite of imposed prices by the Ministry of Economic Affairs, but since the arrest of the Austrian manager of the Residence Belle-Vue, a 360-roomed motel with a maximum charge of $10 dollars, caution has quite understandably set it. Apparently the said manager had descended upon Belgium with the express purpose to get rich quick. Instead of keeping to imposed prices he enforced a compulsory meal this raising rate to $22 a night plus 15% service. Shivering guests—these motels are only moderately suited to the ever-changing Belgian climate—were offered additional heating for 80c a night and, at the bar, beer or lemonade, went at $1 a glass.

This, of course, has been the worst recorded case in the field of price-gouging and it has greatly fostered a general outcry against infringements. Police are keeping an eye on what is going on and such corrupt practices are not likely to be repeated. That also goes for hotels in town where a strict control seems to have produced appreciable results. Tariffs are strictly enforced in the 166 hotels which offer a variety of accomodation and prices for Fair-bound travellers. Private houses—where many cases of fleecing have been reported too, but they also have been curbed—have plenty of rooms to offers, but Logexpo, an official accommodation centre, is still being criticized for favoring motels de luxe instead of more modest dwellings. It is preposterous to conclude that during Expo time no accommodation would be found in Brussels unless reserved months in advance. Firstrate hotels are indeed heavily booked but the situation is not such that travellers may have to spend the night outside on a bench.

Fair's eateries have come in for plenty of criticism. "It is impossible to eat there for less than $6-8, some American papers proclaimed. This is not altogether true. First rate restaurants which duplicate city prices, or the Atomium, on account of its unique position and its excellent food, remain out of bounds for modest purses, but all around the Fair a string of little restaurants, snack and milk bars and self-services offer a choice of menues from $1 up. It is rather strange, therefore, to see the U.S. Pavilion restaurant and even its Russian counterpart across the road charge prices that scare away more than one prospective customer. One is charged 20c for a coke at the Yank drugstore and 30c at the American bar when, stepping outside, the same democratic beverage, is half that price. Just an instance but it helps to confuse values and stress the point that, at an international rendezvous like the Fair, one simply cannot generalize.

Other irksome sore spot is the tipping situation. On the Continent this has spread like an ugly cancer. At the Fair, too, at least at the beginning, one could do nothing without being reminded that "service is not included." happened everywhere, hands were extended, but not as a welcome gesture. Even the rest rooms are not free.

Berlin Fest

Continued from page 2

fair from the stage, with a star parade preceding the screening.

Although this year the festival applied the principle of limitation on entries, there are still on average three showings a day with a total of 34 programs crowded into 12 days, including, of course, a number of feature documentaries which fall into a separate prize catagory.

The United States has the biggest individual contribution with its four official entries—one a documentary—plus a fifth, "His Friend Jello," which gets a special gala out of competition next Saturday (5) at the 25,000-seater open air arena, the Waldbuline.

First of the US pix to be unveiled here was Stanley Kramer's "The Defiant Ones," which made a deep impression when it was shown Sunday night. "Wild is the Wind," the official American entry, is being screened on Thursday (3) and "A Time to Love and a Time to Die" is to be screened on Saturday (5).

It is because of this powerful Yank screen participation that the fest authorities are frankly resentful at the personal absence of Hollywood star support. Bob Hope and Gary Cooper, both of whom had previously attended fests here, had been named to be present, but it seems unlikely at this writing that they will show up. Paul Douglas and his wife, Jan Sterling, were here for the opening but only stayed a few days—not even long enough to participate in the American reception to be held next Thursday (3). In any event, they were not present under the MPEA banner. Last minute desperate moves have been made by Dr. A. Bauer, the fest director, to get US star support, and it's hoped some will make it before the fest winds next week.

The Berliners feel the absence of star support acutely, particularly in view of the strong stellar turnout from Hollywood in Cannes and Venice. Admittedly, this is not a glamor junket, but its political importance—in view of its location—cannot be over-emphasized. And in any event, Germany is a valuable market for Hollywood, remarkably steady in its returns, and there is a feeling that Hollywood needs to make a special effort to maintain and foster goodwill. As of this minute, any three name Hollywood personalities, could be great ambassadors for the United States and the motion picture industry.

'Wild West

Continued from page 2

and collapsed (a new one has been ordered in Germany since). There were difficulties with the Belgian Government re labor permits. But quite undismayed, producers G. Robert Fleming and Edward C. Flynn doggedly plodded along. They invited the press to a vast barbecue. They produced their dancing Indians at the American Pavilion. They planted posters all over the town.

Then came the worst: the unpredictable Belgian weather displayed its most vicious tendencies. Rain battered down unmercilessly, October temperatures added to the rout, and since then, without canvas, what could the organizers do but wait and see. They have poured plenty of dollars in the venture—between $300.000 and $400,000—all that enthusiasm so far has gone for nought. Ironically, the public was ready to lend rich support.

Quite a company had been assembled: about 70 cowboys, 60 Sioux Indians, the Y-Knot Twirlers (their square dancing is one of the highlights of the show), some Brahma bulls, a wonderful herd of horses.

And then there are rodeo-champ Cased Tibbs, sharpshooter Howard Hill, Verne Goodrich and his lasso display, the clowning of Mike Cervi and Sandy Sandall to lend excellent support.

But their efforts and George Murphy's showmanship cannot conjure bad luck. Until the clouds lift and summer temperatures prevail, this little corner of the Far West, with its neat wigwams and its stables, is nothing but a desolate swamp-like deserted landscape.

Gene Autry Flys Over

Gene Autry, who owns part of the stock used in this rodeo, planed out to the fair early this week, in order to protect his interest in the layout. There had been reports that this show might be going to Russia as part of the cultural exchange program, but with the high transportation costs, reportedly about $250,000 to get the show over to Europe, it is now deemed impossible to troupe the stock and cowpokes around Europe, especially in view of the disastrous teeoff at the fair.

'Anne Frank'

Continued from page 1

ten into a heated discussion on the "passive resistance" angle, but had been given no satisfaction. Play is based on the diary of 12-year old Anne, who wrote most of it while hiding out with her family in a garrett in Amsterdam. Eventually, they were all caught and the whole family, with the exception of the father, died in a concentration camp. "I told them that, in our view, Anne was a fighter, a little girl with more courage than most," said Miss Goodrich

If "Diary of Anne Frank" is put on in Moscow and other Russian cities, the Hacketts won't get a penny, the Soviet Union not being a participant in the world copyright organization. Adlai Stevenson is now on his way to Moscow to huddle with the Russians on the question of writer royalties.

The Hacketts said "Diary" has been staged in 22 countries, including Poland and Hungary. In Warsaw, there was a performance in their honor.

Jayne Mansfield

Continued from page 1

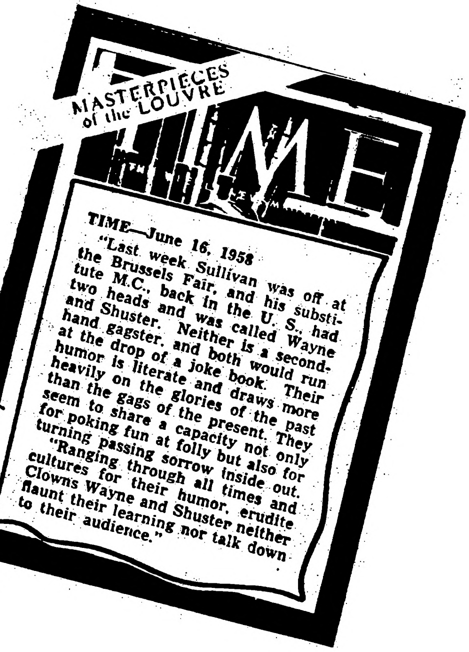
company to exploit Miss Mansfield, new enterprise to be incorporated upon her return to the Coast, will consolidate several personal commercial ventures. One is Hargitay's Health-Glow—a mass-production weight-lift operation (with diet and health tablets sold at separate counters) designed to make American men virile.

Other projects in mind are: heart-shaped swimming pools (her name on every heart), sex-shaped hot water bottles and fountain pens, mother and daughter clothes, children's toys and a line of bigger and better sweaters.

Thank you

ED SULLIVAN

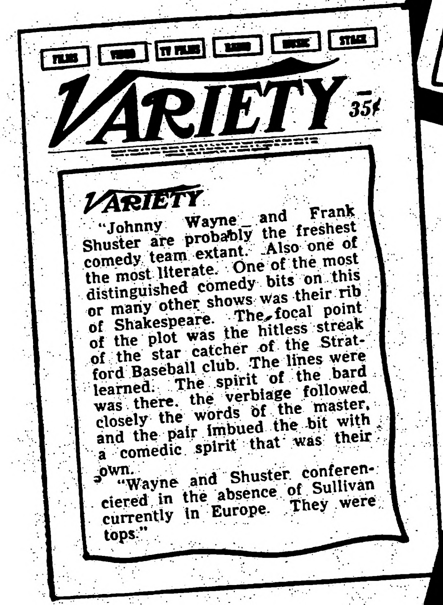
and AMERICA!


MASTERPIECES of the LOUVRE
TIME

TIME—June 16, 1958

"Last week Sullivan was off at the Brussels Fair, and his substitute M.C., back in the U. S., had two heads and was called Wayne and Shuster. Neither is a second-hand gagster, and both would run at the drop of a joke book. Their humor is literate and draws more heavily on the glories of the past than the gags of the present. They seem to share a capacity not only for poking fun at folly but also for turning passing sorrow inside out.

"Ranging through all times and cultures for their humor, erudite Clowns Wayne and Shuster neither flaunt their learning nor talk down to their audience."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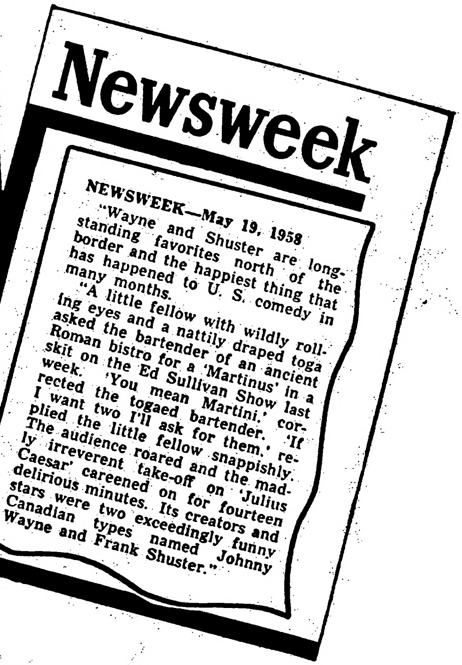
"Johnny Wayne and Frank Shuster are probably the freshest comedy team extant. Also one of the most literate. One of the most distinguished comedy bits on this or many other shows was their rib of Shakespeare. The focal point of the plot was the hitless streak of the star catcher of the Stratford Baseball club. The lines were learned. The spirit of the bard was there, the verbiage followed closely the words of the master, and the pair imbued the bit with a comedic spirit that was their own.

"Wayne and Shuster conferenciered in the absence of Sullivan currently in Europe. They were tops."



NEWSWEEK—May 19, 1958

"Wayne and Shuster are long-standing favorites north of the border and the happiest thing that has happened to U. S. comedy in many months.

"A little fellow with wildly rolling eyes and a nattily draped toga asked the bartender of an ancient Roman bistro for a 'Martinus' in a skit on the Ed Sullivan Show last week. 'You mean Martini,' corrected the togaed bartender. 'If I want two I'll ask for them,' replied the little fellow snappishly. The audience roared and the madly irreverent take-off on 'Julius Caesar' careened on for fourteen delirious minutes. Its creators and stars were two exceedingly funny Canadian types named Johnny Wayne and Frank Shuster."

Johnny Frank
WAYNE and SHUSTER

MCA

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LAS VEGAS: FORT KNOX PARADOX

Pix Biz Lost Its Vitality 10 Years Ago, 'Surrendered' to TV: Goldenson

By ABEL GREEN

Leonard H. Goldensen, president of American Broadcasting-Paramount Theatres Inc., marks his quarter-of-a-century milestone in show business this week. He went from Harvard to the old Paramount, when that major film production-distribution-exhibition company controlled the largest theatre chain in the world. His chief comment today is of "the lack of vitality" in the Hollywood phase of the film business.

"The lack of vitality in the picture business, and the inability to develop new talent," observes Goldenson, "seems to parallel the same 10-11 years that television has surged forward from 1947 or '48 until now. The result has been, it seems to me, an almost complete surrender to the enemy.

"Nor is there any reason why television should be conceded a 100% 'enemy.' The picture business was able to combat vaudeville and later utilize some of its values, as 'presentation' enhancements in the heyday of the Paramount Publix units, and the like. The picture business thought it met a mortal

(Continued on page 22)

Hula With Union Label Ups Price of Shakers In Hawaii Night Spots

Honolulu, July 8.

Unionization has hit the hula.

Casual hula, such as danced at military service clubs, private parties, ship arrivals, etc., now costs $10 per dancer, double the former price. Single performers get $20 a show. Debbie Caetano, youngest member of the American Guild of Variety Artists' local, falls into this bracket. She's 9 years old. Featured dancers at major hotels are scaled at $125 per week. Queen's Surf and Waikiki Sands nitery-restaurants pay $100 per week and secondary spots are paying $90 per week.

John Tsukano, manager of AGVA's Hawaii branch, plans to visit Maui and Kauai islands next month to set up guild activtiies there.

Major nitery operator to hold out against AGVA is Donn Beach, of Don the Beachcomber's. Beach contends it's impossible to place an arbitrary price tag on a hula dancer.

Ray Kinney, entertainment director for the Matson hotels (Royal Hawaiian, Moana, Surf Rider, Princess Kalulani), isn't worried about the upped salary scales so much as he is about training a future crop of hula dancers. "Few people are making a real effort to perpetuate the authentic hula. Today girls are learning the fast way and not enough attention is paid to the basic fundamentals of Hawaii's traditional dance," he says."

49 Plus One

Honolulu, July 8.

Alaska's successful statehood bid has resulted in some adjustments in Hawaii, its sister territory. Hawaii's "49th State Fair" next year will be renamed. It'll be called, more accurately, the "50th State Fair."

George K. Ching's Honolulu-based 49th State Recording Company presumably will have to upgrade its label, too.

Shopping Centres' Show Come-Ons

Minneapolis, July 8.

With competition keen because so many have sprouted during the past several years, local shopping centres are booking more and more attractions to lure the public, and everything's always on the house.

One of the centres just had a wild animal circus with 14 rides for four days through July 4—all for free. Sports Illustrated's traveling troupe of sports champions were on view at another for an entire week recently. Radio's "Breakfast Club" will originate from a third for three days later this month. Other television and radio shows also have been brought in.

This ever increasing amount of free entertainment doesn't do the theatres any good, exhibitors point out.

Welk Gets Guarantee Of $20,000 and Patrons Just Listen, Don't Dance

Minneapolis, July 8.

What undoubtedly are the stiffest terms ever exacted for an attraction here calls for a $20,000 guarantee plus 5% of what's left of the gross after deduction of the $20,000 and taxes, if any, for a Lawrence Weik and his orchestra one-nighter at the local municipal baseball stadium Aug. 5.

George Lord, WTCN-TV and radio promotional head, closed the most unusual deal, he says, for the "Minutemen," an organization of stadium bondholders.

The "Minutemen" wanted to erect a temporary dance floor so that patrons could trip the light fantastic to Welk's music as well as hear it. However, the orchestra leader turned thumbs down, asserting he's only playing concerts now outside of Los Angeles. The concert's top will be $5.50.

WTCN-TV is the local ABC outlet and carries the Welk shows.

STAR LODE CUES NEW GOLD RUSH

By JOE COHEN

Las Vegas, July 8.

The opening of the 1,060-room Stardust last Wednesday (2) has sparked a new spirit of confidence in the gambling economy. It's predicted that the next five years will be greater than that of the previous half-decade.

Yet even within the framework of the new inn and its opulent show imported from Paris, and with one of the most expensive roster of acts in virtually every hotel, the town abounds with monuments of failures. There are secret complaints that the black chips ($100) are a comparative rarity. Very few people are dipping into the tin boxes for extra funds, and the Internal Revenue Service attention to expense account spending has caused some discomfort among the bonifaces.

Also displeasing to the landscape of the famed strip, Route 91, are the for-sale signs on the Grace Hayes Lodge, the closed sign on the Desert Spa. Also, the fact that one operation is readying to close, unless a fresh batch of money

(Continued on page 18)

Subsidize Burg's Sole Pic Theatre

Scotland, S. D., July 8.

In order to have James Mraz and Joe Weiland reopen this town's long-shuttered only picture theatre, local merchants agreed to help finance the operation by participating in what will be called "Silver Dollar Days."

The gimmick is to admit adults as well as children on Saturdays, the "Silver Dollar Days," for only 10c, instead of the regular 50c.

Merchants are giving away 40c coupons which, with a dime, are good for admission at the theatre. One needn't buy anything to obtain a coupon and the merchants will pay the 40c difference on those they distribute. Children don't require any coupons for the 10c admission.

This town's only newspaper regarded the theatre's reopening as sufficiently important to play it up at length and prominently on the front page with a banner headline clear across the page.

Old Alaska Vaude Gag

Vaude oldtimer recalls a joke current around 1903 which comes back into fashion with Alaska now officially in the Union. The gag:

"If I wear my New Jersey, what will Delaware?"

"When I see her I'll Alaska."

Kintner Moving Up As NBC Prexy; Robt. Sarnoff As Board Chairman

When the board of directors of NBC meet this Friday (11) it's reliably reported that Robert Kintner will be elected as the new president of the network, with Robert W. Sarnoff moving up as chairman of the board. Sarnoff will retain the reins as chief executive officer.

Kintner, who shifted over from ABC to NBC a couple of years back, has been exec veepee in charge of programming-sales.

Ken Bilby, exec veepee in charge of advertising-promotion-publicity and key side to Sarnoff, along with exec veepee Dave Adams, will continue to report to Sarnoff, while all others in the company will report to Kintner.

Kintner will continue to helm programming-sales, with Robert Lewine as his No. 2 man, but it will mean Kintner moving into other operational-administered areas, such as owned-and-operated stations, radio network, etc., to complement Sarnoff as chief executive officer.

Upping of Kintner was at the express wish of Sarnoff, who has always felt that a two-man opera-

(Continued on page 32)

Hot Off the Igloos

It was inevitable, with the 49th State ratification, that "Ask Her, Oscar, In Alaska" would bid for a Tin Pan Alley Klondike. Charles Tobias and Arthur Altman wrote it; E. H. Morris is publishing.

Typifying the equally inevitable revival of jokes about "selling Frigidaires to the Eskimos," and pointed humor about "six month-long nights," the punchline of this pop entry reads, "You can love more on the Yukon than 'you kon' anywhere."

Catholic Clergy Now 'Rate' Legit

Albany, July 8.

Catholic clergy of the Albany Diocese, who have been active recently in condemning certain films, are now moving into the legit field with the classification of strawhat shows. In a survey in last Friday's (4) issue of The Evangelist, official publication of the local Catholic Diocese, only one show being offered on the summer stock circuit hereabouts this season is fully acceptable.

The article, under a three-column heading, "Objectionable Plays Offered by Many Summer Theatres," reported that the classification was according to Legion of Decency standards and was prompted by letters protesting the low moral calibre of plays presented so far this season. "Happiest Millionaire" is the only show acceptable as family entertainment in the list of 66 titles compiled by Rev. John Bourke, Diocesan Superintendent of Schools.

Plays are classified as "accept-

(Continued on page 75)

BBC to Pay $14,000 To Viscount Montgomery For Series of TV Talks

London, July 8.

The BBC has dipped heavily into its till to sign up Field Marshal Viscount Montgomery for six tv talks of 30 minutes each. They will pay the field marshal $14,112 for the talks, which will describe how he conducted the battles of the last war and the signing of the "unconditional" surrender.

Programs are skedded for the fall and will be screened from Bristol. Frank Gillard, BBC West Regional boss, carried out negotiations with Montgomery. Gillard was at one time a war correspondent attached to the field marshal's Eighth Army H.Q.

This Justifies Television: Critics Can Do Reviews Without Glomming Stage

Framingham, Mass., July 8.

The new 3,000-seat tuner, Carousel Theatre here, has at least one thing the critics like—a tv remote in the press section.

Using the closed circuit tv set to watch the action on stage while typing their reviews at the opener, "New Girl in Town," with Joan Blondell, were Elliot Norton, Boston Record; Cy Durgin, Boston Globe; Atla Maloney, Boston Traveler; Lyon Phelps, Boston Herald; Peggy Doyle, Boston American; Ed Melvin, Christian Science Monitor.

Norton incorporated the innovation in his review, pointing out, "This report is being drawn up on a typewriter located between a loud speaker on the left, through which comes the loud, loud music of "My Sunshine Girl Has Raindrops in Her Eyes,' and a flickering tv screen on the right where over Cyrus Durgin's pipe, we can see Evelyn Ward as Anne Christopherson, and George Wallace, as the seaman, Matt Burke, squaring off for a moment of high drama and tension. This is convenient and it proves what many partisans have long insisted, that sooner or later, someone would find a good use for television."

The Carousel Theatre holds "New Girl in Town" through Saturday (12). Next for the new tuner is "Carousel" opening Monday (14). The 3,000-seater, biggest in Yankeeland, is operating at a $3.30 top.

Free Pix Back in Summertime Moscow; USSR on U.S. Pavilion, TV, Moiseyev

By IRVING R. LEVINE
(Moscow Correspondent, NBC)

Moscow, July 1.

A surer sign that summer has come to Moscow than the capricious Russian weather is the reopening of free outdoor movies.

Every Saturday night buses equipped with sound projectors park in a number of Moscow squares and show films free-of-charge to a standup audience.

A problem is the almost "white nights" of the summer season when northern latitudes limit the hours of darkness to only a few each night. In the northernmost cities like Leningrad it is possible to read a newspaper without artificial light at any hour for a period of several weeks.

The pix projected against screens hung on the sides of buildings are mostly of Soviet production and mostly old. Among the newer being shown is the Cannes-winner, "The Storks Are Flying," which, by the way, is more accurately translated as "The Cranes Are Flying," despite the Cannes translation.

The free outdoor films are courtesy of the "Mossoviet," or Moscow city hall, and is to compensate for the imbalance between movie space and movie spectators. It's usually necessary to

(Continued on page 20)

More on Harry's N.Y. Bar

Paris.

Editor, VARIETY:

Saw your piece about Harry's New York Bar. It might interest you that the place was originally called the New York Bar and was opened by famed jockey Tod Sloan, fitted out with that beautiful red mahogany (still here) in about 1910.

Milton Henry, an English jock, acquired the bar a couple of years later. After he went to Romania to ride, his wife leased the bar to a man named Manders (English) who had been secretary of the Travelers Club on the Champs-Elysees. Manders ran it through World War I with his two sons as bartenders. Nell (Mrs. Milton) Henry took it back about 1922 with Charlie Herrick, a Yank, but they split up an she sold it to Harry MacElohone. (The French persisted in spelling it Macelhone like they do Oneill—they always had trouble with the Mc's, Mac's and O's).

Joe Zelli, by the way, whom you mentioned as one of the illustrious contemporaries of that illustrious 1920s period, is selling a sauce for meats and salads etc. somewheres in New York State.

Henry Wales

(Hank Wales, roving Paris correspondent for the Chicago Tribune, is the dean of American journalists in the French capital.—Ed).

BOYS, 16 & 18, OPEN DALLAS FILM HOUSE

Dallas, July 8.

Two local teenage entrepreneurs, Don Shaw, 18, and Gary Gilliland, 16, are operators of the Stevens Theatre which they opened on Thursday. Their first attraction is "Les Girls" (M-G).

The Stevens has been closed here since January. Boys interested families and friends in supplying the financial backing.

They will have a full staff, projectionist, cashier, concessions clerk and janitor plus their own services. They plan to show every evening with matinees on Saturday, Sunday and holidays.

Now Eagles Brotherhood Gets in on Film Critic Act With Vague Credo

A resolution adopted by the Vermont Aerie of Eagles, at its 11th annual state convention here, calls for an end to motion pictures that have a perverted attitude toward sex and morbid horror as key themes and films in which illicit love-making and the macabre are artfully employed to plan on the undeveloped emotions of youth.

The organization also went on record with an opinion that elected judges are not adequate or proper to administer justice in juvenile court cases. Instead, the Eagles urged that juvenile court judges be required to have intensive training in sociology and community and human relations.

Billy Graham Pic Subsid Tests Public Boxoffice

San Francisco, July 8.

World Wide Pictures, unofficial film arm of the Billy Graham Crusade, has rented 4,500-seat Fox, Frisco, for next Tuesday (15) in first attempt at regular exhibition of its religious pictures.

Film to be shown is "The Heart Is a Rebel," with Ethel Waters, Georgia Lee and John Milford. House is scaled to $1.80. Heretofore, World Wide has exhibited films free of charge, passed hat after showing.

'MURDER IN THE CATHEDRAL'

Ellenville, N.Y. Music Festival, whose present season has been somewhat vague, has pulled a musical rabbit out of the hat and will be able to offer on Aug. 14 and Aug. 17 the first American performances of the new opera, "Murder In The Cathedral," based on T. S. Eliot's epic poem and Ildebrando Pizzetti's score.

Rights were obtained via G. Ricordi through this summer and the summer of 1959. Work has been done during past season at La Scala in Milan.

7/9

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Chevalier's Coast Record

Hollywood, July 8.

Maurice Chevalier racked up a record $104,000 for eight performances ending last Saturday (5) night as the opening Greek Theatre attraction. Judy Garland last year garnered $112,000 for 11 performances and Victor Borge $93,500 for seven.

Jose Greco is in this week.

U.S. Rodeo Needs $150,000 to Avoid Brussels Fiasco

International complications are setting in for the Wild West & Rodeo current at the World's Fair in Brussels. Situation is such that the show may fold by the end of the week. This would leave the entire cast stranded in a foreign country and a lot of Belgian tradesmen holding a financial bag amounting to about $100,000.

Unless funds are forthcoming from either private or Government sources, these dire events are set for the end of the week. Not only that, but the rodeo stock may have to be slaughtered in the absence of return transportation for the animals, with the revenue used to finance return trips for the troupe.

Producers G. Robert Fleming and Edward C. Flynn flew over from Brussels on Monday (7) to make a pitch for $150,000 to Rep. Rooney, Brooklyn Democrat who originally cut down the U.S. fair appropriation so that the rodeo was not covered, and George V. Allen, special representative of Pres. Eisenhower, who reported back on the American exhibit recently.

Situation is such, according to Fleming and Flynn, that the money is desperately needed. The cowboys, cowgirls and Sioux Indians haven't yet been paid despite the fact that the show opened June 18. Their trouble results from the torrents of rain that have visited

(Continued on page 13)

U.S. Festival Week Brussels Boffo

Brussels, July 8.

Herbert Hoover, personal representative of President Eisenhower, delivered the Independence Day address at the Fair's Great Auditorium, taken over for the first time by the Americans. Up to now everything American had been confined to the Pavilion, mostly to the American Theatre there. But the seams have yielded and American Festival Week is all over Brussels. Quite spectacularly too.

It all started last week when brilliant young pianist Byron Janis scored a triumph at a recital which, at the American Theatre, succeeded others given by Leontyne Price, George London, Yehudi Menuhin and Blanche Thebom. At the Palais des Sports, "Holiday on Ice," brilliantly staged amidst an orgy of colors and lights, premiered and won the battle for real popular entertainment. Back at the Fair, the Philadelphia Orchestra, under Eugene Ormandy, Isaac Stern soloist, gives the first of four concerts. Van Cliburn, whose debut on a Belgian plat-

(Continued on page 75)

Saved From TV 'Dishonor' By Brussels Fest Prize

Brussels, July 1.

Because they don't succeed in getting a first run, many films head straight to Belgium TV. This has been the fate of many. Occasionally, after being viewed on the small screens, a few manage to get themselves "salvaged" and do reach the commercial circuits.

TV was also to be the fate of the Czechoslovak film, "A Diabolical Invention," in which nobody seemed particularly interested in. A contract was signed. Then the jury of the Brussels Film Festival awarded the film the first prize. Pronto—it went into one of Brussels' biggest cinemas.

The tv people are furious and claim breach of contract.

Low Literature in High Places

[Ginzburg's 'Unhurried View of Erotica']

By ROBERT J. LANDRY

Ralph Ginzburg, who is articles editor of Esquire Magazine, has written "An Unhurried View of Erotica" which is being aggressively advertised and merchandized at $4.95 a copy by the Helmsman Press of N. Y. The work is handsomely printed, runs 128 pp and comes in its own boxed cover.

The author's intention plainly is to provide an amusing discourse on naughty literature. It is, along the way, educational to a degree in that it shows the development of the pornographic markets, the various historic shifts, the nature and repute of some of the contributors. Not least eyebrow-raising is the book coming equipped with an intro by the psycho-analytic pundit, Theodore Reik, and a preface by the deathbed convert to Catholicism, George Jean Nathan.

Ginzburg supplies a lot of knowing comment and enlivens his text with choice samples of sexsensational epics in the public domain. He points out that not King Farouk in Egypt but such austere establishments as the J. P. Morgan Museum, the Library of Congress, the Huntington Library, the Vatican Library and the late German Kaiser's Collection have the great catalogs of erotica. Mark Twain gained admission to the Berlin archives on his renown as author of "1601," a work of his never mentioned in polite literary circles.

A distinction is drawn by Ginzburg between erotica, or boudoir prose, and its constant companion scatalogy, the literature of fascination with flatulence. It was another American, Ben Franklin, who addressed the Royal Academy of Brussels (150 years before Mark Twain's effort) a letter which is a "masterpiece" of water closet humor.

Ginzburg, who is both critic and economist in his approach, appends a list of all-time erotic bestsellers headed by "Fanny Hill" for which the author, John Cleland, got 50 pounds advance (and final) royalty. Among the best-sellers is "Only A Boy," commonly credited to the American poet, Eugene Field.

The author has been clever and comical in his treatment of this subject-matter and the work, as set up, may well have a substantial sale. It is necessary to add that Ginzburg, without so striving, reveals again that erotica tends to suffer, in the final reckoning, from a distinct tendency to tire the satiated imagination. Still, this one has its claims to illumination, scholarship, and wit.

Liz Smiles, Prince Philip Yocks At America's King (Alan) in Glasgow

By GORDON IRVING

Glasgow, July 8.

Gags about American tv and the effect it has on kids tickled Britain's Queen Liz and her spouse, Prince Philip, at the Alhambra Theatre here Thursday (3) night. They were delivered in a quiet, casual tone by Alan King, only U. S. act on a layout of over 200 performers who entertained the U. K. royalty and a swank audience of 2,000 at Scotland's first Royal Variety Performance.

King, holding down a slotting just prior to interval, was later presented to Queen Elizabeth and complimented on his act. She told him: "I enjoyed your stories very much, especially the part about the children."

Comedian sauntered on and introduced himself as a U. S. comic who had just flown 4,000 miles to fill in between scene changes. He said hello "to cheaper seats," then went into biog slant on himself, his femme and home, detailing his wife's fondness for housework:

(Continued on page 75)

RAP W. GERMAN TV BUYS OF RED FILMS

Berlin, July 8.

The German Economic Ministry in Bonn is being urged to step in and halt the widespread sale of films made in Communist Germany to the Western television outlets.

Pressure is being applied from two directions. Firstly the West German motion picture industry doesn't take kindly to the idea of feature films finding their way onto the airwaves and providing added competition to the boxoffice; secondly, the politicians regard it as a serious blunder to allow the East Germans to use the Western outlets as a propaganda instrument.

Although there are no diplomatic relations between East and West, quite a few of the East German pix are receiving normal theatrical distribution in the West.

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'GODDESS' COMES ALIVE—LATE

TO 55TH ST., N.Y., AT FLAT $1,500

By FRED HIFT

Major distributors with "offbeat pictures" on their hands must launch them in New York if they want to enhance their chances in the broad U. S. market.

That lesson appears to be inherent in the experience Columbia Pictures has had with its Paddy Chayefsky opus, "The Goddess," starring Kim Stanley. Film about decline and fall of an actress was tried out in Boston and failed, then opened in various other cities also to disappointing business, and finally preemed in Gotham at the 55th St. Playhouse where it's done excellent business in the wake of generally good reviews.

By that time, however, it was too late, Col having more or less lost faith in the film. It was sold to the 55th St. Playhouse at a reported flat $1,500 for the length of run, under the circumstances one of the best deals ever made by a Manhattan theatre. To put this into the proper perspective, however, it's also true that, in the light of the out-of-town experience, a number of N. Y. showcases turned down the "Goddess," having no more "faith" than the distributor.

(Col is now making strenuous efforts to renegotiate its 55th St. Playhouse deal, and good N. Y. run has stimulated interest in the film among out-of-town exhibs.)

Observers in the trade have drawn several conclusions from the "Goddess" debacle. For one, it confirms what many have suspected, i.e., that the country at large tends to turn thumbs down on "downbeat" films. This one is a case study of a neurotic woman. The accent, more and more, seems to be on pure entertainment or else on pix with a gimmick. The French "Gervaise," a hit in Gotham and praised by the critics, had this sort of experience.

'Adult' Theme Risk

For another, it proves to some that the offbeat American film, despite the costs of launching first-run on Broadway or off-Broadway, needs that New York kickoff. "Pictures like 'The Goddess' are a risk because they are adult and try to say something," commented one distributor. "That doesn't mean they can't succeed, but they need all the help we can give them. And that certainly includes a New York launching where the critics can 'discover' the picture for themselves."

"The Goddess" isn't the only example of what can happen via the out-of-town tryouts. "This Angry Age" also had tough sledding via the same route. It opened on the circuit in N. Y.

There are those in the trade who wax bitterly over the "lag" in distribution thinking. "Here we have the producers romancing the creative talent and paying premiums to come up with something different. And then you have distribution doing its darndest to reduce that very effort to 'standard' procedures and handling," observed a producer's rep. "The more production tries to get away from formula, the more distribution promises in the opposite direction."

Fact seems to be that the distributors have been "burned" too many times, losing large sums on Broadway. They're now trying to trim these loses. Crux of the problem is the type of film that absolutely needs the New York launching. "The Goddess," for instance, opened out-of-town. When it wasn't successful, the impression around Col was that the picture just wouldn't draw.

Outsiders take the view that this sort of process isn't fair to offbeat entries which require precisely the reverse process. Again, to balance this picture, it's pointed out that many of the socalled "experts" who saw the picture at Gotham screenings had their severe doubts about its b.o. potential, and that includes several of those who now criticize Col for the way it handled the picture.

Writers Guild Sets Pay-See 'Study'

Hollywood, July 8.

Writers Guild of America West council has okayed formation of a new committee to study feevee and make recommendations in that field, in the belief that pay-tv will become the most important medium in show biz, the guild said.

Karl Tunberg was named chairman of the group, and other committee members are vice-chairman Samuel Newman, Devery Freeman, Everett Freeman, Hy Freedman, Hal Kanter, Donn Mullally, Jess Oppenheimer, Rod Serling, Leonard Spigelgass, Gore Vidal, Hal Biller, Lee Chaney and Richard Mittleman.

Claude Binyon was named chairman of the committee on original material, and other committee members are Franklin Coen, Whitfield Cook, Dale Eunson, Fredric Frank, Jack Gariss, Leo Katcher, John Kneubuhl, Dennis Sanders, Coles Trapnell and George Zuckerman.

Council okayed the new pact with CBS covering coast staff news and continuity writers, in which they get a 7% hike in base pay and other gains.

Universal Fights To Improve Its Standing, Offset Downbeat Tales

Universal is making every effort to dispel the recent downbeat reports about the company's future. Hardly a day goes by without the company issuing a college spirit handout about the renewed activity at its studio and about the solid quality of its current and about-to-go-into-release product. The bally line stresses the promotional activity that is being put behind each upcoming release. The main concentration has been on "A Time to Love and A Time to Die" and "Twilight for the Gods," described as the most expensive pictures in the company's history. The former, based on Erich Maria Remarque's novel, was launched over the July 4th weekend.

The spirit of enthusiasm that appears to have been injected into the N.Y. homeoffice staff is apparently being conveyed to the company's overseas representatives. According to U, a "series of highly successful" sales meetings have just been concluded in France, Germany and Italy. At these meetings, it's reported, the company's releasing and promotion plans for the 1958-59 program were outlined and "details of future production plans were enthusiastically received by key U-I executives" in these countries.

Alfred E. Daff, executive v.p. of Universal and president of Universal International, its foreign subsidiary, presided at the meetings. Foreign general manager and v.p. Americo Aboaf and Marion Jordon, Continental supervisor, also participated in the sessions. The company, it was disclosed, will release 24 pictures in the European market in the coming year.

LEON ROTH'S NEW BERTH

UA Coast Man as Harold Mirisch's Assistant

Leon Roth, for the past five years Coast publicity coordinator for United Artists, will exit the company on Aug. 1 to become v.p. of the indie production firm, the Mirisch Co., and executive assistant to prexy Harold Mirisch.

Roth, who has been with UA since 1943, will assist Mirisch in all phases of the company's production program. He joined UA as a feature writer and subsequently served as pressbook editor, promotion manager and assistant publicity director before he was sent to the Coast to organize UA's Hollywood publicity apparatus.

Exhibs Love Offbeat When Spelt S-E-X?

Obsessed with a "blockbuster psychology," exhibitors have forgotten that the play is still the thing, Milton Perlman, producer of Columbia Pictures' "The Goddess," said in New York Monday (7). "They're more worried today who's in it rather than what's in it. It's a weird concentration on wrong values and the public is going to get mighty tired of it."

"The Goddess," written by Paddy Chayefsky and starring Kim Stanley, has been doing strong business at the 55th St. Playhouse, N.Y., after a disappointing series of dates out-of-town. Perlman blamed this in part on the "reverse" sales policy which called for a kickoff out-of-town instead of New York, and in part on exhibitors.

As he understood it, Perlman said, Col tried to open the picture in New York, but couldn't at time get a theatre to book it. Decision then was made to try out in Boston and some other spots. When business there was below expectations, getting a N.Y. date became even more difficult and Col had to go for a very disadvantageous deal in order to get a Gotham date.

Perlman scoffed at the theatres' oft-stated willingness to go for offbeat or "adult" fare. "What they really mean is sex," he observed. "If a picture hasn't got that, if it's only a serious and mature commentary, nobody wants it. I think it's time exhibitors went back to showmanship and to an understanding of what their public really wants."

He added that, since the success of "The Goddess" in New York, exhibitors across the country had shown revived interest in the film, which was brought in on a $700,000 budget. He attributed the lack of response to his film so far out-of-town to the absence of "the word" from the N.Y. critics.

CBS Woos Co-op Of Film Men On 'Movie' TV Quiz

Film companies currently are mulling cooperation in a proposed new tv quiz show tentatively titled "Movie Game" and described as something like a "What's My Line?" in the film field. Program has been worked up by Larry Burns, an executive producer at the Columbia Broadcasting System, and was presented to the companies as a CBS package.

Entire show would be devoted to pictures. A panel of four would be asked to identify a "prop" from a film and would have to deduct the title of the picture. The home audience would see the clip in which the prop is used. Example cited was the broken bottle with which Frank Sinatra attacks his adversary in "From Here to Eternity." Bottle would be on display in a booth for identification by the panel, but the fight scene would be screened for home viewers.

Maurice Bergman, p.r. coordinator at the Motion Picture Assn. of America, handled the presentation to the ad-pub directors, several of whom were enthusiastic about the idea. Others were less eager, citing also several difficulties.

One is the question of clearing the necessary clips with the various unions and guilds. Another is the fact that such a show would promote only old films and plugs for new attractions would be more or less throwaways.

Bergman himself feels the show would be a boon to the film biz and would fit very well into the business building campaign.

George Skouras Cheerful; Cites Legit & Phonograph Industries' Comeback

Minneapolis, July 8.

Here along with Mitzi Gaynor for the "South Pacific" opening, producer George P. Skouras pointed out to interviewers that independent motion picture production "is bringing about a revolution in the industry."

Optimistic regarding exhibition's future, Skouras feels that "better pictures than ever" will turn the trick. The day of the boy-meets-girl stories is over, in his opinion, because the public now demands a good story when it shells out for current comparatively high admissions. That, he says, explains the resultant trend toward three-hour pictures, and why producers frequently turn to the dramatizations of history's big events.

Citing the further fact that independent production forges ahead because of the income tax situation, Skouras, who also is head of a Florida theatre circuit, said that his confidence in exhibition's future will influence him to make more pictures.

"I strongly believe that the film industry again will become a powerful influence," asserted

(Continued on page 22)

School Girl's Exhaustion

Chicago, July 8.

Diana Francis, young actress who made her film debut in AB-PT's recent release, "Girl in the Woods," is recuperating in Methodist Hospital in Houston, Tex. from what has been described as a mild nervous breakdown.

Ingenue's personal manager J. Witford Gordon, stated in Chicago that the 17-year-old is fatigued from the simultaneous pressures of going to school and furthering her career.

Lowendahl (Transfilm) To Prod. Theatrically; Made 'Medium' in 1951

Walter Lowendahl, president of Transfilm Inc., tv commercial and business film firm, has reactivated his personal company for the production of theatrical and tv films. Transfilm, with which Lowendahl will continue his association as a general consultant, will have an interest in the company—Walter Lowendahl Productions.

According to William Miesegaes, Transfilm board chairman who cofounded the business film firm with Lowendahl in 1941, the latter will be relieved of his "administrative pressures" at Transfilm to devote more time to the entertainment film projects. He will, however, be called upon to produce specific industrial films exclusively for Transfilm.

Lowendahl's decision to reactivate his theatrical production firm, which produced the Gian-Carlox Menotti opera, "The Medium," in 1951, has resulted in the calling off by Transfilm of its plans to enter the theatrical field.

Miesegaes will resume the presidency of Transfilm when details of the new arrangement are completed. Lowendahl will headquarter at Transfilm's N.Y. office.

'Honor Roll' For Those Who Pony Up for the Sell

In order to induce lagging exhitors to ante up the coin for the industry's business building campaign, Ernest G. Stellings and Abe Montague, co-chairman of the drive, are issuing an "honor roll" of theatremen who have made pledges and contributions to the campaign. Aim of the public listing, made for the first time, is to convince those holding back that the larger circuits as well as smaller theatres are contributing. Included in the list are the five major circuits—Stanley Warner, National Theatres, Loew's, RKO Theatres and American Broadcasting-Paramount Theatres.

Up to now, the situation regarding contributions has been in a nebulous chicken-and-egg stage. The circuits held back until they were convinced that the smaller theatres would join and would not enjoy a free ride as they did once before in an all-industry drive. Similarly, the smaller situations withheld funds until they knew the larger circuits were participating. The listing of the names, it's hoped, will help to remove the suspicions of both groups.

On the basis of the cash received to date, Stellings and Montague have voiced the belief that there will be enough coin to launch at least the radio portion of the campaign in late August or early September. The radio campaign is budgeted at $300,000, with the exhibitors committed to provide $150,000 and the motion picture distributors, via the Motion Picture Assn. of America, the remainder. So far the exhibs have collected $83,000 and have about $75,000 in pledges. Total amount due from exhibition for the entire business building campaign is $1,150,000.

Are Exhibs Shy on 'Faith'?

[IN BUSINESS-BUILDING OUTLOOK]

Exhibitors around the country lack faith in the ultimate accomplishments of the business building drive though the responsibility for improving attendance lies primarily with the theatres, rather than the production-distribution end of industry.

These views were expressed in N. Y. last week by a distribution executive recently returned from a swing around the country.

Exhibitors, he reported, were somewhat less than enthusiastic over the industry's better business campaign, though some felt that they had to support it so as not to let down the whole industry. On the whole, exhibitor reaction to the drive was that it probably wouldn't do very much to stimulate attendance locally.

The BB campaign, or at least the radio part of it, is due to kick off now around September, the big circuits having come through with a third of their total commitments.

The distribution exec, who asked to be anonymous, said he believed—and many in distribution believe with him—that the real effort to improve attendance must originate via a self-help program carried out by exhibitors. This goes hand-in-hand with the overall feeling that, in years past, distribution has been relied on too heavily to do a job which, properly, is that of exhibition.

Opinion has been expressed from time to time that the whole approach to business building must be pitched to a local-level effort and geared to a point-of-sale program carried out via the newspapers, local stations etc. and aimed to plug specific and available attractions. In this respect, the distribution exec opined, the exhibitors simply haven't carried their share of the load.

King Bros. Specialty: Discover Stars, Then Reissue 'Em When Famous

Having made a specialty of discovering future stars and reissuing their pictures after they became known, the King Brothers are doing a repeat with a twist by putting out "Circus of Love" via Distributors Corp. of America.

Film, to be released with subtitles, is the German version of "Carnival Story," which the King Bros. produced in Munich with Anne Baxter and Steve Cochran and which RKO released in the States in 1954. It grossed $4,000,000 worldwide. At the same time they made "Carnival Story," they also shot a German-language film starring Curt Jurgens and Eva Bartok. Both versions were in CinemaScope and color.

Herman King, one of the brothers in the production trio (the others are Frank and Maurice), explained in New York last week the reason for putting out the German version now. "First of all," he said, "it's really a different picture and it has some scenes which weren't in the English version. In other words, it's uncut. Secondly, we feel that Jurgens has become very popular and Miss Bartok is definitely coming up."

Wasn't there a s possible chance of patron resentment? "We don't see why," he commented. "This is going to play mostly in the art houses. And, anyway, this picture has an entirely new cast. It's like seeing 'My Fair Lady' with completely different players." Story and sets in the German version are, of course, the same as the ones in the RKO - released English - language film. The whole project originally cost $2,000,000.

Previous Instances

King pointed out that the brothers had cashed in on reissues before. Maurice is the member of the team who concerns himself with stories and casting. He discovered Alan Ladd and cast him in "Paper Bullets" back in 1940. When Ladd became a name, they reissued the picture as "Gangs, Inc." The King Bros. also gave Robert Mitchum one of his first breaks in "When Strangers Marry." This one became a reissue under the title "Betrayed." Shelley Winters, Rhonda Fleming and Lawrence Tierney ("Dillinger") also were first seen in King Bros. productions."

King said the brothers' outfit did its own financing and made distributor tieups only on a picture-to-picture basis. Team currently has a $10,000,000 production sked for the next two years, including two tv series.

Future Plans

They'll make "Ten Men and a Prayer" in Anzio this summer. It's based on a Fred Schiller yarn in McCalls. Then they'll produce Pat Frank's "Mr. Adam," probably in London. It's a yarn about the only man left on earth. This'll be followed by "Heaven With a Gun," which King described as a Billy Grahame-type story. After that comes "The Syndicate" and then "Somewhere I'll Find You," which is to be lensed in Japan. The King Brothers' last film was "The Brave One" for RKO (released via Universal) which was photographed in Mexico.

Their only prior tieup with DCA was via the Japanese "Rodan," a science-fiction entry which was dubbed for the States. The King Bros. got the picture for all areas outside Japan itself and Herman King estimated it'd gross $2,500,000 worldwide. It was the combo's first picture which it didn't produce itself.

King said his company hadn't sold to television any of its films made after 1950 "because we don't need the money right now and, anyway, our pictures are going to be worth a lot more in a couple of years when tv has chewed up the product it has now." He said that his company had seven pictures now (theoretically) available for tv. King Bros. have made 32 films in the past 18 years.

King predicted fewer films and longer runs for the future and said they'd be aimed more and more at the international audience. He didn't agree with FBI chief J. Edgar Hoover that pictures today tended to glorify gangsters (as Hoover charged recently) and opined that the distribution overhead was too high.

Gulf Allied Meet Aug. 5

New Orleans, July 8.

Gulf States Allied, an affiliate of Allied States Assn., will hold its annual convention here Aug. 5-6.

Meet, the exhibitor organization's 11th, will be held at the Lakewood Country Club.

ASTOR LINES UP 8 FROM FREDERIC-FOLEY

Astor Pictures Corp., N. Y. distributor, has signed a deal with Marc Frederic and George F. Foley for eight low-budget features for 1958-1959. Pair, who produce under the firm name of Layton Film Productions, specialize in science fiction and horror pictures.

They have delivered "Frankenstein's Daughter," first of two pictures under their present contract. The second, "Missle to the Moon," will be delivered July 18. A second pair of pictures, entering production in August, includes "Ghoul," a horror pic, and "Cape Canaveral," a space entry.

Animation Inc. Collects, Mike Todd Co. Trial Off

Hollywood, July 8.

Two-year old suit of Animation Inc., cartoon outfit, against Mike Todd Co. for $250,000 damages on charges of plagiarism and misappropriation was settled out of court for undisclosed amount yesterday (Mon.) when case was calendared to be heard in Superior Court here.

Animation claimed authorship of epilog, consisting of cartoons, which appeared in "Around 'he World," via having submitted drawings.

Vogel to Studio Again

Joseph R. Vogel, Loew's president, left Monday (8) for the Coast for conferences with studio officials on the company's production program.

Vogel returned from Rome last week where he inspected the production activity on the company's upcoming blockbuster offering, "Ben Hur."

Aller Subpoena of Meany Aims to Ventilate Charge Laborites Show Favors

Hollywood, July 8.

AFL-CIO prexy George Meany has been subpoenaed by Herb Aller, business agent of International Alliance of Theatrical Stage Employees' cameraman's local 659, to appear at the Hollywood AFL Film Council's trial of Aller, which begins today (Tues.), at which the council seeks to oust Aller from membership. Council contends Aller has "impeded" its campaign against "John Paul Jones," now being shot in Spain, which production is termed by the council a "runaway" picture.

Aller said his purpose in calling in Meany was to have him see for himself the operations of the council, plus "other matters of great concern." Latter he amplified by accusing the council of stifling attempts he has made to bring the issue of runaway pix before the California State Federation of Labor.

Aller charged the council is "attempting to cover up its wrong by making much of someone else not friendly with them, like 'John Paul Jones.' On the other hand, they gave their approval to Kirk Douglas' 'The Vikings' to be shot overseas. In our local we violently protested and said the picture should be made here, or at least that American crews should be used. The council favors companies either owned by top stars or in which such stars have a heavy interest. However, in the case of 'John Paul Jones' there is no star ownership, so it's considered an 'enemy.' Their enemies are companies not controlled by stars."

SHOOT PAIR FOR COLUMBIA

Scott-Brown-Boetticher-Kennedy In 'Working' Deal

Hollywood, July 8.

Ranown Productions has been formed by Randolph Scott, Harry Joe Brown, Budd Boetticher and Burt Kennedy to make two pictutres for Columbia Pictures.

Initialer will be "Ride Lonesome," original by Kennedy, to start in August. Scott will star, Boetticher will produce and direct and Brown is exec producer.

National Boxoffice Survey

July 4 Booms Trade; 'Vikings' Again No. 1, 'Sgts.' 2d, 'Pacific' 3d, 'Kings' 4th, 'Creole' 5th

With a batch of blockbusters playing in numerous key cities, released to take advantage the long holiday weekend, biz is booming in all sections of the country this session. The hot weather over July 4 did not seem to burn when the product had real draw.

"Vikings" (UA), which was first last week, again is easily copping the championship race. It will hit near $500,000 in grosses just in the keys covered by VARIETY "No Time For Sergeants" (WB), which was third a week ago, is moving up to a strong second position.

"South Pacific" (20th), second last session, is taking third place. "Kings Go Forth" (UA), which was fifth a week ago, will finish fourth.

"King Creole" (Par), a newcomer, is winding up fifth. "Bravados" (20th), fourth last round, is taking sixth money while "Search For Paradise" (Cinerama) will land in seventh position.

"The Key" (Col), a newie, is finishing eighth. "Around World in 80 Days" (UA) is capturing ninth place. "Gigi" (M-G) is taking 10th spot while "Bridge on River Kwai" (Col) is 11th. "Vertigo" (Par), long high on the list, rounds out the Top 12. "Peter Pan" (BV) (reissue), is the lone runner-up film.

"Time To Love, Time To Die" (U) shapes as one of the more promising newcomers. It is giant in Chi, good in Philly and fairish in Buffalo and Denver. "Bull Whip" (AA), also new, is hefty in K.C. and good in Denver. "Indiscreet" (WB) continues to rack up amazing figures at the N. Y. Music Hall, the second week being the biggest July 4 week ever there. "Imitation General" (M-G), another newcomer, is rated big in Frisco.

"Seven Wonders of World" (Cinerama), big in Cleveland, looks fancy in L. A. "Happy Feeling" (U), fair in Boston, is good in N.Y. and Providence.

"Windjammer" (NT), good in N. Y. and Chi, is rated socko in L. A. "Horror of Dracula" (U) shapes great in K. C.

"High School Confidential" (M-G), big in Toronto, looks lusty in Omaha. "Young Lions" (20th), good in Toronto, is nice in Boston. "Proud Rebel" (BV), good in Boston, shapes big in N. Y. "Hell To Texas" (20th) looms sad in Toronto. "Attila" (Indie) is soft in Chi and modest in Balto.

"God's Little Acre" (UA), good in L. A., looms hotsy in Philly. "Adam and Eve" (Indie) is very big in Chi.

(Complete Boxoffice Reports on Pages 8-9.)

L. A. to N. Y.

Julian T. Abeles
Bob Barbash
Scott Brady
Henry Denker
Carl Dudley
Billy Gould
Frankie Laine
Louis A. Lotito
Robert Newman
Betty White

Todd-AO Print Costs

In the making of the wide widescreen productions, particularly Todd-AO, cost of prints now enters as a major factor.

On a long picture, like "Around the World in 80 Days," the cost of a Todd-AO print runs to over $8,500. The print is good for about 300 playdates only, which brings the per-performance nut to $30.

An average color print costs about $800.

BUY LONDON LEGIT PLAY FOR 7 ARTS FILMING

Seven Arts Productions (Eliot Hyman and Ray Stark) has acquired screen rights to William Roos' "Speaking of Murder."

Legiter is now current in London.

Maurer Exits, Zatkin In At New York's Mayfair

Maurice Maurer, veteran theatre executive, has departed as managing director of the Mayfair Theatre on Broadway. Maurer has held the post since Fair Enterprises, which owns the theatre and the Mayfair Building, reactivated the house recently after Brandt Theatres did not renew its lease. Previously the theatre had been owned by Loew's.

Succeeding Maurer as managing director wil be Israel Zatkin, formerly operator of the Lane Theatre circuit in N. Y. and more recently general manager of Schoenstadt circuit of Chicago. Zatkin resigned the latter post to accept the Mayfair assignment.

Prior to becoming managing director of the Mayfair, Maurer had operated the Central Theatre (now Odeon) on Broadway. Latter house, now on lease to Rank Film Distributors of America, is being operated by B. S. Moss Theatres for the British outfit. Maurer had been managing director of the Astor and Victoria Theatres when the two Broadway showcases were operated by Robert Dowling's City Investing Co. Subsequently houses were leased to United Artists.

Denver Zone Closings

Denver, July 8.

Theatres continue to close in the Denver film area, with five on latest list. Over-all some of houses are shuttered permanently, some indefinite, with one or two probably set to reopen in the fall.

The State, North Platte, was the principal closing. Taken over from Fox Inter-Mountain Theatres 17 years ago the house has been operated by George Allan Sr. and Jr., during that time. The house will be remodeled into a ballroom by the landlord, and marks the exit of the Allans from theatre business. Allan Sr. has been in the business 32 years, in Salt Lake City, Denver and then North Platte, with Allan Jr. growing up in the business.

Other closings include the Wyoma, Glenrock, Mo., may reopen in the fall; the Legion, Paxton, Neb., indefinite; Palm, Bayard, eb., indefinite; Silver Hill, Oshkosh, Neb., may reopen in fall.

'80 DAYS' S. A. ENCORE

San Antonio, July 8.

"Around the World in 80 Days" (UA) has been booked for its first return showing at reduced prices at the Laurel Theatre here opening July 24. Film first played here for a record breaking run at the Broadway Theatre.

N. Y. to Europe

Max Asnas
Otis Bigelow
Betty E. Box
Meyer Davis
Lyn Ely
Donald Flamm
Cary Grant
Cecile Gray
Sara Greenspan
Helen Hayes
Rita Hayworth
Harry Hershfield
Sol Jacobson
Leslie Lowe
Joseph Maternati
Joseph Michaels
Lester Osterman
Harold S. Prince
Smith College Singers
Ralph Thomas
Bruno Zirato Sr.

Nab Par Technician, 50, After Barroom Killing On Jaguar Location

Worcester, Mass., July 8.

Lloyd Seese, 50, Paramount technician, was arrested on a murder charge of fatally stabbing a 26-year-old Worcester man following a barroom argument early Wednesday (2).

Seese, Hollywood film electrician in shooting location scenes in Worcester, Framingham and Tompson, Conn., for Jaguar Production, "Man in the Net," starring Alan Ladd and being directed by Michael Curtiz, tried to make a bizarre escape by stealing a diesel engine.

He was held by railroad employees after he jumped into a cab of a diesel engine at Union Station roundhouse and told them: "Let's get going!"

Police said technician was incoherent when brought to headquarters. Police surgeon was called to give him a sobriety test.

Police state Seese and Lawrence William Wilder, employed as a house boy for the Worcester Club, were arguing in the Flamingo eatery. When the spot closed, they continued their argument outside.

Wilder was found face up on the pavement with a deep knife wound in his stomach centered above the ribs.

Seese was later identified as an electrician with the Goldwyn Studios for some 20 years. He pleaded not guilty to a charge of murder and was held without bail for hearing on July 11.

MARC SPIEGEL SUES ON HECHT DISMISSALS

Los Angeles, July 8.

Claiming $73,134 due him on a contract signed last October, Marc M. Spiegel has filed against William Enterprises Inc., Harold Hecht, James Hill and Burt Lancaster in L. A. Supreme Court.

Spiegel asserts he was to act as foreign sales manager for William Enterprises for a twoyear period, starting Feb. 1, 1958, under a pact personally guaranteed by Hecht, but on June 6 received a letter from Hecht "wrongfully discharging" him.

Portion of claim, he says, is to defray expenses of getting his family and household furnishings back from Paris, where he headquartered.

Hecht-Lederer Sue on Tale; Claim RKO and NBC Lift

Los Angeles, July 8.

Ben Hecht and Charles Lederer charge unauthorized use of their literary property, "The Star Sapphire," on an NBC "Matinee Theatre" program in August, 1957, in suit filed in Superior Court against RKO Radio Pictures and NBC. Writers ask $50,000 damages.

"Sapphire" was submitted to RKO in 1950 for a possible $50,000 sale, according to complaint. However, they claim, RKO in 1957 either sold property or licensed it to NBC for the live tv show.

Europe to N. Y.

Americo Aboaf
Yul Brynner
Jan Clayton
Irving Drutman
Frank M. Folsom
James W. Gardner
Percy Grainger
Julie Harris
Alan King
George R. Marek
James E. Perkins
Frederick C. Schang
Almira Sessions
Horace Sutton
Nat Weiss
Jerome Whyte

N. Y. to L. A.

Mildred Alberg
Herbert Barrett
Frederick Brisson
Arthur Cantor
Bennett Cerf
Reginald Denenholz
Harold Erichs
Bob Finkel
Lou Frizzell
Ken Giniger
Beverly Linet
Marilyn Monroe
Victor Samrock
Joe Schoenfeld
Roger L. Stevens
Joseph R. Vogel
John F. Wharton

ALL-BIZ-NO-BIKINI BERLIN

Beeps From Berlin Film Festival

Berlin, July 8.

Frank Capra elected president of the festival jury. Last minute British nominee to serve on the panel, producer **Paul Rotha.** France is being repped by actor **Jean Marais** . . . **William A. Goetz** here as official representative for Washington . . . BBC-TV producer **Alan Sleath** heading a "Picture Parade" unit which did a live transmission direct from Berlin to Britain over the Eurovision link . . . The Rank Organization is the only individual company to have a stand of its own at the fest. It has not, however, entered any pictures or sent any stars . . . Associated British Pictures, on the other hand, has really become festival conscious this year . . . had a contingent in Cannes, ditto in Brussels, and again here. Corporation top brass, headed by **C. J. Latta, D. J. (Jack) Goodlatte, Macgregor Scott** and **James R. Wallis** showed up for the screening of "Ice Cold In Alex," together with director **J. Lee Thompson** and stars **John Mills, Sylvia Sims** and **Anthony Quayle.**

Paul Douglas and **Jan Sterling** were warned by letter from the fest authorities not to forget their tickets when they attended the opening gala and participated in the star parade. Otherwise, they were told, they might be unable to gain admission . . . Other VIPs, including **Stanley Kramer,** received similar warnings . . . **Andrew Filson,** secretary of the Federation of British Film Makers, here for the opening stages of the fest. **Arthur Watkins,** president of the British Film Producers Assn., dittoed for the closing stages . . . **Reginald Armour,** Republic International veepee, in from Italy where he had been for the last two months. He now heads for Frankfurt, Paris and London . . . **Emmanuel Kniel,** United Artists new topper in Germany, attending his first Berlin fest. **Eric Pleskow,** who has helmed the UA operation from Frankfurt from the past few years, transferring to Paris within eight weeks to take up his new appointment as assistant to Continental manager **Mo. Rothman.**

The Argentinian delegation splashed by giving two separate receptions, a lunch for the press and a midnight supper party at the American Officers Club . . . As an adjunct to the fest, there are daily screenings of a selected number of film classics from 1915 to 1945. Among the titles were "The General," directed by and starring **Buster Keaton,** "Greed," directed by **Erich von Stroheim,** "Brief Encounter," with **Trevor Howard,** "Ariane," starring **Elisabeth Bergner,** and **Rene Clairs** "A Nous la Liberte."

Walt Disney, who has made a habit of collecting prizes at the Berlin fest, conveyed the thanks of his bankers when he spoke at a trade and press lunch in his honor. Hitherto, he said, the word "art" had been barred at his studio, but now, after 38 years in the industry, he was permitting it to be used in connection with "Sleeping Beauty." Only because, he explained, it carried a budget of $6,000,000. It would be out for his next film, which was estimated to cost only $3,000,000.

All sorts of anamorphic processes have been on display here, but when the credit titles for the Japanese film, "The Temptress," announced it was made in "Nikkatuscope" there was a spontaneous roar of laughter from the audience.

James Mulvey, president of Samuel Goldwyn Productions, here eyeing theatres to select a suitable outlet for the presentation of "Porgy and Bess." Operation needs considerable advance planning, he explains, as the production is to be in 70mm. and that'll entail installation of special equipment . . . **Kenneth Rive** and **Ben Rose,** partners in Gala Films of London, came in for a fast 48-hours to attend a special UFA convention. Gala recently closed a longterm franchise deal with UFA to represent them in Britain and various other territories, including the Far East . . . **Phil Jacobs,** export manager of Anglo-Amalgamated, closing product deals along the Kurfurstendamm . . . Although **Gina Lollobrigida** arrived 45-minutes late for a press conference—which was held on her birthday last Friday (4)—she was applauded on her entrance. The Italian star was here for the screening of her latest pic, "Anna of Brooklyn" . . . By tradition, the MPEA annual reception held at the American Officers Club, has become one of the social highlights of the festival. **Elsa Maxwell** joined **William Goetz, Frank Capra** and **Leo Hochstetter** on the receiving line.

Woman Head of East Germany's DEFA Studio Admits That Politics Hurt

Berlin, July 8.

More than 100 newsmen attending the Berlin film festival crossed the border into Eastern Berlin and attended a press conference convened by DEFA, the state owned production and distribution organization operating in the Russian occupied zone.

Top brass of the studio, distribution and overseas sales were on hand to participate in a frank and forthright question and answer exchange. Hard hitting questions were answered, and there was little attempt to hide the disappointment East Germans have experienced in foreign territories.

Frau Schlotter, who helms DEFA's import-export division, declared she had been able to sell some pix to the United States, but admitted their showing had been confined almost entirely to tv. On the other hand, the company had bought three American films from United Artists, among them "Marty" and "Not As a Stranger."

(No East German films have been shown on U. S. television. The DEFA sold two or three of its pix (incl. "The Beggar Student") to an American distributor, who later on discovered that all East German films automatically become the property of the U. S. Government, which has sole licensing rights.—Ed.)

In the last nine months DEFA had sold 21 features to Western countries including two to Great Britain and some to France. She frankly conceded, however, that most of their trading was with the other countries in the Soviet bloc.

Frau Schlotter admitted that she had been involved in an argument with the French industry over DEFA's participation at the Cannes fest. Firstly, the studio had received an invite to participate in the normal way; then, it was politely suggested it would be better if the participation was out of competition; finally, about two days before the opening there was another about-turn and she was told it could be on a regular footing. By then it was too late, but she had an assurance that DEFA would be

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TO VOTE FOR BINGO

Gambling Okay For Churches Under Proposal

Denver, July 8.

Theatres in the state are disturbed by proposed constitutional amendment that will be on the ballots this fall. It would legalize bingo and raffles for religious, fraternal, veterans, charitable and other "non-profit" organizations.

The license fee for bingos and raffles would be $50 a year, and would place limits on admission prices and amount of prizes to be given.

U.S. STARS AGAIN SNUB FESTIVAL

By HAROLD MYERS

Berlin, July 8.

The Berlin Film Festival this year, more than ever before, turned out to be a business man's meeting rather than a glamor parade. This aspect, evidenced in the past, has been intensified by the total absence of an official Hollywood star turnout, giving Italy's Gina Lollobrigida a walkaway in the personailty stakes.

Other than the United States, every major industry, and even the minor ones, gave the fest more than moral support. Star and exec delegations came from the Argentine, from France, from Italy, from Japan, from Great Britain, from Mexico, from Switzerland and many other film-making nations. The absence of Yank support has been widely noted and has been the subject of considerable question: Is this proof of the freelance star's "indifference?"

There has, on the other hand, been appreciation of the official U.S. delegate, William A. Goetz, who has been described as a "man who wears two good hats." One, apparently, is the fact that he is a film producer of repute; the other, that he has served Washington on this mission with distinction. There is also a warm nod for Frank Capra's role as chairman of the jury, and general recognition of the fact that he has performed a difficult and unenviable job with integrity, sincerity and enthusiasm.

3 U.S. Films Help

Nor is there any gainsaying the standard of the U.S. entries—three quality features and one full length documentary in competition, plus another which was shown at a special open air gala. It was, a Hollywood entry, Stanley Kramer's "The Defiant Ones," which first brought the festival alive. Others, "Wild is the Wind" and "A Time to Live and a Time to Die," with "Perri" in the documentary class, contributed to strengthening the allround 1958 level.

There is a feeling here, shared by some of the reps of the American companies, that the political and social significance of the Berlin gathering, is totally underestimated 6,000 miles away in Hollywood. As one American observer put it: "Berlin is business—without parasites or playboys. There is no Lido as in Venice, nor a bikini beach as in Cannes. But Berlin is on the edge of the free world—an island in the midst of the Russion occupied zone, and

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German Prods. Dread 'Bad Reaction' If Doing Nosedive at Berlin Fest

By HANS HOEHN

Berlin, July 8.

As every year with the Berlin Film Festival, the SPIO (top organization of the W-German film industry) held its press meeting to give journalists the opportunity to say what they like or dislike about the work of the SPIO.

This time, local newspapermen strongly criticized the fact that the German film industry has contributed no official feature film entry (only a full-length documentary) to the Berlin fete. Dr. Hossfelder, as spokesman of SPIO, explained that there were not enough films which were qualified as festival contenders. This year, Hossfelder said, one had the choice only between two films, namely the full-length documentary, "Dream Road of the World," and "Polikuschka," CCC's filmization of the Tolstoi novel. Since "Polikuschka" was not regarded as totally German (it has an Italian director, Carmine Gallone, and also an international, mostly Italian, cast), "Dream Road" became official entry. (As to festival rules, only one film—either a feature or a feature-length documentary—can be submitted as official entry.)

Walter Koppel, chairman of the SPIO executive committee, said in his speech that the month of June is very inconvenient for the German producers to submit festival films. He asked festival organizers to hereafter postpone annual pilgrimage here till a later date, preferably September.

For the homemarket it's deemed a considerable risk to launch a film at the Berlin festival. If it flops here, and that can easily happen, it

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Maurice Segal West for UA

Maurice Segal has been named West Coast publicity coordinator for United Artists, according to v.p. Max E. Youngstein. He succeeds Leon Roth who resigned to become a vice president of the Mirisch Co., independent production firm releaseing through UA.

Segal, assistant homeoffice publicity manager since May, 1957, leaves over the weekend for the Coast where he will headquarter. Prior to joining UA, Segal held various publicity posts at Universal, RKO, Paramount and 20th-Fox.

Technicolor Buys Warners' Two Labs

Acquisition by Technicolor of the Warner Bros. color laboratories in New York and on the Coast has been finalized. Negotiations had been going on for months.

It's believed that Techni paid $4,500,000 for the two plants. In the wake of the deal, the Techni stock went up last week.

'God's Little Acre' Moves To Venice; Cancels All Berlin Festival Plans

Madrid, July 8.

Anthony Mann, scheduled to head a celeb contingent to Berlin for a gala European July 4 preem of "God's Little Acre," received word on July 2 that "Acre" was designated to enter Venice Film Festival and all Berlin plans were cancelled.

"Acre" stars Robert Ryan and Tina Louise were stranded in New York prior to plane departure for personal appearance role. Co-scripter-co-producer Phil Yordan, already enroute, changed planes in Paris and flew to Madrid to start a 10-week screenwriting stint for Mann's next effort, "Ripe Fruit."

San Sebastian Picks

Madrid, July 8.

"The Vikings" (UA) and "Vertigo" (Par) are the two American features to be shown at Spain's San Sebastian film festival which runs July 19 to 29. "Vikings" will open the fest.

Total of 18 countries so far have entered films in the competition.

Features Competing At Berlin

Berlin, July 8.

TITLE	COUNTRY OF ORIGIN
"The Temptress"	Japan
"The Defiant Ones"	U.S.
"Wild is the Wind"	U.S.
"A Time to Love and a Time to Die"	U.S.
"La Loi C'est la Loi"	France
"The Outlaws"	Greece
"Cairo Station"	United Arab Republic
"Long Live the Impossible"	Spain
"Passion of Wilderness"	Brazil
"Djajaprana"	Indonesia
"Anna of Brooklyn"	Italy
"The Garden of His Dreams"	Sweden
"The Rebel of Bella Vista"	Mexico
"The Moon and the Stars"	Denmark
"Out of the Darkness"	Norway
"Ice Cold In Alex"	Britain
"Maedchen In Uniform"	Germany
"Miriam"	Finland
"Two Eyes—Twelve Hands"	India
"The Strange Gods"	Argentina
"Fear of Power"	Switzerland
"La Miroir a deux Faces"	France
"It Happened in Broad Daylight"	Switzerland
"Day and Night"	France
"Ash Wednesday"	Mexico
(D) "Dream Road of the World"	Germany
(D) "Perri"	U.S.
(D) "The Devil's Pass"	France
"A Night in Hell"	Iran
"Story of a Special Love"	Japan
(D) "Transcanada Summer"	Canada

Note: Films marked with a D are feature-length documentaries.

Official Chiding On Quality Upsets German Trade

Berlin, July 8.

The apparent surface calm of the German film industry was shattered last week when, during a series of business sessions convened during the run of the film festival, Walter Koppel, head of Real Films, Hamburg, not only resigned the presidency of SPIO (the chief industry organization) but also the presidency of the German Film Producers Assn. Three days later, however, he was persuaded to change his mind and to complete his terms of office.

Official reason for Koppel's resignation was ill health, but it was no secret that he did a burn when the German Minister of the Interior lashed out at German producers at a prize-giving ceremony, and blasted them for the inferior product emanating from the local studios.

Although his resignation was at first accepted, and the entire Central Committee of the Producers Assn. walked out with him as a gesture of solidarity, it was felt that if Koppel persisted with his stand, it would imply acceptance of the minister's criticism. That, it was thought, would be damaging to the industry.

There were also believed to be other factors behind Koppel's decision to quit, among them a conflict with the UFA prexy, Arno Hauke, and the mixed reception to a project to make Hamburg the film producing centre of Germany.

Before the resignation was withdrawn last Thursday (3) SPIO had already named its new chief, Ralph Thiele, prez of the German Exhibitors Assn. According to local custom, the SPIO topper must be the prexy of one of the industry associations. Therefore, when Koppel quit his post with the Producers Association, his resignation from SPIO had to follow automatically.

The Naked and the Dead
(WARNERSCOPE-COLOR)

Norman Mailer's rough-tough World War II yarn scrubbed clean. Shapes as action entry for male patronage and should click in that sector.

Warner Bros. release of RKO Teleradio Pictures production, produced by Paul Gregory. Stars Aldo Ray, Cliff Robertson, Raymond Massey; features Lili St. Cyr, Barbara Nichols, William Campbell, Richard Jaeckel, James Best, Joey Bishop, Jerry Paris, Robert Gist, L. Q. Jones, Casey Adams, John Berardino, Edward McNally, Greg Roman, Henry Amargo. Directed by Raoul Walsh; screenplay, Denis and Terry Sanders, from Norman Mailer novel of same name; camera (Technicolor), Joseph LaShelle; editor, Arthur P. Schmidt; music, Bernard Herrmann. Previewed at Warner Bros. in N. Y., June 31, '58. Running time, **131 MINS.**

Croft	Aldo Ray
Hearn	Cliff Robertson
Genl. Cummings	Raymond Massey
Lily	Lili St. Cyr
Mildred	Barbara Nichols
Brown	William Campbell
Gallagher	Richard Jaeckel
Ridges	James Best
Roth	Joey Bishop
Goldstein	Jerry Paris
Red	Robert Gist
Wilson	L. Q. Jones
Dalleson	Casey Adams
Mantelli	John Berardino
Conn	Edward McNally
Minetta	Greg Roman
Martinez	Henry Amargo

Considering the gutsy material producer Paul Gregory, director Raoul Walsh and writers Denis and Terry Sanders had to work with, this screen version of "The Naked and the Dead" is a disappointment. The film bears little more than surface resemblance to the hard hitting (and foul-mouthed) Norman Mailer novel of the same title. It catches neither the spirit nor the intent of the original yarn and thus "The Naked and the Dead" becomes just another war picture, weighed with some tedious dialog sporadically lifted from the book, but becoming tense and exciting in extremely well-photographed action sequences.

Though the trappings are more elaborate, this is the kind of film the studios turned out soon after the war was over, when the public was being impressed with the fact that battles were fought by men, not all of them heroes and each driven, frustrated or elated by circumstances that had precious little to do with any fixed "cause."

Unfortunately, in adapting "The Naked and the Dead," the Sanders team failed to bring the novel's characters to life. Perhaps the need to emasculate the book in order to make it palatable for the Code had something to do with it. Or perhaps Walsh must carry the major share of the blame for this strange melee of action and dialog. In any case, the men of the platoon in the Pacific war, led by bully Aldo Ray as sergeant Croft, seem an unrealistic, artificial bunch, and the same holds true of Cliff Robertson as Lieutenant Hearn and Raymond Massey as General Cummings. What's worse, this is one of those films in which the acting leaves a great deal to wish for.

The characters go through the motions, hating themselves, hating each other, hating the jungle war that flares around them. Exchanges between the lieutenant and the general, dealing with the meaning of war and of power, seem so forced they're almost formal lectures.

"The Naked and the Dead" was a powerfully realistic book. It laid bare the souls of the men in the platoon and it fairly bristled with the sort of rough, pithy dialog of G.I.s in action. It was not a pleasant book, and for the most part this is not a pleasant picture. The trouble is that the novel was true to itself whereas the film is not. Such a strenuous effort is made to have each man represent a type, and to accent their differencs, that the whole thing never really jells.

This could have been a special kind of war picture. As is, it's been turned into just another war film, with a couple of characters thrown in for variety's sake. The action sequences come in spurts, but when they do, lenser Joseph LaSheele has seen to it that they impress and the dangers of the jungle warfare become vividly real, underscored by the excellent color. Unfortunately, a good deal of the footage is taken up with the platoon moving up a mountain or down a mountain, crossing rivers, etc. and, after a while, these scenes begin to wear thin. Individual sequences, such as the one when a man dies of a snakebite, are very well done.

Only marquee name in this one is that of Aldo Ray who plays the frustrated, bitter and sadistic Sergeant Croft. It's not a very plausible part in the first place, and the strenuous efforts to "explain" him (his wife, Barbara Nichols, has been unfaithful) don't help. He's a man with a killer instinct and in the film, unlike in the book, he dies at the end. Ray plays this beefy character with gusto and certain raw power.

As the playboy whom the general picks as his aide, Cliff Robertson turns in a slick performance. He's good in his verbal encounters with the general, whom he eventually defies, but lacks conviction once he's assigned to lead the Croft platoon on its final and disastrous sortie. Whereas the Croft flashback is handled well, that of Robertson dreaming of the girls in his penthouse just doesn't come off. In fact, the whole Robertson character is inadequately explained, though—like everyone else in this film—he's carefully niched to "stand for something."

Massey as the general with the power complex, who believes the men under him must hate him, is hardly convincing, but then he, too, represents a fixed idea. He acts his part well within the confines of the script. Taking the men one by one, many showing only their ugliest side and suffering from various complexes and prejudices, one can't help wondering how the Pacific war was ever won. When the "good" fellows do have their day, such as the men who carry the wounded Robertson out of the jungle, they're as hard to take as the rest.

Members of the platoon are played by William Campbell, Richard Jaeckel, James Best, Joey Bishop, Jerry Paris, Robert Gist (who makes an impression as the total cynic), L. Q. Jones, John Berardino, Edward McNally and Greg Roman. Their performances vary. Henry Amargo plays an Indian who's part of the outfit and is used by Croft as an advance scout. He does well in the role.

Director Walsh turns in a curiously vascillating job. Some scenes are handled with plenty of imagination, others seem almost amateurish, such as the one in the command tent when Casey Adams as the colonel in command pounds the table and announces he's going to start a major attack. Ending also fails to convince, being "arranged" to the point of absurdity.

This is obviously an entry that'll appeal to male patrons. Lili St. Cyr has a bit part, just enough to help along in the ads. The war scenes and the massive photography are definite plus factors. Bernard Herrmann's music fits the story and Arthur P. Schmidt's editing is standard. A lot of time and effort obviously has gone into the making of this film. It's paid off in terms of creating an occasionally punchy war picture which captures the sounds of war, but not the feel of it. *Hift.*

Twilight for the Gods
(COLOR)

Sea-going version of "The High and Mighty," but lacking the excitement of the latter. Bolstered, however, by the marquee value of Rock Hudson and Cyd Charisse. Better than average b.o. anticipated.

Universal-International release of Gordon Kay production. Stars Rock Hudson and Cyd Charisse. Features Arthur Kennedy, Leif Erickson, Charles McGraw, Ernest Truex, Richard Haydn, Judith Evelyn, Wallace Ford, Celia Lovsky, Vladimir Sokoloff and Charles Horvath. Directed by Joseph Pevney. Screenplay, Ernest Gann from his own novel of the same title; camera, Irving Glassberg; editor, Tony Martinelli; music, David Raskin. Previewed in N. Y., June 25, '58. Running time, **120 MINS.**

Captain Bell	Rock Hudson
Charlotte	Cyd Charisse
Ramsay	Arthur Kennedy
Hutton	Leif Erickson
Yancey	Charles McGraw
Rev. Butterfield	Ernest Truex
Wiggins	Richard Haydn
Ethel Peacock	Judith Evelyn
Old Brown	Wallace Ford
Ida Morris	Celia Lovsky
Feodor Morris	Vladimir Sokoloff
Lott	Charles Vorvath
Keim	Robert Hoy
Shipping Clerk	Maurice Marsac
Myra Pringle	Virginia Gregg
Sweeney	William Challee
Sea Captain	Morris Ankrum
Officer	Arthur Space
Dak Sue	William Yip
Uala	Kimo Mahi

"Twilight for the Gods," by Ernest Gann, may be termed the seagoing version of the author's own successful "The High and the Mighty." The latter concerned a crippled commercial airliner's flight across the Pacific and the reactions of the diverse passengers to the dangers entailed. It was a tense and exciting entry and gave the viewers a sense of identification with the people on the plane.

"Twilight" makes an attempt to do the same thing by placing a group of passengers on a battered, leaking, old two-masted brigantine and following the ship's adventures in a sail from the South Sea islands to Honolulu. The result, however, is not the same. While there are moments of tension and excitement as the small sailing vessel combats storms and the crew plans a mutiny against the skipper, the deep sense of audience participation that "High and the Mighty" conveyed is lacking.

Consequently "Twilight for the Gods" emerges as a routine sea adventure drama, bolstered by the marquee names of Rock Hudson and Cyd Charisse. The value of the star names, particularly Hudson's, and a campaign linking the film to Gann's earlier success can, however, make the entry a better than average boxoffice draw for general audiences.

Gann, who also wrote the screenplay, has employed the familiar technique of assembling a group of passengers of different personalities and backgrounds, including several with shady pasts, and studies their reactions to the dangers encountered during the long sea voyage. The experience has an exhilarating effect on most of those involved and they emerge cleansed and better human beings.

There's Hudson, a court-martialed ship's captain fighting alcoholism, as the skipper of the battered sailing ship; Miss Charisse as a Honolulu call girl running away from the authorities; Arthur Kennedy as a bitter and treacherous second mate; Leif Erickson as a down-and-out showman; Judith Evelyn as a has-been opera singer; Vladamir Sokoloff and Celia Lovsky as an elderly refugee couple; Ernest Truex as a missionary, and Richard Haydn as a British beachcomber. In addition, there's the small crew and a number of natives who accompany the vessel on part of the trip.

The cramped quarters present an opportunity for observing various passengers and members of the crew as they face situations foreign to their previous lives. In this case, most of them come through with flying colors as they pitch in to save the sinking ship as it nears the end of its journey. Hudson overcomes his guilt feelings and Miss Charisse decides to face up to her mistakes. Hudson, of course, will be waiting when she emerges from a two-year jail term.

Filmed on location in the Hawaiian Islands, the photography of Irving Glassberg is a delight to the eyes as it captures the sailing ship in motion, a sea village, various beaches and sites on a chain of islands, the Honolulu Harbor, and Waikalulu Falls.

Performances of the leads, while serviceable, are not standout. Hudson is adequate as the ship's captain. Miss Charisse, in a rare appearance in a non-dancing role, is stiff and cold. Kennedy, Erickson, Miss Evelyn, Truex, Miss Lovsky, Sokoloff and Haydn are much more convincing and turn in excellent performances. Good portrayals are also given by Wallace Ford, as an old seaman, and Charles McGraw, as the leader of the mutinous deckhands.

Joseph Pevney's direction has failed to capture the plight and the jeopardy of the ship and its passengers. The sense of excitement the film is obviously meant to convey does not come across completely. Gordon Kay has provided outstanding production values and all other technical aspects are topnotch. *Holl.*

Never Love a Stranger

Dull, unbelievable melodrama.

Hollywood, June 27.

Allied Artists release of a Harold Robbins-Richard Day production. Stars John Drew Barrymore, Lita Milan, Robert Bray. Directed by Robert Stevens. Screenplay, Harold Robbins and Richard Day; based on a novel by Robbins; camera, Lee Garmes; music, Raymond Scott; editor, Sidney Katz. Previewed in Hollywood, June 23, '58. Running time, **91 MINS.**

Frank Kane	John Drew Barrymore
Julie	Lita Milan
'Silk' Fennelli	Robert Bray
Martin Cabell	Steve McQueen
Moishe Moscowitz	Salem Ludwig
Flix	R. G. Armstrong
Brother Bernard	Douglas Rodgers
Bert	Felice Orlandi
Mrs. Cazzolina	Augusta Merighi
'Fats' Crown	Abe Simon
Frances Kane	Dolores Vitina
Keough	Walter Burke

"Never Love A Stranger," a New York locationed and produced melodrama for Allied Artists, may get some response within the current gangster cycle, but this is about its only chance. It is so ineptly unprofessionally done, especially in its handling of such volatile subjects as race and religion, that it has nothing else to recommend it except a vague topicality. Harold Robbins and Richard Day produced their own screenplay from Robbins' novel, and Robert Stevens directed.

John Drew Barrymore plays a young man raised in a Catholic orphanage who discovers when he is almost grown that his parents were Jewish. Under the law, he must be removed to the jurisdiction of an orphanage of his own faith. Young Barrymore is already involved with hoodlum elements and, feeling rejection by the orphanage that has been his home and parents, takes the final plunge into the gangster world. He rises swiftly to the top, becoming the boss of the entire syndicate (New York-New Jersey division), until he is finally gunned down by police.

Barrymore does an able job with his role although he is repeatedly sabotaged by a story that is persistently old hat in its approach to religion, gangsterism and unwed mothers, the three chief plot threads, where it is not old-fashioned, the attitude is so naive, as in the idea that Barrymore could become a junior Costello just by slapping up a few mob bosses, that it loses all credibility. There are other technical inconsistencies, such as the aging of some characters to indicate passage of time while others eschew the eyelines and the temple-graying completely.

Others in the cast who manage sporadically to arouse sympathy or interest include Lita Milan, Robert Bray, Steve McQueen, Salem Ludwig, Douglas Rodgers and Augusta Merighi. R. G. Armstrong is good casting as an unusual gunman.

Lee Garmes' photography is technically proficient and at times striking. Raymond Scott has contributed a melodic score and a title song that is attractively sung by Dorothy Collins. *Powe.*

Now That April's Here
(CANADIAN)

Four short stories bunched in Toronto-made feature of amateur acting standards and limited prospect.

Toronto, June 24.

International Film Distributors release of a Norman Klenman-William Davidson production. Based upon four short stories by Morley Callaghan, introduced and narrated by Raymond Massey. Director, William Davidson; screenplays, Norman Klenman; camera, William Gimmi; music, John Hubert Bath. At Towne Cinema, Toronto, June 19, '58. Running time **84 MINS.**

SILK STOCKINGS

David Munro	Don Borisenko
Anne Greenleaf	Judy Welch
Boyfriend	Michael Mann
Mrs. Greenleaf	Beth Amos
Salesgirls	Sheila Billing, Pam D'Orsay

ROCKING CHAIR

Tom Boultbee	John Drainie
Hilda Adams	Katherine Blake
Henry	Alan Hood
Salesman	Art Jenoff

THE REJECTED ONE

Mamie	Nancy Lou Gill
Karl Henderson	Tony Grey
Helen Henderson	Paisley Maxwell
John Henderson	Fred Diehl
Mrs. Henderson	Josephine Barrington

A SICK CALL

John Williams	Walter Massey
Elsa Williams	Anne Collings
Jane Stanhope	Kathy McNeil
Father MacDowell	Georges Toupin
The Doctor	Rolf Carston

"Now That April's Here" is the first all-Canadian feature in that the producer, director and writer were all born in this country; the $75,000 bankroll was gathered here; the picture was filmed in Toronto; and it is being handled by International Film Distributors whose president, Nat Taylor, runs a chain of some 60 houses in Ontario. The cast of "April" has never been on screen before.

The film comprises four short stories written by Morley Callaghan some three decades ago but the present offering is a mediocre one that has no parallel in such omnibus films of the past as Somerset Maugham's "Trio" and "Quartet." The title-piece has never been published but two tales appeared in The New Yorker and one in The Atlantic Monthly. In their transference to the screen, these mood pieces lose most significance they might have once held for mag readers.

With a shoestring budget, the producer-director team of Norman Klenman and William Davidson has given a sad and unimaginative cinematic treatment of the four stories photographed against Toronto streets and parks. Apart from amateur quality film-acting, there is also the monotonous sameness of frustrated love in "April," with the most interesting break being the narrative intros of Raymond Massey, whose presumable presence is that he was born in Canada and that his cousin, Walter Massey, is one of the stars of the fourth episode.

As a matter of record, Walter Massey scores the acting honors in

(Continued on page 16)

Berlin Festival Entries

The Temptress
(JAPANESE—C'SCOPE—COLOR)

Berlin, July 1.

Nikkatsu Corp. (Tokio) production in C'Scope and color, directed by Eisuke Takizawa. Camera, Minoru Yokoyama; script, Kyoka Izumi and Toshio Yasumi; editor, Masanori Tsuji-i; music, Yutaka Makino. Stars Yumeji Tsukioka and Ryoji Hayama. At Berlin Film Festival, June 30. Running time, **88 MINS.**

A quaint legendary tale, "The Temptress" may have some curiosity value, but in the main it must be regarded as unacceptable for Western tastes. It is, however, technically outstanding. The color camera work in a local anamorphic process has exceptional beauty, and many of the backgrounds offers a visual treat. The femme star, too, Yumeji Tsukioka, is quite a stunner, and plays an unenviable role with commendable polish.

"The Temptress" of the title is married to a cretin and, by ancient custom, every man who succumbs to her charms is transformed into an animal. The grounds of their home are filled with ex-lovers who now serve as bulls, horses, bats, etc. The film itself describes how a young monk who seeks shelter in her home avoids the transformation process, although he's an easy victim to her wiles. Among the provocative scenes is a nude bathing sequence, and another in which the star bears her breast to pacify one of her ex-lovers, now a bull. *Myro.*

The Strange Gods
(ARGENTINE—CINEMASCOPE COLOR)

Berlin, June 29.

Cinematografica d'An-Fran SRL (Buenos Aires) production, directed by Roman Vinnoly Barreto; script, Hugo Moser; camera, Ricardo Younis; editor, Jose J. Serra; music, Waldo de los Rios. Stars Olga Zubarry, Enrique Fava. At Berlin Film Festival, June 28. Running time, **80 MINS.**

Filmed entirely on location in the mountain region of Quebrada de Humahuaca in the northern part of the Argentine, "The Strange Gods" has only two professional performers; the rest of the cast is recruited from the local inhabitants, and their immaturity as actors is transparent. Technically, too, the pic is inadequate; direction is limp, and the editing lacks authority.

There is an ingenuous love story between an archaeologist and the local school teachr, padded out with irrelevant scenes of local customs. Only one, a ritual tribal dance at a funeral, had general appeal, but, here again, tauter editing would improve the sequence. Pictorially, the pic is okay, but the backgrounds are by no means exceptional. *Myro.*

Fear of Power
(SWISS)

Berlin, June 28.

Neue Film (Zurich) production, directed by Franz Schnyder; script, W. M. Treichlinger, Arnold Kubler and Franz Schnyder; camera, Knonstantin Tschet; editor, Hans Heinrich Egger; music, Robert Blum. Stars Heinz Reincke and Linda Geiser. At Berlin Film Festival, June 27. Running time, **86 MINS.**

An invited entry to Berlin and selected to open the festival, "Fear of Power" sets out to describe the events of May 10, 1940, when the Nazi armies began their march through Europe, and the Swiss feared invasion. The screenplay, for which three writers get credit, is ragged and uneven, and that sets the tone for the finished picture.

The plot focusses on a German who decides to cross the border when the Gestapo begins to turn on the heat for some minor indiscretions which he has committed. Once in neutral territory, he sets out for Zurich, hoping for the help of a girl he knew as a childhood friend. Continuity is at times erratic, and new characters are introduced without any attempt at establishment. Acting by the principals is on a moderately competent level. *Myro.*

Traumstrasse Der Welt
(The Dream Road of the World)

Berlin, July 3.

Deutsche Film Hansa (Hamburg) release of a Hans Dominick production. Direction, editing, camera, commentary by Dominick. At Berlin Film Festival, July 2. Running time, **85 MINS.**

Hans Dominick, one of Germany's leading documentarians, with most of the technical credits for this production, makes it seem virtually a one-man-gang. It is, of its type, and extremely well-made picture, rich in its backgrounds and handsomely photographed in Eastmancolor.

The "dream road" of the title is the highway which transverses the American continent, starting from Alaska in the north and working south down to Mexico, (and theoretically beyond to Panama).

With a keen eye and a selective camera, Dominick has collected some interesting items on his continental travels, among them some offbeat footage on a rodeo in Calgary, more conventional material on Bryce Canyon and Grand Canyon, and some arresting scenes of Monument Valley. *Myro.*

NEW WESTERN GAIT: 'HORROR'

New York Sound Track

Eddie Cantor writes VARIETY: "As an old hypochondriac I thought it my duty to attend the medical convention in San Francisco last week. Between 15 and 20,000 doctors I was no stranger in paradise—at one time or another I was their patient. Why **Sidney Skolsky** didn't cover it I'll never learn. He could have given them a few pointers, pills, and a column. My doctor, **Eliot Corday,** along with his associates, **Herbert Gold** and **John Williams,** and **Dr. Henry Jaffe** of Cedars, created a sensation with their findings on radioactive iodine. About a year and a half ago I was one of their guinea pigs and it's turned out fine. I have had no chest pains in over a year. If I die it won't be from that. It might be from a slight thing like trying to catch up with **Jessel's** itinerary."

Samuel Goldwyn's filmization of "Porgy and Bess" will ride the crest of the 25th anniversary of the composer's work and the 21st anniversary of his death. An "Ira Gershwin Song Book" (Knopf), "The Gershwin Years" by Edward Jablonski and Lawrence D. Stewart (Doubleday), and "George Gershwin: The Man and the Legend" by Merle Armitage (Duell, Sloan & Pearce) are also due this year. This is Armitage's second book on the composer; he did one in 1938. Ira Gershwin is writing the foreword to the latter book.

Actor **Robert Cummings** and his wife were last-minute arrivals in Berlin to participate in the reception at the American party at the film festival there . . . Technicolor has installed 70m processing equipment at its London plant and is handling the "Ben Hur" dailies being shipped from Rome . . . **Richard Davis** of United Motion Picture Organization high on his Czech **Jules Verne** film, "Destruction of the World," which he acquired in Brussels . . . Phone query to VARIETY from the **Russell Birdwell** p.r. office—*"What is a motion picture producer?"*

Mrs. George Lait, widow of the film publicist, presented with a vacation sailing on the SS Queen Fredericka of the Home Line by her father, **George Peck,** publicist for the line. Mrs. Lait, the former **Jane Peck,** was a press gal on her own before marrying the son of **Jack Lait.**

Henry Klinger, 20th-Fox associate story editor, flying to the Coast later this week, with San Francisco as his first stop. He'll drive from there down to L. A. . . . Barbizon Productions **(Morris Helprin & Al Crown)** peddling **Evan Hunter's** "Strangers When We Meet" and asking $250,000. They originally bought it for around $150,000.

"Rained out" in London, **Alex Harrison** and his wife cut short their European vacation and came home a week early. During his six-week tour, Harrison saw only one picture—"The Key"—in London. "It kept raining and there wasn't anything else to do," he apologized . . . **Guenther Stapenhorst,** vet German producer, marked his 75th birthday at his Munich headquarters . . . **Walter Reade Jr.,** head of the Reade circuit in N. J., flies his own plane. Once he flew over one of his drive-ins on the way to visiting another theatre. On landing, he immediately phoned the drive-in manager and ordered him to put a new coat of paint on the peeling roof of his concession stand.

When **Robert S. Taplinger** mailed out his dollar bill promotion for "John Paul Jones" keyed to finding someone to play George Washington, **Sim Myers,** amusement editor of the New Orleans Times-Picayune, returned the whole thing (including the dollar bill) with the formal rejection slip attached to it. It read: *"The Times-Picayune is unable to make use of the material which is herewith returned. Thank you for an opportunity to see it."* Taplinger so far has received 45 suggestions for people to play the first President and the stunt was carried by many papers. With the exception of Myers, no one returned the likeness of Washington, i.e. the $1.

Americo Aboaf, Universal's foreign general manager and v.p., back from Europe after a series of conferences with sales staffers in France, Germany and Italy . . . A Venezuelan-made documentary film, "Venezuela Holiday," gets its first theatrical outing in the U. S. at the Mayfair and Little Carnegie Theatres. It's via **Hamilton Wright** organization, which handles foreign publicity accounts, will be seen in conjunction with Universal's "A Time to Love and a Time to Die."

Edward G. Robinson costars with **Frank Sinatra** in "Hole in the Head," which **Frank Capra** will direct for Sinatra's indie unit for UA release . . . **William S. Hart** biopic has been dropped by **Leslie Nielsen** and **Martin Perfit,** due to clearance problems, and instead producers will make semi-documentary of early film days . . . **Natalie Wood** and **Robert Wagner** set up Rona Inc., as an indie production unit, to make films starring both themselves and others . . . **Jack Webb** will direct as well as star in "30," which his Mark VII outfit will produce for Warner Bros. release . . . **Jerry Wald** is considering **Sidney Skolsky's** "The Way Up," original about the upbeat generation . . . **Jill Corey** swings from niteries and Columbia for Columbia Pictures release.

Loew's Theatres topper **Leopold Friedman** to the Coast to survey upcoming product . . . "The Reluctant Debutante," starring **Rex Harrison** and Mrs. Harrison **(Kay Kendall),** set as next film at Radio City Music Hall . . . **Lilo Pulver,** who makes her American film debut in Universal's "A Time to Love and a Time to Die," awarded the German Federal Prize as "best actress" at Berlin Film Festival for her role in the German film, "The Inn of the Spessart Wood."

Anthony Perkins reports to Metro July 15 to costar with **Audrey Hepburn** in "Green Mansions." . . . Producer **Red Hoff** in Gotham to confer with M-G's advertising and distribution departments on release plans for "Andy Hardy Comes Home." . . . "High School Confidential" showing amazing boxoffice strength and looks to wind up as Metro"s top summer grosser . . . Sixteen-year-old **Jenny Maxwell** flying to the Coast to screen-test for the role of **Frank Sinatra's** daughter in "Some Came Running." . . .

Anson Bond reactivated his old indie company to make program of features, first to be "Breakaway," to be filmed through islands of Far Pacific, Far East and Australia . . . **Frank Tashlin** will direct "There's One Born Every Minute," **P. T. Barnum** biopic, for producer **William Thomas** . . . **Jan Lustig** and **John Dunkel** will script **Louis L'Amour's** "Heller With a Gun," Ponti-Girosi production for Paramount . . . **Edmund Grainger** set **Halstead Wells** to script "Cimarron" at Metro . . . **Anthony Quinn** and **Leonard Spigelgass** will co-produce "The Miraculous Fish," unproduced play by **Martin Goldsmith,** to be lensed in Japan later in year . . .

Anne Jackson has returned from Vienna where she completed her role in Metro's "The Journey," starring **Deborah Kerr** and **Yul Brynner** . . . **Cary Grant** will star in **Alfred Hitchcock's** first picture for Metro, a film temporarily titled "North by Northwest." **Ernest Lehman** is writing the original screenplay . . . "The Haunted Strangler" and "Fiend Without a Face," horror package acquired by M-G from Amalgamated Productions, set for a July 4th booking at the Rialto Theatre on Broadway. **Boris Karloff** stars in "Strangler." . . . In a tieup with radio station WNTA, Universal will distribute 150 Decca soundtrack albums of "A Time to Love and a Time to Die" to the indie station's listeners . . .

Meade Roberts, who wrote last season's off-Broadway "A Palm Tree in a Rose Garden," makes scripting bow on **Tennessee Williams'** "Orpheus Descending" for **Martin Jurow-Richard Shepherd** production, to star **Anna Magnani** and **Anthony Franciosa** for United Artists release . . . **Steve Cochran** postponed his own indie production of "The Mobster" until next year, due to being cast in star role of "I, Mobster," **Edward L. Alperson-Roger Corman** production for 20th-Fox release . . . **Jacques Bergerac** and agent **Alain Bernheim** bought rights to **Pierre Boulle** novel, "The Executioner" . . . **Philip Waxman** purchased "La Belle Sorrento," novel by **James Altiero,** for indie production.

Vice President **Richard M. Nixon** confessed that he would "much rather go out to a movie than sit home and watch television." Paying tribute last week to **Spyros P. Skouras,** 20th Century-Fox president, the Vice President told a Washington luncheon of the Motion Picture and Television Council of the District of Columbia that Skouras is "truly a great American and one of the outstanding men in the world today."

PART OF RIVALRY WITH TV GUNS

With television saturated by westerns in various shapes and forms, and dozens of new tv cowboys ridin' the range, the theatrical westerns are finding the sledding increasingly tough. The new approach to them now is that they must have either scope, or a "gimmick."

Increasingly, too, the Hollywood westerns also try to "say something," and their characterizations tend to become more realistic and complex. The old type Roy Rogers and Gene Autry oaters now can be seen on the air and people no longer want to pay for them in the theatres.

Latest example of the "gimmick" pitch is 20th-Fox's "The Quick Draw," now retitled "The Fiend Who Walked the West." Picture, actually a western remake of "Kiss of Death," which launched Richard Widmark, was produced by Herbert Bayard Swope Jr. and stars Robert Evans and Hugh O'Brian. It's described as being true to sadism of the original, so much so that it actually qualifies as a sort of "horror" film. Advance reaction to it has been accordingly strong.

Sixth Title Switch

When the 20th sales force viewed the western at the homeoffice, plans for its release were completely revamped to give it more prominent handling.

Picture's current title is actually the sixth it's had. It started off with "Rope Law." This was followed by "Enough Rope." Then came "The Hell-Bent Kid," which was later transferred to another film originally titled "From Hell to Texas"; then came "Quick Draw at Fort Smith," which was shortened to "Quick Draw" and then discarded for "The Fiend Who Walked the West," which conveys the "horror" overtones and undertones.

Film stars Evans as the killer. Where, in "Kiss of Death," Widmark kicked the old lady in the wheelchair down a flight of stairs, in this one he shoots an arrow into her, all very vivid and in closeup. There are also some brutal beatings, a rape, etc.

Though the importance of the "average" western in the U.S. market has diminished somewhat, that type of product still is important in many areas abroad, particularly Latin America, the Far East and Africa. It's popular, too, in many European countries. In this it differs from the screen musical, which has become too costly in the light of the fact that the foreign market lacks enthusiasm for that sort of product.

Problem has arisen also with respect to the dual use of western stars on tv and in theatrical films. Some studio heads take the view that a man who is continuously exposed on tv shouldn't be used in theatrical films. If he is, then his characterization must be radically different from that with which he has become identified on tv.

Companies generally feel that, while the days of the theatrical bread-and-butter western may be numbered, the big, color oaters go beyond the mere attraction of "the chase," still have a very strong potential.

Legiters Into Film Biz

Detroit, July 8.

The Nederlander family, which operates the legit Shubert and the legit-movie Riviera, has taken over management of the Berkley Theatre in suburban northwest Detroit.

The Berkley will be devoted exclusively to second run films.

West 66th Street as N.Y. Quarters For AB-PT Network & Theatres

mount Theatres Inc. will centralize its GHQ on West 66th St., from Central Park West to Columbus Ave., just east of the Lincoln Square redevelopment as an art and cultural centre. Accordingly, its new building program will await to take its cue from the architecture of the new development.

However, AB-PT prexy Leonard H. Goldenson is starting pronto on the former Healy's Golden Glades Bldg., next to the St. Nicholas fight club, where new IBM accounting for all facets of the corporation will be installed on the first two floors. (Street floor is now a bar, second floor a bowling alley.) Elevators will be installed and a new third floor added, possibly for the ABC-Par Record Co. which, like the Paramount Theatres end, is also housed in the Par Bldg. on Broadway. Eventually everything—theatres and record companies—will be housed with the broadcasting company on West 66th St.

AB-PT has already acquired the rows of brownstones on both sides of 66th for added studios, publicity, administrative, etc.

New color tv studios are being built on the Coast as part of a longrange program, the same as the new ABC setup in Detroit and Chicago, even though colorcasting at the moment is not on ABC's agenda.

'Twant a 'Hygiener'

Universal disclaims making "Bob and Sally," a film being released by Modern Film Distributors of Chicago as a so-called "sex hygiene" picture.

Actually, the film, made about 10 years, was produced by Cliff Work, a former Universal executive.

All Yankees Do Is Raise Costs In Britain?

American companies making films in Britain are participating in the Eady fund subsidy to the detriment of British producers and a revision of the setup is needed, British producer Betty E. Box and her associate, director Ralph Thomas, said in N. Y. yesterday (Tues.) They were in the States signing up American talent for some of their forthcoming pictures, including "The 39 Steps," "Upstairs and Downstairs" and "The Breaking Wave."

Team, which has completed the remake of "Tale of Two Cities" and "The Wind Cannot Read," said the only effect of American production in Britain was to raise costs. Thomas and Miss Box said the Yank outfits were reaping benefits both ways, selling films as American in the U. S. and as British quota pix in other territories.

LA MONROE RESUMES; TAKES MIRISCH ROLE

Marilyn Monroe, who hasn't appeared in a film since she made "The Prince and the Showgirl" for Warner Bros. in England, left New York for the Coast yesterday (Tues.) to start work on "Some Like It Hot," which Billy Wilder is producing and directing for the Mirisch Co. Miss Monroe is slated to go before the cameras on July 15 under the banner of Ashton Productions for United Artists release.

In another production involving UA, Yul Brynner, who returns from Europe today (Wed.) after completing "The Journey" for Metro release, heads immediately to the Coast to begin preparations for the filming of "The Gladiators," which his own company, Alciona Productions, will make for UA release.

LOEW'S BUFFALO VAMOOSE

Consent Decree Amended—Can't Extend Leases

A N.Y. Federal Court order, signed by Judge Edmund L. Palmieri, amended the consent decree judgment with reerence to the Loew's Inc. subsidiary in Buffalo, the New Buffalo Amusement Corp.

Order specifically pertained to the Elmwood and Kensington Theatres in Buff. The Loew's subsid was enjoined from renewing or extending its lease on the two theatres beyond the expiration terms of the present leases. In addition, the subsid was ordered to make available for disposition both of these theatres. Order also told Loew's to divest the North Park, which it has already done.

Daff Sees Universal As Standing Pat Vs. Any European Pix Closings

Rome, July 1.

Universal-International has not closed down any European offices nor are any such moves contemplated at the moment, according to Al Daff, here on his Continental swing of company sales meetings U-I exec added, however, that his company's distribution system in the U.S. had been "streamlined".

"Credit Universal with taking distribution in the U.S. out of the horse-and-buggy era—when rail, air, and highway transport were not as highly developed as they are now—and having adapted it to the modern jet age," Daff said.

U-I's recent production slowdown, the company exec noted, was partly due to an already quite full release roster and to permit faster production-into-release skeds. He said this allowed the story department to catch up with rapidly changing audience tastes.

The company plans to concentrate its publicity expenditure on fewer but bigger items, following the recent example of "A Time to Love and a Time to Die," on which Daff claimed U-I had spent "more money for publicity than any other picture in the company's history".

Daff branded the sales of pre-1948 pix to tele a big mistake, though he expected the current crop to be burned up very soon. "I don't know what television would have done in the U.S. if we hadn't sold them those pictures at that cheap rate," Daff noted.

However, he felt that when the current crop of features is exhausted—and provided video isn't sold any more pix—people will turn back to the theatres for their film fare. "What's more, television has 'exposed' films to an entirely new public which might not otherwise have gone into theatres."

Harris-Yeaworth Concoct 'Fourth Dimensional Man'

"The Fourth Dimensional Man" is planned as the next offering by the production-direction team of Jack H. Harris and Irvin S. Yeaworth Jr.

Pair's current entry, "The Blob," is being released by Paramount. According to Harris, the new film will be made without a previous releasing arrangement.

L.A. to '58 Peak; 'Vikings' Whopping $50,000, 'Sgts.' Dazzling 39G, 'Kings' Big 15G, 'Key' 12G, 'Vertigo' 9G, 6

Los Angeles, July 8.

Local first-run biz here this week will hit a high for the year thus far. Pair of blockbusters and some big hard-ticket pix plus a great July 4 weekend all are contributing to the torrid outlook. "Vikings" in first multiple theatre run, should hit a blazing $50,000 in three theatres first week and a third round in fourth spot.

"No Time For Sergeants" shapes a dazzling $39,000 or near in three situations. "King Creole" looms fair $14,500 in three spots, initial session. "Kings Go Forth" should hit a big $15,000 in first week at the Fox Beverly.

"The Key" looms fine $12,000 opening round at Warner Bev. "Vertigo" is strong $9,000 in sixth round at Hollywood Paramount. "Bravados" is dull in fourth. "Bonnie Parker Story" and "Machine-Gun Kelly" shapes oke $8 400 in two houses.

Estimates for This Week

Downtown Paramount, Wiltern, Iris (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"No Time for Sergeants" (WB) and "Badman's Country" (WB). Socko $39,000 or near. Last week, Downtown Paramount with Vogue, Ritz, "Law and Jake Wade" (M-G), "King Solomon's Mines" (M-G) (reissue) (D'n Par), "18 and Anxious" (AB-PT) (Vogue). "Thunder Road" (UA) (Ritz), $18,200. Wiltern with Hollywood, State, "High School Confidential" (M-G) "Teenage Doll" (AA), $14,200. Iris with Rialto, "God's Little Acre" (UA) (7th wk), $6,900.

Downtown, Vogue, Ritz (SW-FWC) (1,757; 825; 1,320; 90-$1.50)—"King Creole" (Par) and "Summer Love" (U) (reissue). Fair $14,500. Last week, Downtown with Hawaii, "Goddess" (Col), "Paradise Lagoon" (Col), $6,500.

Warner Beverly (SW) (1,612; $1.25-$2)—"The Key" (Col). Fine $12,000. Last week, with Los Angeles, "Bed of Roses" (T-L), "08/15" (T-L), $6,300.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50)—"Bonnie Parker Story" (AI) and "Machine Gun Kelly" (AI). Oke $8,400.

Fox Beverly (FWC) (1,170; $1.50-$2.50)—"Kings Go Forth" (UA). Big $15,000. Last week, with Orpheum, El Rey, "Bridge on River Kwai" (Col) (2d wk), $10,000.

Fox Wilshire, Orpheum, Hollywood, Loyola (FWC-Metropolitan-FWC) (2,296; 2,213; 756; 1,298; $1.50-$2)—"Vikings" (UA) (1st general run) and "Toughest Gun in Tombstone" (UA) (3d wk, Fox Wilshire). Blazing $50,000. Last week, Fox Wilshire, $20,900. Loyola with Hillstreet, New Fox, Uptown, "Peter Pan" (BV) (reissue), "Wolf Dog" (20th), $15,000.

Los Angeles, New Fox, Uptown (FWC) (2,097; 765; 1,715; 90-$1.50)—"10 North Frederick" (20th) (1st general run) and "Stage Struck" (BV). Soft $12,300.

Four Star (UATC) (868; 90-$1.50)—"Voice in Mirror" (U) (2d wk). Dim $3,400. Last week, $2,100.

Hillstreet (RKO) (2,752; 90-$1.50)—"Peter Pan" (BV) (reissue) and "Wolf Dog" (20th) (2d wk). Slim $3,900.

El Rey (FWC) (861; 90-$1.50) — "Bridge on River Kwai" (Col) (3d wk). Trim $3,400.

Fine Arts (FWC) (631; $1.50-$2.50) — "Bolshoi Ballet" (Rank) (5th wk). Fine $4,400. Last week, same.

Pantages (RKO) (2.815; 90-$2)—"Bravados" (20th) (4th wk). Dull $5.000. Last week, $6,100.

Hollywood Paramount (F&M) (1,468; $1.25-$2) — "Vertigo" (Par) (6th wk). Strong $9,000. Last week, $12.700.

Rialto (Metropolitan) (839; 90-$1.50)—"God's Little Acre" (UA) (8th wk). Good $2,900.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (7th wk). Sizzling $30,600. Last week, $29.000.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (13th wk). Socko $19.000. Last week. $18.000.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders of World" (Cine). Started 57th wk Sunday (6) after fancy $16.000 last week.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World in 80 Days" (UA). (81st wk). Wow $18,000. Last week, $17,300.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Confessions of Felix Krull" (Ind) and "Plea for Passion" (Indie) (2d wk). Good $4,500. Last week, $6,000.

Broadway Grosses

Estimated Total Gross
This Week $619,000
(Based on 21 theatres)
Last Year $745,000
(Based on 24 theatres)

'Sgts.' to Record $20,000 in Omaha

Omaha, July 8.

Rains drove the picnikers indoors over the holiday weekend, and biz at the downtown first-runs showed a decided upswing. "No Time for Sergeants" is huge at the Omaha, best in three years. "King Creole" looms fairly nice at the Orpheum. "High School Confidential" shapes sharp at State. "Vertigo" continues big at Brandeis in second.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Vertigo" (Par) and "Gang War" (20th) (2d wk). Still smash at $4,000 after $6,000 bow.

Omaha (Tristates) (2,066; 90-$1.25)—"No Time for Sergeants" (WB). Wham $20,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $3,500 at 75-90 scale.

Orpheum (Tristates) (2,980; 75-90)—"King Creole" (Par). Fairly strong $9,500. Last week, "Bravados" (20th), $6,500.

State (Cooper) (850; 75-90) — "High School Confidential" (M-G). Lusty $5,000. Last week. "Proud Rebel" (BV) (2d wk), $3,000.

Balto Biz Boff; 'Creole' Crisp at $11,000, 'Sgts.' Sock 17G, 'Vikings' 15G

Baltimore, July 8.

Holiday biz and sturdy product make things look brighter this frame. Big guns are "The Vikings" still great in second at the Stanley, "No Time For Sergeants," sock in same round at the Century and "King Creole" nice in opening frame at the Town. "Attila" looks mild at the Hipp. "Vertigo" is still fine in sixth at the Mayfair while "South Pacific" is holding steady at the New in 14th week.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"No Time For Sergeants" (WB) (2d wk). Sock $17,000 after $18,000 opener.

Cinema (Schwaber) (460; 50-$1.25)—"No Sun in Venice"

(Continued on page 20)

'Sgts.' Smash $12,000 In Port. H.O.; 'Vikings' 7G

Portland, Ore., July 8.

Town is bogged down with holdovers, but main stem biz is perking despite the terrific heat. "South Pacific" moves into a smash sixth frame at the Broadway. "No Time For Sergeants" still is big in second round at the Fox. "Vikings" is rated stout in second frame at Liberty. "The Key" is just okay opening stanza at Orpheum.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (6th wk). Hot $11,500. Last week, $13,400.

Fox (Evergreen) (1,536; $1-$1.50)—"No Time For Sergeants" (WB) (2d wk). Big $12,000 or near. Last week, $13,800.

Liberty (Hamrick) (1,865; $1-$1.50)—"The Vikings" (UA) (2d wk). Stout $7,000. Last week, $14,700.

Orpheum (Evergreen) (1,600; $1-$1.50)—"The Key" (Col) and "Paradise Lagoon" (Col). Okay $6,500. Last week, "Susannah of Mounties" (NTA) and "Gulliver's Travels" (NTA) (reissues), $6,200.

'Sgts.' Top Kicker In Cincy, $16,500

Cincinnati, July 8.

Midyear feast of grosses carries into second week here. Top kicker among new pix currently is "No Time for Sergeants," very big at Palace. "The Key," newcomer at Keith's, shapes so-so. "The Vikings" in second is hotsy at flagship Albee, and ticketed for a third round at least. "Gigi," latest addition to the longruns, shapes to match swell preem pace. Added weekend matinee will boost "Search for Paradise" to biggest gross since early January. Improvement also is in sight for "South Pacific" in 11th canto at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"The Vikings" (UA) (2d wk). Hotsy $16,000 after $24,000 preem and Cincy tops for months. Holds.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (31st wk). Boff $19,000 in sight by addition of a fifth matinee. Last week, $18,000. Best since early in the year.

Grand (1,400; $1.25-$2.25)—"Gigi" (M-G) (2d wk). Swell $14,000, equalling six-day preem. Advance sale improving.

Keith's (Shor) (1,500; 90-$1.25)—"The Key" (Col). So-so $7,500. Last week, "10 North Frederick" (20th), ditto.

Palace (RKO) (2,600; 90-$1.25)—"No Time for Sergeants" (WB). Big $16,500 or over. Stays on. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $7,500 at $1.10 top.

Valley (Wiethe) (1,300; $1.50-$2.50) — "South Pacific" (20th) (11th wk). Shaping for good $13,000 against $12,600 in 10th round.

'Sgts.' Socko $13,000, K.C.; 'Bravados' Brisk 14G; 'Creole' 10G, 'Vikings' 9G

Kansas City, July 8.

Holiday week has some fine product and grosses are up accordingly. "King Creole" at Paramount shapes sharp. "Bravados" in four Fox Midwest houses is rated nice. "No Time for Sergeants" at the Roxy looms big. "Vikings" in second week at Midland is fancy. "Bull Whip" in four Dickinson theatres is hefty. Weather on rainy side much of the week, and a help to hardtops.

Estimates for This Week

Crest, Riveride Drive-Ins (Commonwealth) (1,000 cars each; 90c)—"Attack of Puppet People" (AI) and "War of Colossal Beast" (AI). Oke $10.000. Last week, on subsequent-runs.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars, 900 cars; 75-90)—"Bull Whip" (AA) and "Cole Younger, Gunfighter" (AA). Hefty $15,000, one of better entries this season. Last week, "Lone Ranger, Lost City of Gold" (UA) and "Enemy from Space" (UA), $7,000.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (22d wk). Holds surprisingly big at $1,900, stays. Last week, $2,000.

Midland (Loew) (3.500; 90-$1.25)—"Vikings" (UA) (2d wk). Fancy $9.000; may hold another. Last week, $15,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (11th wk). Holiday trade helping to big $10,000. Last week, $8,500.

Paramount (UP) (1,900; 75-90)—"King Creole" (Par). Handsome $10,000; holding. Last week, "Vertigo" (Par) (2d wk), $8,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Golden Age of Comedy" (Indie). Pleasing $1,800. Last week, "Razzia" (Kass) $1,700.

Roxy (Durwood) (879; 90)—"No Time for Sergeants" (WB). Launches a policy of 90c straight admission with this. $13,000. Stays on. Last week, "God's Little Acre" (UA) (6th wk), $3,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 75-90)—"Bravados" (20th). Drew fine notices and steady biz for nice $14,000. Last week, "Hell To Texas" (20th) and "Thundering Jets" (20th), $9,500.

Kansas Drive-in, Heart Drive-in, Sixth-Third Street Drive-in, 50 Highway Drive-in (Independents) (1,000 cars each; 90c)—Four independents, usually sub-runs, banded together last week to play first-run on "Horror of Dracula" (U) and "Thing That Couldn't Die" (U) for whopping $25,000 combo. Currently, subsequent-run.

Fleet's In, Frisco Soars; 'King' Nifty 16G, 'General' 19G, 'Vikings' Sock 23G

Key City Grosses

Estimated Total Gross
This Week $2,932,600
(Based on 22 cities and 247 theatres, chiefly first runs, including N. Y.)
Last Year $3,091,300
(Based on 23 cities and 260 theatres.)

'Vikings' Mighty $12,000 in Indpls.

Indianapolis, July 8.

Long holiday weekend will result in sizable grosses at all first-runs here this stanza. "No Time For Sergeants" still is wow in second week at Keith's, to lead the town. "King Creole" at the Indiana is big but "Vikings" at Loew's actually is standout newcomer with a great take. "Bravados" at Circle is oke.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Bravados" (20th). Stout $9,000. Last week, "Hell to Texas" (20th) and "God is My Partner" (Indie), $7,000.

Indiana (C-D) (3,200; 75-90)—"King Creole" (Par). Big $13,000. Last week, "Peter Pan" (BV) and "Wolf Dog" (Indie), $10,500.

Keith's (C-D) (1,200; 75-90)—"No Time For Sergeants" (WB). (2d wk). Wow $13,500 after $15,000 opener.

Loew's (Loew) (2,427; 75-90)—"Vikings" (UA). Smash $12,000; will hold. Last week, "High School Confidential" (M-G) and "Handle With Care" (M-G), $6,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (11th wk). Hotsy $11,500. Last week, $14,000.

'Creole' Torrid $10,000, Mpls.; 'Bravados' $9,000, 'Vikings' Loud 10½G, 3d

Minneapolis, July 8.

Holiday weekend found a continuation of the season's first extreme heat which is keeping many people away from the cinema. It also found powerful holdovers almost entirely down the line. However "King Creole" is rated tall at Orpheum and "The Bravados" looms good at State. The third week for "The Vikings" at Radio City still is big. "Kings Go Forth" shapes bright at World in second.

Estimates for This Week

Academy (Mann (947; $2-$2.65)—"South Pacific" (20th) (2d wk). Weather believed to be a factor in this one's rather disappointing if healthy start. Good $10,500. Last week, $12,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (19th wk). Still well up in the money at $13,000. Last week, $12,500.

Gopher (Berger) (1,000; 85-90)—"Juvenile Jungle" (Indie) and "Young and Wild" (Indie). Modest $3,500. Last week, "High School Confidential" (M-G) (2d wk), $4,000.

Lyric (1,000; $1.25-$2.25)—"Gigi" (M-G) (2d wk). Light $5,000. Last week, $4,800.

Radio City (Par) (4,100; 90-$1.25)—"The Vikings" (UA) (3d wk). Still marvelous at $10,500. Last week, $14,000. Stays on.

RKO Orpheum (RKO) (2,800; 75-90)—"King Creole" (Par). Big Presley following here helping to put this one over with a bang. Fine $10,000. Last week, "Vertigo" (Par) (2d wk), $5,000. "Creole" holds.

RKO Pan (RKO) (1,800; 75-90)—"Vertigo" (Par) (m.o.) Lively $5,000. Last week, "Chase Crooked Shadow" (WB) and "Stakeout Dope Street" (WB), $2,800 at 85c top.

State (Par) (2,200; 85-90)—"The Bravados" (20th). Plenty of praise for this one. Hefty $9,000. Last week, "Proud Rebel" (U) 2d wk), $4,500.

Suburban World (Mann) (800; 85)—"Poor But Beautiful" (T-L) (2d wk). Very well liked comedy helped by favorable word-of-mouth. Okay $1,500. Last week, $2,000.

World (Mann) (400; 85-$1.25)—"Kings Go Forth" (UA) (2d wk). Big $5,000. Last week, $6,500.

San Francisco, July 8.

The past holiday weekend, plus some 10,000 sailors from the First Fleet ashore is boosting first-run trade here mightily. Biggest newcomer is "King Creole," which is nifty at the St. Francis. Another fresh new entrant doing nicely is "Imitation General" at Warfield. And "South Pacific" shapes excellent in opening week at 1,170-seat Alexandria.

"Vikings" and "No Time For Sergeants" continue terrific in second rounds. "Bravados" is nice in first holdover frame at the Fox. "Kings Go Forth" looks dandy in second stanza at the United Artists. Both "Around World" and "Search For Paradise" are running ahead of last week.

Estimates for This Week

Golden Gate (RKO) (2.859; 90-$1.25)—"Vikings" (UA) (2d wk). Sock $23,000. Last week, $35.000.

Fox (FWC) (4,651; $1.25-$1.50)—"Bravados" (20th) and "Beautiful But Dangerous" (20th) (2d wk). Nice $11,000 or near. Last week, $14.500.

Warfield (Loew) (2.656; 90-$1.25)—"Imitation General" (M-G). Big $19,000. Last week, "High Cost Of Loving" (M-G) and "Handle With Care" (M-G), $6.000 for 6 days.

Paramount (Par) (2.646; 90-$1.25)—"No Time For Sergeants" (WB) and "Badman's Country" (WB) (2d wk). Smash $20,000. Last week, $28,000.

St. Francis (Par) (1,400; 90-$1.25)—"King Creole" (Par). Nifty $16.000. Last week, "Bonnie Parker Story" (AI) and "Machine Gun Kelly" (AI), $7,000.

Orpheum (SW-Cinerama) (1.458; $1.75-$2.65)—"Search For Paradise" (Cinerama) (17th wk). Fancy $18.000. Last week, $17,000.

United Artists (No. Coast) (1.207; 90-$1.25)—"Kings Go Forth" (UA) (2d wk). Dandy $12,000. Last week, $14,500.

Stagedoor (A-R) (440; $1.25-$1.50) — "God Created Woman" (Kings) (4th wk). Good $1,800 for 4 days. Last week, $2.500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Bolshoi Ballet" (Rank). Big $5,200. Last week, "Adulteress" (Indie) (2d wk), $2.000.

Vogue (S.F. Theatres) (364; $1.25)—"Night With Cabiria" (Indie) (4th wk). Fine $2,400. Last week, $3,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (80th wk). Fast $11,000. Last week, $10.000.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th). Excellent $21,000.

Cleve. Stout; 'Key' Fast $12,000, 'Sgts.' Boff 17G In 2d, 'Wonders' 11G, 23

Cleveland, July 8.

Despite the holiday heat wave, key houses here are holding stronger pix over. "No Time for Sergeants" shapes so great in second round at the Allen it will stay over a third. "Gigi" also is staying at an even gait at Stillman to win a third stanza. One of few important newcomers, "The Key," looms fast at the Hipp. "Kings Go Forth" is rated nice in second round at State while "Seven Wonders of World" shapes big in 23d session at Palace.

Estimates for This Week

Allen (S-W) (3,800; 80-$1.25)—"No Time for Sergeants" (WB) (2d wk). Great $17,000. Last week, $22,000.

Continental Art (Art Theatre Guild) (850; $1.25)—"Mitesou" (Indie). Oke $2,700. Last week, "Of Life and Love" (Indie), $1,500.

Heights Art (Art Theatre Guild) (925; $1.25)—"Blue Murder at St. Trinian's" (Indie). Nice $3,000 or near. Last week, "Miss Julie" (Indie), $2,400.

Hippodrome (Telem't) (3,700; 90-$1.25)—"The Key" (Col). Fast $12,000. Last week, "Bravados" (20th) (2d wk), $9,000.

Lower Mall (Community) (500; 70-90)—"Mlle Striptease" (Indie) (2d run). Good $4,000. Last week, "Witch" (Indie) and "Angelika" (Indie) (5th wk), $2,000.

Ohio (Loew) (1,244; $1.25-$2.50) "South Pacific" (20th) (14th wk). Fancy $8,000. Last week, $9,500.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (23d wk). Big $11,000 or close after $12,800 last week.

State (Loew) (3,500; 75-90)—"Kings Go Forth" (UA) (2d wk). Fine $10,000. Last week, $13,000.

Stillman (Loew) (2,700; $1.50-$2.75)—"Gigi" (M-G) (2d wk). Okay $8,000. Last week, $8,300.

DET. HOT AS 'FIRECRACKER'

New Pix Perking Chi; 'Time to Love' Towering $34,000, 'Key' Boffo 28G, 'Attila' Mighty 45G, 'Vikings' 44G, 3d

Chicago, July 8.

Muggy holiday weekend weather and a flock of new pix will contrive to give the Loop a booming session currently. Solid help, too, is coming from some hefty holdovers. Oriental's first round of "Time to Love and Time to Die" shapes a towering $34,000. "The Key" expects a wow $28,000 preem sesh at Roosevelt. "Attila" at Woods rates a terrific $45,000.

"Nana" is figured for a great $11,000 at the Capri (formerly Ziegfeld). "Blue Murder at St. Trinian's" is headed for a sock $9,000 at Surf.

"Kings Go Forth" shapes sock in second week at the United Artists. "Adam and Eve" is great in second at the Loop. "Vikings" looks mighty in third in State-Lake frame. The Chicago's fourth canto with "No Time For Sergeants' 'is rated torrid.

Of the hard-ticket pix "Windjammer" shapes good for second Opera House round and "Search for Paradise' 'is stout in 12th session at the Palace. "South Pacific" is big in 15th at McVickers, while "Around World in 80 Days" looms solid in 66th frame at Todd's Cinestage.

Estimates for This Week

Carnegie (Telem't) (485; $1,25)—"Raising a Riot" (Cont) and "Man Escaped" (Cont). Hep $4,400. Last week, "Gates of Paris" (Lope) and "Mystery Picasso" (Lope) (3d wk), $3,000.

Chicago (B&K) (3,900; 90-$1.80)—"No Time For Sergeants" (WB) (4th wk). Smash $32,500. Last week, $37,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Chase Crooked Shadow" (WB) (2d wk). Oke $6,500. Last week, $8,500.

Garrick (B&K) (850; 90-$1.25)—"Peter Pan" (BV) (reissue) and "Snowfire" (AA). Sparkling $11,000. Last week, "Machine Gun Kelly" (AI) and "Bonnie Parker Story" (AI), $10,000.

Loop (Telem't) (606; 90-$1.50)—"Adam and Eve" (Indie) (2d wk). Big $9,800. Last week, $17,500.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (15th wk). Big $33,000. Last week, $33,600.

Monroe (Jovan) (1,000; 65-79)—"Case Against Brooklyn" (Col) and "Let's Rock" (Col). Oke $5,000. Last week, "Crash Landing" (Col) and "Going Steady" (Col), $4,200.

Opera House (Nat'l Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT) (2d wk). Good at $26,000. Last week, $32,000.

Oriental (Indie) (3,400; 90-$1.50)—"Time to Love and Time to Die"

(Continued on page 20)

'Vikings' Whopping 30G, Hub; 'Creole' Crisp 18G, 'Sgts.' Wow $18,000, 2d

Boston, July 8.

Week-long heat wave clipped biz with a hot July 4 finding many downtown deluxers hard hit. Most big pix still are going great guns. "Vikings" shapes terrific at Orpheum while "King Creole" is fine at the Met. "No Time For Sergeants" is holding great at Memorial in second while "Kings Go Forth" is bright in second at the State.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"10 North Frederick" (20th) (6th wk). Oke $4,000. Last week, same.

Beacon Hill (Sack) (678; 90-$1.50)—"Peter Pan" (BV) (reissue) (4th wk). Good $6,000. Last week, ditto.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (33d wk). Neat $13,000. Last week, $14,000.

Capri (Sack) (990; 50-$1.50)—"Bridge On River Kwai" (Col) (11th wk). Big $7,000. Last week, same.

Exeter (Indie) (1,300; 75-$1.25)—"Gideon's Day" (Col) (4th wk). Third week was neat $5,000. Last week, $7,000.

Fenway (NET) (1,373; 60-$1.10)—"This Happy Feeling" (U) and "Maracaibo" (Par). Fair $3,500. Last week, "Attack 50 ft. Woman"

(Continued on page 20)

'SGTS.' GIANT $25,000, ST. L.; 'VIKINGS' 21G

St. Louis, July 8.

Big ones this week are "No Time for Sergeants" at the Fox and "The Vikings" at Loew's, with "The Goddess" moving into the Esquire and "Kings Go Forth" flourishing in its second week at the Orpheum.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)—"No Time for Sergeants" (WB) and "Violent Road" (WB). Wham $25,000. Last week, "Kwai" (Col) (3d wk), $10,000.

Loew's (Loew) (3,200; 60-90)—"The Vikings" (UA). Huge $21,000. Last week, "Law and Jake Wade" (M-G) and "True Story Stuart" (Col), $8,500.

Orpheum (Loew) (1,900; 60-90)—"Kings Go Forth" (UA) (2d wk), good $8,500. Last week, $12,000.

Pageant (Arthur) (1,000; $1.80-$2.25) — "South Pacific" (20th) (12th wk). Holding at big $9,000. Last week, same.

Richmond (Arthur) (1,000; $1.25)—"Red and the Black" (RA). Fair $1,500. Last week, "Golden Age of Comedy" (DCA) (3d wk), $1,200.

St. Louis (Arthur) (3,800; 60-75)—"The Bravados" (20th) and "Gang War" (20th) (2d wk). Fair $8,000. Last week, $12,000.

Shady Oak (Arthur) (560; $1.25)—"Red and the Black" (RA). Okay $2,000. Last week, "Golden Age of Comedy" (DCA) (3d wk), $2,000.

'Kings' Wham 25G, Philly; 'Sgts.' 20G

Philadelphia, July 8.

Potential patrons who stayed here over the long holiday weekend were quite choosey in selecting their film fare. As a result, first-run biz is quite spotty this stanza. "Kings Go Forth" is a standout newcomer with boffo takings at Stanton while "No Time For Sergeants" is rated sock at the Stanley. "Vikings" is big in second round at Trans-Lux as is "Gigi" at the Boyd. "The Key" looms solid at the Goldman opening week. "Time To Love, Time To Die" still is good in first holdover stanza.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Time to Love, Time to Die" (U) (2d wk). Good $7,000. Last week, $10,000.

Boyd (SW) (1,430; $1.25-$2.75)—"Gigi" (M-G) (2d wk). Big $17,000. Last week, $13,500.

Fox (Nationa) (2,250; 65-$1.80)—"10 North Frederick" (20th) (6th wk). Preview helped to okay $10,500. Last week, $9,500.

Goldman (Goldman) (2,250; 65-$1.49)—"Key" (Col). Brassy $14,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $9,000.

Midtown (Goldman) (1,000; $2-$2.75) — "South Pacific" (20th) (15th wk) Sturdy $11,000. Last week, ditto.

Randolph (Goldman) (1,250; 65-$1.80)—"Peter Pan" (BV) (reissue) (3d wk). Good $6,500. Last week, same.

Stanley (SW) (2,900; 99-$1.80)—"No Time for Sergeants" (WB). Sock $20,000. Last week, "Vertigo" (Par) (5th wk), $8,000.

Stanton (SW) (1,483; 99-$1.49)—"Kings Go Forth" (UA). Boff $25,000. Last week, "Proud Rebel" (BV) (2d wk), $6,500.

Studio (Goldberg) (385; 90-$1.80)—"Grand Maneuver' (Indie) and "Only French Can" (Indie). Good $3,500. Last week, "Light Across Street" (Indie) and "Wild Fruit" (Indie), $3,400.

Trans-Lux (T-L) (500; 99-$1.80)—"Vikings" (UA) (2d wk). Big $15,000. Last week, $20,000.

Viking (Sley) (1,000; 99-$1,49)—"God's Little Acre" (UA) (6th wk). Hep $8,500. Last week, $10,500.

'VIKINGS,' 'SGTS.' 'KINGS' WHAM

Detroit, July 8.

Downtown biz, benefitting from the long holiday weekend, is hot as a firecracker this session. Second weeks of "Vikings" at the Palms, and "No Time for Sergeants" at the Michigan are both wow. "Kings Gc Forth" is shaping great in third round at Madison.

"Gigi" is rated fine in second stanza at the adams. "Bravados" looms okay at Fox in second. "South Pacific," in 13th week at the United Artists, and "Search for Paradise," in 22d stanza at the Music Hall, both are doing terrific biz.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50) — "Bravados" (20th) and "Beautiful But Dangerous" (20th) (2d wk). Down to okay $11,000. Last week, $15,000.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"No Time for Sergeants" (WB) and "Cry Terror" (M-G) (2d wk). Socko $27,000. Last week, $33,600.

Palms (UD) (2,961; $1.25-$1.50)—"Vikings" (UA) and "Fort Massacre" (UA) (2d wk). Smash $29,000. Last week, $34,300.

Madison (UD) (1,900; $1.25-$1.50)—"Kings Go Forth" (UA) (3d wk). Great $14,000. Last week, $18,500.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Revenge of Frankenstein" (Col) and "Curse of Demons" (Col). Begins today (Tues.). Last week, "Long Ranger Lost City of Gold" (UA) and "Bayou" (UA), $11,500.

United Artists (UA) (1,667; $1.25-$3) — "South Pacific" (20th) (13th wk). Terrific $18,000. Last week, $16,600.

Adams (Balaban) (1,700; $1.25-$2.75)—"Gigi" (M-G) (2d wk). Fine $14,000. Last week, $15,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (22d wk). Hotsy $17,500. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65) — "La Strada" (T-L) and "Lust for Life" (M-G). Slow $3,800. Last week, "Poor But Beautiful" (T-L) $4,500 in second week.

'Vikings' Virile 20G, Buff; 'Sgts.' Hep 17G

Buffalo, July 8.

First-run biz here currently is quite potent. Biggest coin is going to "The Vikings," which is great at the Buffalo. "No Time for Sergeants" also is smash at Paramount while "King Creole" looks brisk at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"The Vikings" (UA). Great $20,000 or close. Last week, "Law and Jake Wade" (M-G) and "Gunsight Ridge" (UA), $9,000.

Center (AB-PT) (3,000; 70-90)—"King Creole" (Par). Brisk $12,000. Last week, "Bravados" (20th) (2d wk), $6,800.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (7th wk). Still big at $9,000. Last week, $10,000.

Lafayette (Basil) (3,000; 70-90)—"Time to Love and Time to Die" (U) (2d wk). Fairish $7,000. Last week, $8,700.

Paramount (AB-PT) (3,000; 70-90)—"No Time for Sergeants" (WB). Smash $17,000. Last week, "Revenge of Frankenstein" (Col) and "Curse of Demon" (Col), $8,500.

Teck (Loew) (1,200; 70-$1.25)—"Kings Go Forth" (UA) (2d wk). Okay $7,000 or less. Last week, $9,500.

Cinema (Martina) (450; 70-$1.25)—"God Created Woman" (Kings) (10th wk). Amazing $2,800. Last week, $3,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Holiday Lifts B'way; 'Kings' Royal 50G, 'Key' Solid 39G, 2 Spots, Elvis Lively 24G, 'Indiscreet' Giant 195G

The long holiday (July 4) weekend plus some new, strong product is giving biz at Broadway deluxers a lift this session. Strangely enough, the upbeat was uneven, some theatres doing great, others just slightly better and still other spots doing quite routine trade for a holiday session.

Standout newcomer is "Kings Go Forth," which looms lofty $50,000 opening stanza at the Capitol. Not far behind among the new entrants is "The Key," with a record $24,000 in prospect at the Odeon and a solid $15,000 at the Fine Arts, where day-dating. Third new pic, "King Creole," looks a lively $24,000 in opening round at the State.

The big blockbuster continues to be "Indiscreet," with stageshow. It is heading for a giant $195,000 in second week at the Music Hall. This is a new all-time record for July 4th holiday week, and tops the opening session which was a smash $188,000. "Windjammer" looks good $33,000 in 13th round at the Roxy.

"The Vikings" continues in amazingly big fashion, with $25,000 in fourth stanza at the Astor and $23,000 for same week at the Victoria. It continues naturally at both houses.

"Bravados" is heading for a good $37,000 in first holdover round at the Paramount, and stays on. "Happy Feeling" wound its third week at the Mayfair with an okay $11,000. It is being replaced today by "Time to Love, Time to Die" which opens the same day at the Little Carnegie.

All hard-ticket pix are showing an improvement this session over last week excepting the reissued "This Is Cinerama" at the Warner. This pic is being replaced by "South Seas Adventure" on July 15.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) (4th wk). Present stanza ending today (Wed.) looks like great $25,000. Third was $31,000. Stays on, naturally.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (7th wk). Sixth round completed Sunday (6) was big $6,800. Fifth was $7,200.

Capitol (Loew) (4,820; $1-$2.50)—"Kings Go Forth" (UA). Initial week ending today (Wed.) looks to hit lofty $50,000 or near. Stays In ahead, "Vertigo" (Par) (5th wk-8 days), $25,000.

Criterion (Moss) (1,671; $1.80-$3.50) — "South Pacific" (20th) (16th wk). The 15th session completed Sunday (6) was sock $34,700 for 16 performances. The 14th week, was $39,000 for like number of shows.

Fine Arts (Davis) (468; 90-$1.80)—"The Key" (Col) (2d wk). First

(Continued on page 20)

'VIKINGS' LUSTY 15G, PROV.; 'SGTS.' $8,000

Providence, July 8.

Wet, cold weekend put a damper on any seashore hiatus and helped the usually slow grosses among the main stemmers. State led the list with heavy play for "The Vikings." Next in line was "No Time For Sergeants," good at Majestic. "Peter Pan" at Albee and "This Happy Feeling" at Strand were good.

Estimates for Ths Week

Albee (RKO) (2,200; 65-80)—"Peter Pan" (BV) (reissue) and "Quantrill's Raiders" (AA). Good $7,000. Last week, "Proud Rebel" (BV) and "Man From God's Country" (AA), $4,500.

Majestic (SW) (2,200; 65-80)—"No Time for Sergeants" (WB) and "Manhunt In Jungle" (WB). Hep $8,000. Last week, "From Hell to Texas" (20th) and "Thundering Jets" (20th), $4,500.

State (Loew) (3,200; 75-90)—"The Vikings" (UA). Very heavy play for socko $15,000 or over. Last week, "Thunder Road" (UA) and "Man On the Prowl" (UA), $3,500 in 5 days.

Strand (National Realty) (2,200; 65-80)—"This Happy Feeling" (U) and "Night Ambush" (JAR). Fairly good $5,000. Last week, "Northwest Mounted Police" (Par) and "Blaze of Noon" (Par) (reissues), $3,000.

'Sgts.' Record $18,000, L'ville

Louisville, July 8.

"No Time For Sergeants" is leading the parade here this week, with new house record likely at Mary Anderson. "King Creole" looms very big at the Kentucky is big while "Bravados" at Rialto is fair. "Vikings" at United Artists in second week shapes stout.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.24-$2) — "South Pacific" (20th) (9th wk). Excellent $10,500. Last week, same.

Kentucky (Switow) (900; 50-85)—"King Creole" (Par). Fancy $8,000. Last week, "Vertigo" (Par) (2d wk), $5,500.

Mary Anderson (People's) (1,000; 85c-$1.25)—"No Time for Sergeants" (WB). Likely will break house record at this small-capacity house. Lines since opening, with wham $18,000 in sight. Last week, "Thunder Road" (UA) and "Ride Out For Revenge" (UA), $5,000.

Rialto (Fourth Ave.) (3,000; 60-85)—"Bravados" (20th). Fair $8,000. Last week, "Here To Eternity" (Col) (reissue), $8,500.

United Artists (UA) (3,000; 75-$1.25)—"Vikings" (UA) (2d wk). Strong $7,500 after first week's $13,000.

'Sgts.' Sockeroo 27G, Denver; 'Bravados' 12G

Denver, July 8.

"No Time For Sergeants" shapes as outstanding newcomer here this round with a smash take at the Orpheum. "Bravados" is rated good opening week at the Denver and holds. "Bull Whip" shapes good at two drive-ins. "Vikings" still is great in second Paramount session.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.50) — "Time to Love, Time to Die" (U) (2d wk). Fair $7,000. Last week, $13,500.

Denham (Cockrill) (1,428; 70-90)—"Vertigo" (Par) (4th wk). Oke $6,500. Last week, $7,500.

Denver (Fox) (2,586; 70-90) — "Bravados" (20th) and "Wolf Dog" (20th). Good $12,000 or near. Holds. Last week, "Peter Pan" (BV) (reissue) (2d wk), $4,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 65c) — "Bull Whip" (AA) and "Naked in Sun" (AA).

(Continued on page 20)

'Elms' Stalwart $15,000, Toronto; 'H.S.' Big 13½G, 'Vikings' Great 12G, 2d

Toronto, July 8.

Of newcomers currently, "Desire Under Elms" and "High School Confidential" loom big. "From Hell to Texas" will be yanked after five miserable days. Of the holdovers, "The Vikings" is still great at Carlton in second round. "Kings Go Forth" looms solid at Loew's. "Young Lions," in 13th stanza at a three-house Famous Players nabe tiein, seems to have milked the city in its previous twelve-frames at midtown Hollywood.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"The Vikings" (UA) (2d wk). Big $23,000. Last week, $28,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,338; 1,058; 995; 1,089; 1,393; 684; 694; 50-75)—"Lone Ranger Lost City of Gold" (UA) and "Ft. Massacre" (UA). Sad $15,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U), $25,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Young Lions" (20th) (13th wk). Offish at $9,000 on moveover from the Hollywood. Last week, "Colos-

(Continued on page 20)

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—*DAILY VARIETY*

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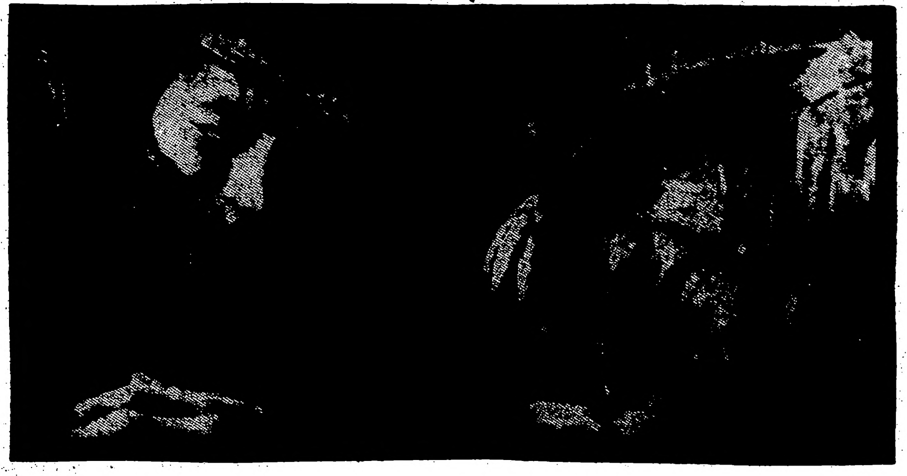

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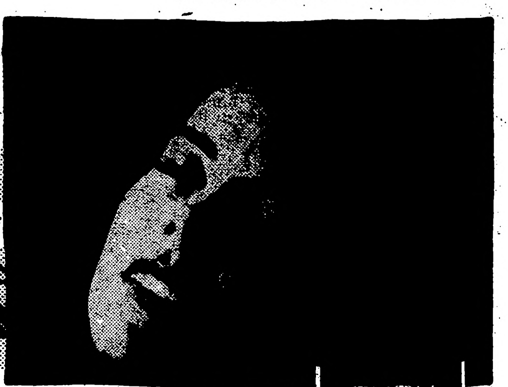

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Kings Go Forth

with LEORA DANA · From the novel "Kings Go Forth" by JOE DAVID BROWN
Directed by DELMER DAVES · Screenplay by MERLE MILLER · Music by ELMER BERNSTEIN
A ROSS-ETON Production

THRU
UA

SCREEN ADS INTERRUPT FILMS

Now Spanish Details Come Clear

Cloak-and-Dagger Stuff on Both Sides—Americans Gave Gervasi Plenty of Letdown During Crisis

Madrid, July 8.

Now that "the Spanish situation" appears more or less settled, the story can be told of how this settlement took place in the face of opposition and cloak-and-dagger tactics on the American company side almost as much as from the Spanish side. Emerging as the hero after all these months of protracted negotiations is Frank Gervasi, the Motion Picture Export Assn.'s Mediterranean representative.

Early in April, two weeks after his initial protocol visit to government film hierarchs, Gervasi rushed back to Madrid from his Rome base to negotiate a temporary agreement with the knowledge that one MPEA company (Universal) was at the point of signing an RKO-type deal nere, and that Warners was talking along similar lines with the local distrib, Dipenfa-Filmayer. In face of all this, Gervasi got a handshake agreement from Spanish film authorities and maneuvered to prevent sellout plans.

There followed the lifting of the film embargo by the Americans, and MPEA offered participation at the San Sebastian film festival before receiving the 18 stopgap licenses.

From April 2, when the gentlemen agreed, to June 20, when import licenses were tardily conceded, negotiations went on and on. On the one hand, the MPEA rep had to battle the "semi-rebellion" of the Barcelona branch managers, on the other he felt the full weight of most of the local distributors, determined to eliminate MPEA in Spain.

The handshake had barely been consummated on his verbal deal (April 2), when Metro by-passed Gervasi and signed a five-year six-pix-per-year secret deal with Dipenfa-Filmayer, one of MPEA's more doughty foes. Immediate pic sale included "Silk Stockings," "Designing Woman," "Quentin Durward," "Bad Man at Bad Rock" and "Interrupted Melody." Warners followed on Metro's heels selling "Moby Dick," "East of Eden" (J. Dean's first in Spain) and "Prince and the Showgirl." The "semi-rebellion" picked up momentum as other U.S. companies were forced to counteract Metro and Warner moves.

On government level, 18 promised licenses remain unsigned as film officials moved in and out of Madrid for trade talks in Rome, Cannes Film Festival, etc., with all authorities finally back behind their respective ministry desks, a wholesale erorganization of state film administration, involving a shift of film power from commerce and industry to the information ministry, had MPEA sweating to prevent the 18 licenses from getting lost in the shuffle.

After two months of frustrated effort, Gervasi was sitting squarely on a hot seat. Barcelona rebels came out for his scalp, questioning a policy of giving before getting, threatening other sell-out deals, refusing to honor MPEA's San Sebastian commitment and continuing to make quiet film sales to Spanish distribs in an industry where there are no secrets.

Government negotiators, aware of U.S. company moves and under pressure from locals, reconditioned release of 18 pix on terms MPEA could never accept.

Harry Bache to Philly

Harry Bache, Metro's St. Louis branch manager, has been transferred to Philadelphia. He'll resume the duties in the sales department that he held in Philly before shifting to St. Louis.

Harry Hopkins, who's served as a salesman in St. Louis for several years, succeeds Bache as St. Loo branch manager.

Poles Don't Like Dogs

Frankfurt, July 1.

A new film theatre in the Polish city of Bialystok, which has been named "Sputnik," is getting patrons all right.

But it can't keep a cashier. Seems that since the cinema opened, five cashiers have resigned. They objected to being greeted by the customers with "Hiya, Laika."

Kabuki Founder Sees This Drama Living Forever

Tokyo, July 1.

"As long as I live, Shochiku will maintain kabuki, Nothing is more regrettable than losing the traditional dramatic art of a country. A nation without a traditional drama is not a civilized nation and as long as Japan exists, kabuki will exist." So declared 82-year-old Takejiro Otani, founder of the vast Shochiku theatrical enterprises with his late twin brother and still chairman of the board for that company.

Otani was responding for VARIETY to remarks dropped by Shiro Kido, Shochiku prez, that the company is trying to unload the 300-year-old dramatic form which it controls. Kabuki is a steady money loser these days.

Otani, Kido's father-in-law, said he well understands the position of Kido. "Since he is the president," Otani said, "Mr. Kido is responsible to the stockholders for accountings of profits and losses. And because of kabuki, Shochiku is not showing as much profit as others in the motion picture business. So it is natural for Mr. Kido to receive complaints from stockholders. I understand his position very well," Otani stated.

"But come to think of it," he mused, "the Japanese picture industry was started from kabuki, It received not only financial support from the then-profitable kabuki, but many of the films were and are derived from kabuki lore. And most of the top actors have their roots in kabuki training."

Government aid is in prospect for kabuki and although Otani won't look the gift horse in the mouth, he doesn't feel it is the final answer. There are now 10 kabuki theatres in Japan, all under the Shochiku banner. Five are in Tokyo, three in Osaka and one each in Nagoya and Kyoto.

Otani pointed to the reduction of kabuki theatres as one guide to its de-popularity, noting that Tokyo used to have 20 or 30 kabuki houses and Osaka about 10. As far as attendance goes, Otani said kabuki theatres are nearly almost always full.

British Film Unit On Location in Greece

Athens, July 1.

Foreign producers still are using this locale for more and more pix. Latest to utilize Greek backgrounds is British producer Raymond Stross who soon will start shooting outdoors scenes for the film version of the American novel, "The Angry Hills." Picture will have worldwide distribution via Metro. It is a story of international intrigue which highlights part the Greek underground movement played during the last war.

Cast, headed by Robert Mitchum, includes such international stars as Elisabeth Mueller, Stanley Baker, Gia Scala and Theodore Bikel. Pic will be directed by Robert Aldrich.

IT'S PAYOFF FOR MEXICO'S 32C TOP

By ELVIRA MARQUIS

Mexico City, July 8.

Advertising in film houses has become the second largest major promotion media for consumer goods in Mexico in the last few years. It is topped only by ads on radio, according to Richard K. Tompkins, an American producer of film and cartoon commercials here.

Tompkins cites two reasons for the preference of the audio-visual rather than the printed publicity technique—(1) circulation of newspapers and magazines is still comparatively small in Mexico and (2) the always crowded theatres, some with seating capacities of 5,000 to 8,000 playing four to six shows daily, provide the advertiser with a huge captive audience.

Government-controlled boxoffice prices (4 pesos or 32c being the highest priced ticket in a first-run house) and the current boom makes every Mexican a potential film-goer. The technique of flashing the ads on the screen is similar to some extent to that employed on television in the U. S. Only the commercials in the film houses are considerably more numerous and the audience can't turn them off.

Commercials typically come in a five-minute reel of four commercials, each running one minute and 20 seconds. Each reel usually consists of two cartoons and two live-action films, and dialog may be included. But additional film ads pop up suddenly during the showing of newsreels, documentary, educational and other shorts. Each 10-minute spool of this type may be interrupted by five commercials whose length varies from 10 seconds to one minute. The ads have musical backgrounds, but the sales pitch must be in action only.

Tompkins, who heads his own studio here, is one of the busiest producers of these advertising film spots. Among his clients are the Mexican distributors for Ford, Westinghouse, Goodrich, Kellogg, Remington Rand, Kraft, Lux and other American firms with sales branches here.

Mexican industrialists and the government also use Tompkins' services. For the government agency in charge of stabilizing food prices, Tompkins is producing a cartoon to convince Mexicans to eat more eggs, a commodity that is in surplus at present here.

Tompkins' outfit is strictly a production company. It does not distribute the spots but sells them outright to the client. Depending on the length of the film, company gets from $800 to $5,000 for a live action spot. Cost of cartoons runs from $1,600 for a 20-second spot to $4,800 for a one minute one.

Tompkins came to Mexico in 1945 to represent RKO's interest in the Churubusco studios here. He's been on his own since 1952. In addition to the advertising spots, he now dubs U. S. telefilms in Spanish for the Mexican and South American market. He works with a staff of 104, 100 of whom are Mexican nationals. Carlos Toussaint, a recent award winner at the Brussels World's Fair for an experimental short, is production chief.

ZIRATO TO SPOLETO

Also Conferring with Europe's Top Maestro on Philharmonic Agenda

Bruno Zirato, managing director of the N. Y. Philharmonic, sailed Monday (7) with his wife for Italy on the Giulio Cesare. After visiting in Rome, Zirato will confer in Spoleto with Gian-Carlo Menotti about the 1959 Festival of Two Worlds in that mountain town.

Zirato will be in Salzburg to see the Austrian production of the new American opera, "Vanessa," and will also confer with Herbert Von Karajan, top maestro of Europe, about his guesting this fall at Carnegie Hall.

Ziratos will return Sept. 22.

'Blocked' Earnings Situation Better; This Particular Foreign Vexation At Low Point Since War's End

Cued by the general worldwide economic status, blocked American film earnings abroad have hit a record low. Situation has been eased partly via improved dollar balances in some of the key markets and partly because of the rising volume of Hollywood production abroad.

In a number of countries where U. S. film outfits at one time had piled up millions in frozen revenues, the balance now has dwindled to virtually zero. Specifically that is true in France and in Italy. In Japan, the Americans twice have loaned large sums to local hydroelectric power development companies. In other areas, compensation deals and International Media Guaranty programs have served to bring home the bacon.

The Motion Picture Export Assn. cautiously admits that the situation is better today than it's been at any time since the war. However, it maintains that it's difficult today to identify just what exactly constitutes "blocked" funds. For instance, in Italy, where monies are set aside for production, the lire are blocked (i.e., not remitted to N.Y.) but they are deliberately earmarked for production. Metro alone is spending a small fortune in local currency for its current "Ben Hur" production at Cinecitta studios in Rome.

In Britain, the companies have no balances and have had none for quite some time. They get a basic $17,000,000 in "official" remittances anyway and above that can transfer funds as "bonuses" for production, the acquisition of British films for overseas distribution, etc. In fact, the American outfits from time to time have found themselves short of funds in the British market and have had to borrow to cover their regular remittances.

In Latin America, the situation has improved too. Both in Argentina and Brazil large backlogs have been taken out. In Egypt, another trouble spot, U. S. blocked film funds are being thawed under a new arangement.

Cinerama for Sydney

A deal has been set for the opening of a Cinerama installation in Sydney, Australia. Outlet will be the Hoyt circuit's Plaza Theatre, with the opening scheduled for early September. Bernard G. Kranze, v.p. of Stanley Warner Cinerama, is also negotiating with Ernest Turnbull, managing director of Hoyt's, for the installation of Cinerama in Melbourne.

The first Cinerama theatre in the Pacific Islands area will be at the Princess Theatre in Hawaii on July 22 with "This Is Cinerama," first picture in the three-strip medium. House is operated by Consolidated Amusement Co.

Yank Film Biz Plea to Brazil: Up Admissions

Motion Picture Export Assn. has urged the Brazilian government to lift the current lid on film admissions regardless of whether or not the current price control structure is retained.

Brazil's price control board (COFAB) was due to dissolve last week. Many pressures have been brought to bear on the Brazilian Congress to continue controls. Brazilian Senate has just voted to continue controls.

MPEA prez Eric Johnston has wired Brazilian president J. Kubitschek, stressing the need for a liberalized policy on admissions. Development comes at a time when Brazil is expecting some $424,000,000 in U.S. credits to help it straighten out its balance of payments deficit.

The MPEA position in this, the biggest of the Latin American markets, is that the government can't have its cake and eat it too. On the one hand, the Americans now must remit on the free market whereas, in the past, they were able to transfer at least a portion of their earnings at the official rate. On the other, admissions are fixed, precluding a rise in revenue other than via higher attendance.

British Lion to By-Pass West End Pre-Releases

London, July 1.

West End first-runs are no longer to play a determining role in British Lion's future distribution pattern. In a policy announcement the company asserted that West End pre-releases were of little or no financial value, and only have some worth in launching and publicizing a picture if they immediately preceded the general release.

Rate of film rental from West End theatres is lower than in other situations throughout the country because the theatre operators have higher expenses. Advertising and exploitation costs chargeable against the film are onerous and even after a successful run of six to eight weeks, the distributor usually ends up with a substantial deficit.

British Lion said it would be its policy to open in the West End when possible, but to regard general release as of first importance. When there is no West End spot available, British Lion will proceed with the general release as previously arranged. First pic under the new policy is "Law and Disorder" which started a run at the New Victoria yesterday (Mon.) without a previous West End run.

Granada Musters Spain's Artists

Granada, July 8.

Seventh annual Granada Music & Dance Festival is again presenting an unusual number of international artists and varied programs in an Alhambra setting once the most formidable Moorish citadel in Europe.

Opening the symphonic portion of the festival, guitarist Andre Segovia accompanied by the Spanish National Orchestra under the baton of Enrique Jodda, premiered a new work for guitar and orchestra by Joaquin Rodrigo.

Artur Rubinstein was ovationed for his performance of Rachmaninoff's Second Piano Concerto, with the same orchestra conducted by Jean Martinon.

Mid-way highlight of festival took place June 24 in the circular patio of Carlos Quinto's Alhambra Palace with presentation of two works of Manuel de Falla, "Sombrero de tres picos" and "La vida breve." Antonio and an augmented ballet company starring Rosita Segovia, Carmen Rojas, Carmen Rollan and Paco Ruiz were cheered for "Sombrero."

Victoria de los Angeles shared honors with Antonio in "La vida breve" staged by Luis Escobar and brilliantly interpreted by Maestro Toldra, who conducted orchestra and chorus. Both works will be seen at Edinburgh and Brussels this year.

Individual recitals by Segovia, Rubinstein and Victoria de los Angeles plus additional ballet concerts by Antonio and his ballet company are programmed

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U.S. Rodeo

Continued from page 2

Brussels nearly every day at showtime. About half the scheduled performances have had to be cancelled, and the troupers are getting along as best they can. None has deserted, though.

'Air House' Collapses

The original difficulty stems from the inability of the rodeo to get an "Air House" arena, developed by U.S. Rubber and processed by a California firm, in working condition. Three attempts were made to erect this structure, and after the third try, the house ripped apart. Too late for a duplicate structure to be built, the shows had to be held in the open air. With rain coming in daily torrents, the boxoffice returns have been dismal.

The money that would be obtained would be used to build a cover over the seats, so that the spectators would be covered even if the performers weren't.

Fleming, who called a press conference in New York, said that the acceptance of this show in Belgium has been excellent. The ticket response has been big, despite the fact that a lot of shows have been cancelled. The Belgians themselves have a lot of faith in the layout as evidenced by the fact that tradesmen and others have provided a lot of credit to the outfit. Fleming displayed layout in Belgian papers to show the tremendous publicity given there.

Fleming says that, with establishment of a formidable network of ticket offices for the rodeo, with hotel porters acting as one-man brokers for the show, the ticket sales have been good. Lotsa busses have been pulling up and with clear weather, they show would be doing excellently.

He stressed the fact that the Belgians and other visitors are anxious to see this display. It would be disastrous to American prestige, he declared, if the show were allowed to go under owing cast and tradesmen.

'America West of Pitt'

It shouldn't be allowed to fail for several reasons,—Fleming said. In the first place, he pointed out, it's the only thing representing America that's west of Pittsburgh. The Philadelphia Orchestra, the Ballet Theatre, the series of plays all came from the east, and all played in comparatively small houses. "Holiday on Ice" he said, is essentially a European show with American principals. The cowpoker is the only real representation of America, avers Fleming, and as such it shouldn't be permitted to fail.

On July 4, the unpaid cast trouped the hard concrete road outside the site of the show to the American Pavilion, and the crowds were so great that they even prevented visitors from coming into the Russian exhibit, which is next to the American. The cowpokes and Indians are the hit of the city. Their contract reads that they are to remain in full costume when traversing the city streets. Crowds follow them.

Fleming departed for Washington yesterday (Tues.) for conferences with Allen and Rep. Rooney.

Autry Put Up $60,000

The show is privately financed since the original appropriation was knocked out by Rooney. Harry C. Maizlish, former Coast radio owner, contributed the largest share of the $450,000 necessary to plunk the show into Brussels. He gave $235,000. Gene Autry, who owns the stock, gave $60,000. Other contributors include Verne Elliot, the show's director, and a few others. Cast comprises 60 cowboys, 30 cowgirls, 65 Indians, and 217 head of stock. There are six covered wagons and a stagecoach.

Fleming stressed that the show has excellent possibilities to recoup its investment because it is popular with ticket buyers. The nut has been cut so that it breaks even at $30,000 as against $48,000 at the beginning. The top price is $3, although it was originally contemplated that $4 would be the top in boxseats, which were never built because of the collapse of the original building. Customers are being "jammed in" for as little as 60c. There are 8,000 seats.

Foreign Lands and Their Tax 'Rules' Constant Migraine to U.S. Distribs.

The tax status of the American film companies' branches in many overseas territories continues as a headache to the distributors and, in some countries, is costing them a good deal of money.

In fact, with the easing of the remittance situation, the tax problem abroad looms as a major hurdle and one which the companies generally must tackle individually.

Problem splits into two parts: (1.) Whether the government involved recognizes the branches as "permanent" establishments, and (2.) how much can be charged to the local affiliate. In most countries, governments take the view that, if the film companies do not maintain permanent establishments, their royalties aren't taxable. Where the companies do have socalled permanent establishment, pressure is brought to credit these outfits with larger, i.e. taxable income.

In Japan, for instance, the government has been unwilling to recognize the companies' local franchise agreements and a quarrel has developed over what items (prints, advertising, customs duties, etc.) can be charged to the local company and which cannot. 20th-Fox Roy Kimmerle recently spent considerable time in Tokyo and reportedly has come back with an agreement which not only would benefit 20th, but also would set a positive precedent for the other distributors.

In Turkey, the issue now up is what part of the gross qualifies as taxable net. The companies don't have their own distribution setups there and operate via franchise agreements with local outfits.

The question of what are or aren't "permanent" establishments looms in Italy where, as in many other places, the tax treaty with the States provides that royalties of companies with no permanent establishments are tax exempt. In Formosa, the nationalist Chinese government has flatly refused to distinguish between the local companies and their parent outfits in the U. S. which, in this instance, works against the tax interests of the Americans. In Belgium, the question of what expenses should be charged against the local companies has been settled through 1960.

What irks the Yanks is the procedure under which they may be doing business a certain way in a country and which is then upset when a tax treaty is made with the U. S. "We feel we shouldn't be socked through the back door," complained a company tax expert. Tax treaties generally do not cover turnover taxes, such as the duty that is imposed in France.

In the Philippines, a tax problem was recently settled, though not completely so. The Americans paid 3,100,000 pesos on an assessment that, retroactively, slapped them with a 22,000,000 peso duty at the start. There still remains to be settled the question of what deductions are applicable to companies which do not do business in the country.

Gala Film Distribs In Tieup With Pathe Plus Deal on UFA Product

London, July 1.

Under a major expansion program, Gala Film Distributors has made a tieup with Pathe Overseas of France and a fiveyear deal to represent UFA in the United Kingdom and principal Commonwealth territories. Details of the new developments were revealed by Kenneth Rive, head of the British company, on his return from a five-day quickie to the Continent.

Gala, which operates an extensive distribution organization for foreign language imports, releases about 25 feature pix a year. It also controls a circuit of about 20 art theatres throughout the country. The aim is to raise this total to 50 within the next few years, thus insuring a safe outlet for its releases.

Under its five-year pact with UFA Gala will represent the German company in the United Kingdom, Australia, New Zealand, Africa, and Canada as exclusive agents. It will not on its own be distributing the UFA product, but will act as branch office for UFA in Britain and will negotiate independent releasing deals for the German company.

Deal concluded with Pathe Overseas underlined the Gala policy of moving away from home distribution into overseas distribution. The deal embraced Far-Eastern territories, including India, Pakistan, Siam, Burma, Formosa, Hong Kong, etc.

Associated with Rive in Gala Films are Ben Rose, indie distrib, and William Boxer, a South African exhib-distrib. David Sugarman, until comparatively recently with Warner Bros., has returned to the industry as London sales manager for Gala.

MITROPOULOS BATONS ISRAEL'S FESTIVAL

Tel Aviv, June 24.

A four-month festival of drama and music, staged by local talent and foreign visitors, will be highlighted by several concerts of the Israel Philharmonic Orchestra under direction of Dimitri Mitropoulos who'll conduct in Israel from tomorrow (Wed.) until mid-July.

Meantime, the fest is being held in Jerusalem's virtually completed National Convention Centre in conjunction with the Tenth Anniversary Exhibition of the State of Israel. Aside from the Mitropoulos concerts, the Israel Philharmonic will also be heard under the baton of guest conductor Izler Solomon. Latter is conductor of the Indianapolis Symph.

Other events scheduled include an appearance of Polish-French composer Alexandre Tansman who'll conduct a performance of his own "Isaiah" oratorio and some symphonic works, plus a series of performances of Christopher Fry's "Moses" play in the original Broadway production.

U.S. MARINE CORPS SET FOR EDINBURGH FEST

Edinburgh, July 1.

America is to be represented in the famous Military Tattoo, annual extravaganza item at the International Edinburgh Festival. The U.S. Marine Corps is set to take part this coming August, and will be the only overseas unit in the production, staged outdoors on the esplanade of Edinburgh's ancient Castle. Okay for the Marines to take part came only after the intervention of the American and British ambassadors.

Buglers, drummers and a drill section of the Marines (150 in all) will take plane into Turnhouse Airport, near Edinburgh, Aug. 10. They will be billeted in local barracks alongside the famed Black Watch regiment which, as members of the Commonwealth Division, fought with the Americans in Korea.

Regimental Bands of the Scots Guards and the Black Watch, also set to take part in this year's Tattoo, were recently guests at the Marine Barracks in Washington. In addition to taking part in the opening fanfare and march of massed bands.

Metro to Let Area Mgrs. Handle Any Shuttering Changes in Foreign Field

Rome, July 1.

Metro is leaving realignment of expenses and the eventual shuttering of some foreign exchanges squarely in the hands of area managers. That was revealed here by Joseph Vogel during his current visit to the Eternal City and inspection of the Metro production of "Ben Hur," now shooting in Rome's Cinecitta Studios. Loew's topper said that any retrenching move was logically and entirely up to men on the spot, who had a better grasp of the local situation.

Vogel, who indicated he'd be back at least two or three more times this year to look in on "Ben Hur," expressed an optimistic view of the industry's future, especially vs. the tele menace.

"People are tiring of tv, and of the same type of story they repeatedly get," Vogel felt. He added that in a few years, tv would find it more and more difficult to get good films, once the local crop of pre-48ers was exhausted.

Mertens' Bag of European Talent

Future Tours of Berlin Philharmonic and 'Vienna On Parade' Lined Up—Tebaldi's Big U.S. Fall

Andre Martens, one of the Columbia Artists Management partners, is back from Europe with a contract for his "Vienna on Parade" package to return to the U.S. after a skip-season. Unit played some 90 dates here up to last April, doing sellout in many places, well everywhere. A whole new cast and program of items will be built around the Deutschmeister Band and Capt. Julius Herrmann, for repeat in 1959-'60. It's now projected for 12 weeks.

"Vienna On Parade" was rated high by the Austrian government as a boon to its tourism. In recogntion of this fact, the Austrian Chancellor, Dr. Julius Raab, received Mertens, unusual for a head of state in respect to a showman.

In Vienna on May 24 Mertens attended the debut of "Aida" of his client, Leontyne Price, American Negro soprano. He set contracts for six aditional weeks for her at the Vienna Opera next spring. She will also solo when Herbert von Karajan conducts the N. Y. Philharmonic dates next November. Other operatic commitments of Miss Price set by CAM include Belgrade and Zagreb in Jugoslavia and next fall's San Francisco season.

Karajan, who was signed for three years by Mertens, will come first solo and the following season head another tour of the full Berlin Philharmonic in the U. S.

Renata Tebaldi will be Columbia's big furore prima donna this coming season, as she is opening both the Lyric Opera in Chicago ("Falstaff") and the Met Opera in Manhattan ("Tosca") beside a small number of U. S. concerts, already sold out.

Mertens has a newcomer in the mezzo-soprano from Italy, Giulietta Simionato, for a year from the coming autumn and has thus far booked Chicago and Philadelphia opera.

A major project under the Columbia banner has Mertens teamed with Humphrey Doulens, as previously reported, in the presentation of "The Mary Martin Tour" which will include 20 musicians under John Lesko, dancer Dirk Sanders and Brazilian guitarist Luiz Bonfas. There will be a total of 50 concert bookings, before and after a Christmas period layoff, plus special children's matinees including a portion of "Peter Pan" (the flying sequence). Miss Martin opens Sept. 27 in Poughkeepsie. Present plans do not include a New York City date.

Mertens, an established concert manager in Europe prior to Hitler, remains Columbia's main European talent scout. He has also contracted Christian Ferras, a French violinist; and Gyorgy Cziffra, a Hungarian pianist. The Canadian contralto, Maureen Forrester who debuted only in 1956, will have the rarity of eight different solo dates with one orchestra, the N. Y. Philharmonic, this coming season.

No-Bikini-Berlin

Continued from page 5

its role in the present scheme of things cannot be over-emphasized."

To give added point to that political aspects is the fact that, for the benefit of the East Berliners, all the key fest programs are rescreened in a theatre just inside the Western frontier, at which the customers are able to buy their admission tickets with Eastern currency. That's quite a concession, as the prevailing rate of exchange is four East marks for one West mark—enough to put most of the film houses out of bounds to anyone living on the Commie side of the barriers.

The Corso theatre, where these extra-festival screenings have been taking place, has been packed to capacity at almost every performance—indicating the East Berliners' enthusiasm for a change of motion picture diet. In the past 10 years they've not been able to see as much as 10 Hollywood pix on their side of the tracks; the fest, therefore, is performing a vital extra-curricular function.

Although there has been a crowded festival agenda, with 34 unreelings in 12 days (and only one on the opening night) there has been, additionally, much business and trading activity. The various sections of the German industry have been in almost non-stop session, UFA convened a special convention of all its top brass, including reps from overseas.

The importance of Berlin to others, if not Hollywood, may be gauged from the fact that it has been backed by 36 film-producing nations, and is being covered by more than 500 journalists, from every major capital in Europe, and by newsmen from South America, etc.

Tonight, (Tues.) the festival winds with the screening of the invited German entry, "Madchen In Uniform" at the newly-built, with American funds, Congress Hall, which stands within sight of the Brandenburg Gate—the major dividing line between East and West. Prior to this last screening, comes the annual prize-winning ceremony for the festival entry winners.

German Favorites

Berlin, July 8.

"The Night the Devil Came" was voted the best German film of the year with international appeal.

Robert Siodmak and Hannes Messemer got the nod as best director and actor for the same pic.

Liselotte Pulver, who co-stars in one of the American festival entries, "A Time to Live and a Time to Die," named top actress for her performance in "Das Wirtshaus im Spessart."

E. German Woes

Continued from page 5

represented with a feature in Cannes next year.

The studio had, however, declined to participate in the Locarno fest, because the Swiss authorities had slapped on a ban on all their product since the Imre Nagy execution. DEFA had only one film currently playing that territory—a biopic of Beethoven.

As another part of their drive in the West, the studio had organized a film week in Brussels, skedded to take place at the end of the month.

Although one of the studio execs agreed that most of their co-production, like their foreign distribution, was confined to the Soviet bloc, he admitted that DEFA was anxious to make co-production deals with the West. They already had a deal in the works with Italy, and would welcome others—but only on a 50-50 partnership basis. Additionally, they had co-production plans for shorts with France, Indonesia and the United Arab Republic. Latter deal has been made with UAR Information Ministry.

DIG THIS GOLDMINE!

The Public Paid More Than $73,855,000 To See Hardy Family Pictures! Here's The Brand NEW 1958 Version! Pre-sold! Hot For Showmanship!

WHAT FUN!
MICKEY & SON
(He looks just like his Dad, too)
TOGETHER FOR THE FIRST TIME!

FACTS ABOUT "ANDY HARDY COMES HOME"

1. It's NEWS when Mickey's own son makes his movie bow.
2. NEW FUN with the screen's famed Hardy family. Everybody's heard of the Hardys and millions await the new adventures of Andy and Son in 1958!
3. "FATHER-AND-SON" promotion: Newspaper contest — "Vote for the Most Popular Father-and-Son." Tie in with local Kiwanis, Rotary, etc.
4. Song promotion "Lazy Summer Night," Four Preps on Capitol Records.
5. Use the Showmanship Press Book for a hearty Hardy engagement!

M-G-M Presents
MICKEY ROONEY
in
"ANDY HARDY COMES HOME"
Co-Starring
PATRICIA BRESLIN · FAY HOLDEN
With
CECILIA PARKER · SARA HADEN
JOEY FORMAN · JERRY COLONNA
And introducing Mickey's own Son
TEDDY ROONEY
Written by
EDWARD EVERETT HUTSHING
And ROBERT MORRIS DONLEY
A FRYMAN ENTERPRISES PRODUCTION
Directed by HOWARD W. KOCH
Produced by RED DOFF

MGM BACK ON TOP IN '58!

All Directors Under One Pact If Guild Membership Ratifies; Tollvision Issue in Abeyance

Hollywood, July 8.

Membership of the Screen Directors Guild will meet on Saturday to ratify or reject an agreement reached with the major film studio and vidpix producers on a new pact—an agreement ending protracted negotiations which at one time almost resulted in a strike. Membership has a third course of action open to it—it could instruct the board to name a new negotiation committee to seek a better deal. However, majority of the board has okayed the agreement and normally the membership goes along with a board recommendation.

Agreement gives salary hikes for first assistant directors, to $370 a week; second assistant directors, to $215; assistant directors gain full benefits of the five-day week, and are also granted three-week vacations after being with a company for 12 years.

Wage provisions for the assistants are retroactive to last June 3, while provisions covering working conditions are effective as of last June 30.

Vidpix directors' minimums are upped to $720 for half-hour telefilms, $1,440 for hour-films, and $2,880 for 90-min. telepix, but the rates are based on weekly minimums of $60, meaning the residuals are pegged on the $600 figure.

Re-Runs on Vidpix

Directors will receive a total of 140% of minimums, the re-run breakdown being 35% of weekly minimum for second runs; 30% for third run; 25% for fourth run; 25%, fifth run; 25%, for sixth and all subsequent runs. Vidpix directors also receive improved screen credits.

Minimums for directors of theatrical pix remain at $600 a week, but they get improved cutting provisions, improved screen credit, and improved advertising credit. The post-1948 pix clause in the previous contract, calling for discussion of a cut of the post-'48's if they are sold to television, is extended to Jan. 31, 1960. All provisions relating to directors are effective as of last June 30. There is no retro coin for theatrical pix directors, of course, since they received no pay hikes.

Toll Issue Vague

Windup of the marathon talks were revealed by SDG exec secretary Joe Youngerman; Maurice Morton, prexy of the Alliance of Television Film Producers, and Charles Boren, v.p. of the Assn. of Motion Picture Producers. Their handout made no reference to feevee, but it's known that while producers had originally refused to even discuss the matter, they later qualified this by agreeing to discuss it if they negotiated the issue with other talent guilds at a later date.

Negotiators pointed out this is the first time all directors are covered by a single contract. Formerly there were three different directorial pacts, one for majors' theatrical pix, another for indies' theatrical features, and a third for vidpix. They said the problem of making it one pact for all extended and complicated the negotiations.

SDG membership met early in May to consider producer proposals offered at that time, and not only nixed them but instructed the negotiating committees to talk with producers for 30 days in an effort to reach agreement, and if it failed, to call for a "cessation of services" against the producers. However, the deadline passed without agreement although SDG had lowered its demands again, but no cessation was called. Producers later upped their original offer in some categories.

HEADS FOR ORIENT

Maurice Silverstein, v.p. of Loew's International, left for the Coast over the weekend for conferences with studio officials.

Following the talks, he leaves for the far east to visit the company's offices in Japan, Hong Kong, Manila, Singapore and Australia. He's due back early in August.

N.Y.U.'S FILM WORKSHOP

Goggin Heads Summer Project To Run Six Weeks

New York University this summer is offering a special motion picture workshop in documentary, educational and television film production. Course runs for six weeks, from July 28 through Sept. 5 and covers production, direction and writing.

Summer workshop is arranged by the Department of Television Motion Pictures and Radio in the Communication Arts Group and School of Education at Washington Square, N. Y. It'll be under the direction (new) of Prof. Richard J. Goggin, chairman of the department and Haig P. Manoogian, associate professor.

Also on the workshop staff will be Lee R. Bobker, v.p. of Dynamic Films Inc., Herman J. Engle, Peter Glushanok, Richard Leacock and Willard Van Dyke.

Hollywood's Summer Workshop

Hollywood, July 8.

Second annual Motion Picture Industry Workshop, sponsored by Motion Picture Industry Council in cooperation with L. A. City High Schools, opens here today and runs until July 18. Course, attended by more than 100 teachers, is designed to integrate study of motion picture appreciation at high school level.

Opening session will be conducted by Jerry Wald, MPIC prexy, speaking for the producer; Geoffrey Shurlock, for the MPAA Production Code; and Edwin Schallert, for film criticism.

Walker Guided Comerford Trust Properly—Judge

Scranton, July 8.

Frank C. Walker, former Postmaster General and executor of the estate of pioneer exhibitor Michael E. Comerford, last week was exonerated by Orphans Court Judge James F. Brady of any "self-dealing" in connection with his administration. "No one has offered to show," the court held, "how the executor has mismanaged or maladministered the decedent's estate."

Irregularities on the part of Walker were charged by Mrs. Thomas Comerford Brennan, a niece who challenged the propriety of the sale of certain stock by Comerford heirs to Penn State Realty Inc. three years ago for $1,000,000. She argued that the stock in question should have been included in the estate's inventory.

Comerford, who founded the circuit bearing his name, died Feb. 1, 1939, in Miami. At the time of his death he owned or controlled some 87 theatres in eastern Pennsylvania and western New York. Executive head of the theatre chain then was Comerford's nephew, Frank C. Walker who later became executor of the estate.

Holding a 1-54th residuary interest in the estate, Mrs. Brennan objected to an April 4, 1956, decision of Judge Brady which approved accounting procedures used by the executor. Represented by her husband, John T. J. Brennan, an attorney, she appealed the ruling to the appellate court which directed the lower branch to hear her exceptions to the administration of the estate.

But in reconfirming his 1956 adjudication, Judge Brady pointed out that although Brennan was granted additional time in 1955 to file exceptions he never did. Meantime, Mrs. Brennan may make another appeal to the state Supreme Court.

Jan Leighton into "That Kind of Woman," Paramount film now shooting in New York.

'Oh, to Be Young

San Antonio, July 8.

Sour pickles have gone on sale in a big jar at the confection bar at the Majestic Theatre here, ace Interstate downtown house. They are proving a surprisingly big seller at 10 cents each.

According to one member of the Majestic concession stand crew, "The kids go for them in a big way. They like to buy a pickle and a candy bar and munch on them both at the same time."

Bardot's Dollar Queen at Exit

When the Brigitte Bardot starrer, "And God Created Woman," exits the Paris Theatre, N. Y., Sunday (13) it'll have completed a record 38-week run at that art house. In that period it grossed $480,000 (incl. tax) and was seen by 325,000 persons, per Duncan McGregor.

Kingsley-International release, which has been cleaning up all over the country and is expected to gross up to $3,000,000, brought its distributors $150,000 in net film rentals, i.e. after advertising expenditures, from the Paris run alone.

The Paris spent $56,000 on ads, an average of $1,400 a week. House is bringing in the Fernandel picture, "Man in a Raincoat," next. Previous run record in the history of the Paris was "Devil in the Flesh," which held for 36 weeks. Prior to that it was "Symphonie Pastorale" and "The River," both with 34 weeks.

METRO SALES WARRIORS MUSTER IN CHICAGO

Chicago, July 8.

Metro division and district sales managers are convening here to formulate sales campaigns for the 19 films scheduled for release for the balance of 1958. The meeting, which got under way today (Tues.) at the Blackstone Hotel, will continue until Friday (11). John P. Byrne, general sales manger, is presiding.

Attending the series of meetings in addition to Byrne and assistant general sales manger Burtus Bishop Jr. and Robert Mochrie are division managers Louis Formato, south; John J. Maloney, central; John S. Allen, southwest; Herman Ripps, west. District managers include Saal Gottlieb, William J. Devaney and Walter E. Banford.

Raze Saskatoon's Oldest

Saskatoon, Sask., July 8.

This city's first place of entertainment, the old Empire Theatre, is being torn down to make way for a hotel parking lot.

In recent years the house was known as the Victory Theatre. Built in 1910, it was purchased in late '20's by Odeon Morton Ltd., Winnipeg, and became a film spot. It had been closed for the past year. The nearby Empire Hotel paid $30,000 for the property.

The Empire housed road shows and vaudeville in the early days and its first production was a Gilbert & Sullivan operetta. Bill Winterton, who retired two years ago as manager of the Capitol Theatre, had a long association with the old Empire before going to Famous Players in 1925.

Three-Wk. Study to Precede WB's Who's-Who-in-the-Westward-Ho; Union Points Up 'Tenure' Issue

What and who stays in Manhattan and what and who will be shifted to the Coast by Warner Bros. is still an unsettled matter. There can be "no intelligent discussion" of the situation for at least three weeks. At least that's what officials of the Homeoffice Employees Union, Local H-63, have been told by WB executives.

The three-week period, the IATSE union was informed, will give a team of studio representatives an opportunity to make a full study of the N.Y. operation before deciding what and who should move and arranging the mechanics of the shift. Once the company has made up its mind on these issues, it will be able to give the white collar union a clearer indication of the status of the members of Local H-63, officials of the union were told.

At the same time, the union learned that WB had set up a relocation team on the Coast to study the availability of apartments and homes for those employees who might be shifted to the studio headquarters. However, the company has not as yet launched any discussion with the union about the payment of moving costs. As a consequence, Local H-63 has told its members not to reply to the company's memorandum requesting the names of those staffers who want to be considered for "re-employment" on the Coast. The union has emphasized that it wishes its members to remain noncommittal until it learns under what conditions certain staffers would be transferred.

According to Russell M. Moss, executive v.p. and business agent of Local H-63, the union is particularly concerned about its members who have family obligations. He pointed out that 69 of its members have more than 25 years of service with WB, 22 more than 20 years, and 40 between 15 and 20 years.

Although the publicity staff, via the Screen Publicists Guild, has been layed off, as of Oct. 1, there's a good chance that a portion of the staff will be retained as part of the N.Y. skeleton force. The decision to issue the dismissal notice was prompted by a clause in the company's contract with the SPG which requires WB to give the union 90 days notice if it contemplates any layoffs or transfers. It's doubted that any of the publicity men will be shifted to the Coast since the company already maintains a full staff of ballymen at its Burbank studio.

HENNING-JENSEN'S DEAL

George Nader May Play Lead In Dane's Film Farce

Hollywood, July 8.

George Nader is close to signing a deal to star in a farce comedy, "Hide and Seek," for Danish producer Bjorne Henning-Jensen.

Film is due to roll the latter part of the year at various European locations, including Geneva, Copenhagen and Stockholm. Nader has just finished a starring stint in Metro's "Nowhere to Go," in Europe.

Ozoners, Too, Lack What It Requires For Fed Loans

The Loan Policy Board of the Small Business Administration, despite a second turndown of a request for the extension of government loans to drive-in theatres, nevertheless plans to "reevaluate in the near future" its entire policy which now prohibits loans to the recreational and amusement industry. The only present exception to the agency's broad policy is conventional four-wall theatres which have been made eligible for loans under certain circumstances.

Despite the SBA's second nix in the face of an all-out campaign by Theatre Owners of America for the inclusion of drive-ins, the exhibitor organization is encouraged that the reevaluation will result in the qualification of the ozoners.

News of the unfavorable action of the SBA in refusing to include drive-ins came in a letter Monday (7) to Philip F. Harling from Sen. John Sparkman, chairman of the Senate Select Committee on Small Business. Sparkman forwarded the reply of Wendell B. Barnes, SBA Administrator. Barnes indicated that the Loan Policy Board had declined to revise existing regulations, but that it had agreed to reevaluate "the loan policy statement provisions which prohibits generally loans which would finance the construction, acquisition, conversion or operation of facilities which are or will be used for recreational and amusement purposes."

Harling, chairman of TOA's committee dealing with SBA affairs, requested last March that emergency loans, now available to four-wall theatres, be extended by the SBA to cover drive-ins. The request was denied by Barnes on the grounds that ozoner loans would not be in the public interest. Harling appealed the decision to Sen. Sparkman and appeared before officials of the Treasury and Commerce departments, who with Barnes comprise the Loan Policy Board of the SBA.

Call Off Glen Alden-List Share Swap; Pennsy Top Court Sees 'Merger' Dodge

Philadelphia, July 8.

Following an adverse ruling by the Pennsylvania Supreme Court, Glen Alden Corp. disclosed last week that its reorganization agreement with List Industries Corp. had been called off by "mutual consent." Court had held in effect that that deal was no "reorganization" but a merger and violated rights of Glen Alden stockholders. It upheld an injunction barring consummation of the transaction.

Glen Alden shareholders had okayed the reorganization proposal April 11 at their annual meeting. List stockholders, however, never voted on the arrangement which called for Glen Alden to acquire most of List's assets in exchange for a fresh issue of 3,621,703 Glen Alden shares. The exchange would have been on the basis of five GA shares for each six List shares held.

Some 38.5% of Glen Alden's outstanding stock is held by Gera Corp., a List subsidiary. Also under List's corporate wing is RKO Theatres. Glen Alden, long a top anthracite producer, has diversified its holdings in recent years and controls such firms as Mathes Air Conditioning and Ward La France, a fire engine manufacturer, among others.

Bob O'Donnell Franchise Co. Takes on Republic

Dallas, July 8.

Republic Pictures franchise has been acquired by General Films Distributing Co., a subsidiary of Empire Pictures Distributing Co.

Empire is prexied by Bob O'Donnell, general manager of Texas Interstate Circuit.

'Windjammer' for Denver

Denver, July 8.

Through Denver the past week Elmer C. Rhoden, National Theatres president, told Robert Selig, Fox Inter-Mountain Theatres prexy, that Denver would be the fourth city in the country to get to see "Windjammer" on a Cinemiracle screen.

The film is slated to follow "South Pacific," which is now running at the Tabor, in its 11th week. Rhoden said that $150,000 would be spent on the 930-seat Tabor in preparation for the "Windjammer" showing.

Set In Munich, Germany

Los Angeles, July 8.

National Theatres has skedded Cinemiracle opening of "Windjammer" in Munich at the Royal Palace Theatre, where event will be tied in with the Munich Festival.

For first eight weeks of film's European preem, at the Coliseum Theatre, Oslo, Norway, pic ran up better than $176,000.

Film Reviews

Continued from page 6

Now That April's Here

"Sick Call," this dealing with a Protestant husband battling over his Catholic wife's need of a priest for death-bed reconversion. With Georges Toupin as the priest, here are two males in conflict over theology for a highlight of acting and the Callaghan dialogue but this peters out on inconclusive results and still puzzles an audience.

The first episode, "Silk Stockings," deals with the unrequited love of a gauche, out-of-town boarder for his landlady's daughter, who is in love with a more worldly male character; "The Rejected One," in which the scion of a wealthy family falls in love with an illiterate and blousy blond from the wrong side of the tracks who unsuccessfully talks herself out of acceptance when meeting the family. "The Rocking Chair" treats of a widower who, from memories of his first wife, rejects the love of a lusty tenant in the same boarding house. Here John Drainie and Katharine Blake give some semblance to an otherwise unconvincing story, with the girl not getting the remembering man.

The technical direction shows flashes on the part of William Davidson and the scripting of Norman Klenman, plus the original writing of Morley Callaghan; but the overall result points up amateurish production and acting values.

McStay.

A Night to Remember
(BRITISH)

Expertly directed reconstruction of the Titanic disaster told with documentary authenticity; familiar yarn is given added b.o. appeal by the name of Kenneth More.

London, July 1.

Rank Organization (William MacQuitty) production and release. Directed by Roy Baker. Stars Kenneth More. Screenplay by Eric Ambler from Walter Lord's book; camera, Geoffrey Unsworth; editor, Sidney Haynes; music, William Alwyn. At Odeon, Leicester-Square, London. Running Time, 123 MINS.

Lightoller	Kenneth More
Mrs. Lucas	Honor Blackman
Capt. Rostron	Anthony Bushell
Mrs. Clarke	Jill Dixon
Mrs. Lightoller	Jane Downs
Col. Gracie	James Dyrenforth
Andrews	Michael Goodliffe
Phillips	Kenneth Griffith
Lady Richard	Harriette Johns
Chairman	Frank Lawton
Murdoch	Richard Leech
Bride	David McCallum
Cottam	Alec McCowen
Mrs. Brown	Tucker McGuire
Lucas	John Merivale
Capt. Smith	Laurence Naismith
Capt. Lord	Russell Napier
Joughin	George Rose
Boxhall	Jack Watling
Mrs. Farrell	Bee Duffell
Sir Richard	Patrick Waddington

Once again the tragic sinking of the "Titanic" in 1912 has intrigued filmmakers. Producer William MacQuitty and director Roy Baker have done an honest job in putting the disaster on the screen with an impressive, almost documentary flavor. With the name of Kenneth More as marquee bait, "A Night To Remember" likely will attract ticket buyers on both sides of the Atlantic. The fact that the same Titanic sinking has been done already in the U.S. will hurt.

With around 200 speaking roles in the pic, it is obvious that few of the actors have been given much chance to develop as characters. Even More, in the star role, is only part of a team. The ship itself is the star. The story tells how the "unsinkable" new ship set out for the U.S. on the night of April 14, 1912, how it struck an iceberg and sank in less than three hours with 1,302 people drowned and only 705 survivors. The film takes only 37 minutes less than the time of the actual disaster and during that time patrons will have a frightening sense of audience-participation.

The errors and confusion which played a part in the drama are brought out with no whitewashing. Allthough many of the passengers and crew come vividly to life, there has been no attempt to hang a fictional story on any of them. Technically, director Baker has done a superb job in difficult circumstances. His direction of some of the panic scenes during the manning of the lifeboats—of which there were not nearly enough to accommodate all on board—is masterly. Eric Ambler's screenplay, without skimping the nautical side of the job, has brought out excellently how some people kept their heads and others became cowards.

Dialog is natural, devoid of undue sentimentality and without needless humor dragged in for light relief. The main problem here is that the story is too familiar to most people for there to be any element of suspense. There is simply the question of waiting for quite a long while for the disaster to happen, and then watching the victims either perish or survive. That interest is held throughout is due much to acting that is worthy of Baker's shrewd direction. More, as the second officer whose job it is to man the lifeboats, comes out as a likeable and reliable fellow, not particularly brave, but just doing his job. It is not really a star role at all; hence, it is a measure of More's ability that he stands out in the crowd.

Others who manage to make impact are Laurence Naismith as the "Titanic's" skipper; Anthony Bushell, captain of the rescue ship 'Carpathia'; Kenneth Griffith and David McCallum, as a couple of radio operators; Tucker McGuire, as a hearty American woman; George Rose, as a bibulous ship's baker, Michael Goodliffe, as the designer of the ship; and Frank Lawton, as the chairman of the White Star Line.

There are a number of moving touches which stand out in the general tapestry. The ship's orchestra playing "Nearer My God to Thee" as the ship goes down; a number of farewells as husbands say goodbye to their wives and children; a rocking horse and a violin floating on the sea amid the debris; Goodliffe's emotion as he realizes that his beloved ship is doomed; the pathos of an old man calmly reading his Bible as he awaits death. And the wreck of the ship and its breaking up offer quiet excitement.

Geoffrey Unsworth's lensing is very good and a special word should be thrown in for art director Alex Vetchinsky, production manager Jack Hanbury and continuity girl Penny Daniels, all of whom must have been up to their eyebrows in intricate detail. "Night to Remember" is a sincere and conscientious reconstruction of a tragic event, which will satisfy all but those who like their entertainment glossed over with contrived fiction.

Rich.

The Littlest Hobo

Generally well-made and at-t active animal-angled feature for good b.o. in certain situations.

Hollywood, July 4.

Allied Artists release of a Hugh M. Hooker production. Associate producer, Forrest L. Royse. Director, Charles R. Rondeau; screenplay, Dorrell McGowan; camera, Perry Fennerman and Walter Strenge; music, Ronald Stein; editors, Howard Epstein and Arthur H. Nadel. Previewed in Hollywood, July 3, 1958. Running time, 77 MINS.

Tommy	Buddy Hart
Molly	Wendy Stuart
Governor Malloy	Carlyle Mitchell
Captain in Mission	Howard Hoffman
Mike	Robert Kline
Joe	Pat Bradley
Attendant	Bill Coontz
Sister Ophelia	Dorothy Johnson
Dr. Hunt	William Marks
Nurse	Pauline Moore
Police Captain	Larry Thor
Police Sergeant	Norman Bartold

For the first two-thirds of "The Littlest Hobo," when the action is confined almost exclusively to a handsome German shepherd dog and a frisky lamb, this Allied Artists release is suspiciously close to being an uncommonly good artistic feature. When human beings take charge in the latter third, the picture gets cute and morbidly sentimental. Its sins may be forgiven for its virtues, however, because the good parts are exceptionally well done. "Littlest Hobo" is being paired by Allied with "Snowfire" (reviewed in VARIETY, Jan. 15, '58) for a double-bill that should do particularly well in less sophisticated areas.

Charles R. Rondeau directed "Hobo" and he and his patient and painstaking photographers, Perry Fennerman and Walter Strenge, are chiefly responsible for the notable portions of the picture. The story, by Dorrell McGowan, picks up the dog (trained by Charles P. Eisenmann) as he rides into town on a freight train. He gets mixed up with the lamb when he spots the animal at a slaughter house about to be turned into mutton. The pair run off and when the dog is reported "mad," a hectic and funny pursuit starts. Eventually the pair winds up on the grounds of the governor's mansion where the dog's antics and the sheep's playfulness, enables the chief executives paralyzed daughter to walk again. The lamb finds a home with the governor and the dog hops the next freight out of town.

The animal scenes are carefully and skillfully done. Trouble has been taken to get good (and mostly fresh) local locations that give authenticity to the narrative. There is also humor, sharp and bright, and some of the credit for this must go to Ronald Stein's music.

Which counterpoints an astringent jazz score to some of the story's sentimentality, effectively taking the curse off what might otherwise be banal and maudlin. The music fills another function, that of commentator, because there are long stretches where there is no dialog or naration. A song with music and lyrics by Stein, sung by Randy Sparks, "Road Without End," is a good theme melody.

The humans involved on the screen do not come off well generally, no match for the two animal stars.

Powe.

The Bonnie Parker Story

Femme member of a double-bill pair that should do well on the current gangster exploitation spree. No names.

Hollywood, July 4.

Allied Artists release a James H. Nicholson-Samuel Z. Arkoff production. Producer-writer, Stanley Shpetner; director, William Witney; camera, Jack Marta; music, Ronald Stein; editor, Frank Keller. Reviewed in Hollywood, July 2, '58. Running time, 79 MINS.

Bonnie Parker	Dorothy Provine
Guy Darrow	Jack Hogan
Duke Jefferson	Richard Bakalyan
Chuck Darrow	Joseph Turkel
Paul	William Stevens
Manager (of restaurant)	Ken Lynch
Tom Steel	Douglas Kennedy
Chuck's Girl	Patt Huston
Bobby	Joel Colin
Marv	Jeff Morris
Alvin	Jim Beck
Little Boy	Stanley Livingston
Girl	Carolyn Hughes
Ranger Chief	John Halloran
Ranger's Secretary	Madeline Foy
Scoutmaster	Sid Lassick
Old Man	Howard Wright
Texan	Karl Davis

"The Bonnie Parker Story" is one-half of an American-International double-barrelled echo from the gangster era. The James H. Nicholson-Samuel Z. Arkoff presentation is obviously an exploitation item, but it is capably constructed and intelligently carried out. Whether or not it follows the facts in the case is perhaps of academic interest, since this period—the early 1930's—is as remote to most audiences today as the era of Billy the Kid. Paired with the same unit's "Machine Gun Kelly," another of the same genre, the William Witney-directed picture should prove a good moneymaker.

Dorothy Provine, a sultry blonde, plays the infamous gunwoman of the thirties, led, according to Stanley Shpetner's screenplay, into a life of crime by the crude treatment handed her by society when her husband, Richard Bakalyan, is sent up for 175 years. Bonnie swiftly becomes as tough and then tougher than the men she takes up with, smokes big black cigars and handles a tommy gun as casually as a lipstick. Her life of crime increases in savagery and depravity as she feels herself, as the script comments, on a lonesome ride on a one-way ticket. Although the production may be aimed at the young and impressionable, the way of life it depicts is never shown as anything but shabby and drab. Without glamorizing, Shpetner and Witney make this dreary existence absorbing and engrossing. Without preaching, either, they manage to point a moral.

Miss Provine gives a good performance, as do the two principal men in her life, Jack Hogan and Bakalyan. Others who are noticable include Joseph Turkel, William Stevens, Ken Lynch, Douglas Kennedy and Patt Huston.

Ronald Stein's frantic music emphasizes the nervous and wracking life of those running and in hiding, and Jack Marta's camera work makes the inexpensive production look better, physically. Other plus credits include Frank Keller's editing and Ron Ament's purposely sleazy period settings.

Powe.

Machine Gun Kelly

Gats and girls in the life of the thirties' infamous outlaw. Well-made low budgeter for returns in exploitation market.

Hollywood, July 4.

Allied Artists release of a James H. Nicholson-Samuel Z. Arkoff production. Producer-director, Roger Corman; screenplay, R. Wright Campbell; camera, Floyd Crosby; music, Gerald Fried; editor, Ronald Sinclair. Reviewed in Hollywood, July 2, '58. Running time, 84 MINS.

Machine Gun Kelly	Charles Bronson
Flo	Susan Cabot
Fandango	Morey Amsterdam
Howard	Jack Lambert
Maize	Wally Campo
Vito	Bob Griffin
Lynn	Barboura Morris
Apple	Richard Devon
Teddy	Ted Thorp
Harriet	Mitzi McCall
Harry	Frank de Kova
Martha	Shirley Falls
Ma	Connie Gilchrist
Clinton	Mike Fox
Drummond	Larry Thor
Frank	George Archambeault
Philip Ashton	Jay Sayer

American-International's "Machine Gun Kelly" beats out a tattoo of the thirties in its account of the criminal career of one of that decade's most notorious outlaws. Roger Corman, who produced and directed, has taken a good screenplay by R. Wright Campbell, and made a first-rate little picture out of the depressing but intriguing, account of a badman's downfall. Coupled with "The Bonnie Parker Story" (subtitled in local showings as "The Female Mobster"), "Machine Gun Kelly" and its companion piece should make one of the more profitable exploitation duos of the year.

Charles Bronson plays Kelly, shown as an undersized sadist who grows an extra foot or so as soon as he gets a submachine gun tucked under his arm. His exploits, proceeding from penny ante robbery to bigtime kidnapping, are adroitly and swiftly shown, leading inevitably to the moment when he is surrounded and captured by the police.

Campbell's script is remarkable for the crisply colorful flavor of his dialog, putting additional interest in scenes that of themselves might otherwise have been merely repetitive. Corman also takes the trouble to sketch briefly but effectively, minor characters and incidents that give weight and meaning to the otherwise sordid story.

Bronson gives a brooding, taut performance that somehow takes the curse off the character without lessening the horror of the casual slayings. Susan Cabot is good as the woman behind his deeds, and Morey Amsterdam contributes an offbeat portrayal of a squealer who has the final revenge of turning Kelly in. Others in the cast who stand out include Jack Lambert, Wally Campo, Bob Griffin, Barboura Morris, Richard Devon, Ted Thorp and Connie Gilchrist, the latter as a wonderfully disheveled "house" mother.

Gerald Fried, using piano and taps for an unusual and striking combination, has done a fine progressive jazz score, and Floyd Crosby's photography penetrates the motivations of these unlovely characters. Editing by Ronald Sinclair is good and art direction by Dan Haller is of more than background value.

Powe.

Ice Cold In Alex
(BRITISH)

Taut offbeat drama with war background. Good stellar value with powerful performances and direction. Surefire booking.

London, July 1.

Associated-British-Pathe release of an Associated-British (W. A. Whittaker) production. Stars John Mills, Sylvia Syms, Anthony Quayle, Harry Andrews. Directed by J. Lee-Thompson. Screenplay, T. J. Morrison, Christopher Landon, based on Landon's novel; editor, Richard Best; camera, Gilbert Taylor; music, Leighton Lucas. At Warner Theatre, London, June 24, '58. Running time, 132 MINS.

Captain Anson	John Mills
Sister Diana Murdoch	Sylvia Syms
Captain Van der Poel	Anthony Quayle
M. S. M. Pugh	Harry Andrews
Sister Denise Norton	Diane Clare
Captain Crosbie	Richard Leech
Brigadier	Liam Radmond
British officer	Peter Arme

Yet another war film, but this time concerned purely with human emotions. "Ice Cold In Alex" stands up absorbingly for its 132 minutes, produces some solid acting, imaginative direction and lensing. It is a worthwhile booking on both sides of the Atlantic. Based on a slight, real-life anecdote, pic is the story of a handful of people who drive an ambulance through the mine-ridden, enemy-occupied desert after the collapse of Tobruk in 1942.

There are a nerve-strained officer who has taken to the bottle, his tough, reliable sergeant-major, a couple of nurses and a South African officer, who turns out to be a German spy. The acting of this quintet brings to vivid life a film which is, deservedly, an official entry at the Berlin Film Fest. Director J. Lee-Thompson has captured the stark, pitiless atmosphere of the desert superbly. The screenplay skilfully blends excitement, a hint of romance and a fearful sense of danger in which the audience will find full participation.

Apart from a few small cameos, the action is in the hands of five thesps and they do a valiant job. John Mills is the skipper, strained to the limit, who seeks solace in a few swift swigs. This is a credible, edgy performance which rates among the best that this capital performer has yet given the screen. Anthony Quayle, as the spy, has a suspect accent, but brings a plausible charm to the role of the heavy which helps the audience to stomach a fairly glib ending. Harry Andrews is first-rate as the sergeant-major.

The two reps of the distaff side might well have been submerged in the documentary atmosphere of this pic but, stripped of any glamor, Sylvia Syms fits snugly into the plot. It seems a pity that the director didn't allow the budding romance between her and Mills to develop a shade more. Diane Clare, a newcomer, plays a frightened nurse who gets bumped off half way through the film but does enough to warrant future, bigger chances.

The dialog is occasionally too mundane, but it is intelligent, authentic and, occasionally, surprisingly frank. Dramatic highlights are introduced skillfully to keep the tension bubbling. The toughness of the location is used to give the film full flavor.

"Ice Cold In Alex" is the story of a miserable, courageous, fearful journey and nobody watching it will be able to do so dispassionately. Every viewer will feel that they themselves are taking part in the journey. The whole audience will share the kick of that glass of cold lager which the cast enjoys when the journey's end is reached.

Rich.

Foreign Capsule Film Reviews

Paris, July 1.

Tabarin (FRENCH; COLOR). Jeannic release of STF-Florida-Nepi Film production. Stars Michel Piccoli, Sonia Ziemann, Annie Cordy, Sylvia Lopez; features Henri Vilbert, J. P. Kerien, Mischa Auer. Directed by Richard Pottier. Screenplay, Jean Ferry, Andre Legrand; camera (Eastmancolor), Lucien Joulin; editor, Maurice Serein; music, Francis Lopez. At Triomphe, Paris. Running time, 110 MINS.

Tired story about the director of nitery show whose friends get him a club so he can put on the spec he wants is segued into a musical. The numbers are worked out in the old Tabarin nitery, opened for this pic. Yank choreographer Lee Sherman has injected some spice into the usual chorus production numbers, but this can not make this oldhat musical palatable for any U.S. chances. It is strictly for the Continent. Technical credits and cast are good.

Mosk.

Sans Famille (Nobody's Boy) (FRENCH; COLOR). Cocinor release of Francinex-Rizzoli-SPCE production. Stars Pierre Brasseur, Gino Cervi; features Bernard Blier, Joel Flateau, Raymond Bussieres, Jacques Moulieres, Jean-Marc Thibault, Roger Pierre, Simone Renant. Directed by Andre Michel. Screenplay, Pitrre Very, Remo Forlani from novel by Hector Malot; camera (Eastmancolor), Robert Juillard; editor, Boris Lewin. Preemed in Paris. Running time, 100 MINS.

Based on the 19th century Gallic classic, this emerges a fairly engaging moppet pic. It manages to keep its romantic theme simple and serious. In color, this is not a U.S. art house gambit, but could emerge a sound kiddie film, with family patronage overtones.

Tale is about a little boy kidnapped by a malevolent uncle who wants to inherit the family fortune. Given to an assassin the latter does not kill him but gives him to a family to bring up. Pic follows the kid's adventures through the French countryside and to London. Good cast makes this all acceptable. Pierre Brasseur is properly sinister as the soft-hearted assassin. Gino Cervi is a colorful travelling troubador while Joel Flateau manages to be engaging as the nobody's boy. Color is an asset while direction is good. Technical credits also are okay.

Mosk.

Le Naif Aux 40 Enfants (The Innocent With 40 Children) (FRENCH). Cinedis release of Regina production. Stars Michel Serrault, Jean Poiret, Silva Koscina; features Jean Rigaux, Darry Cowl, Clement Duhour. Directed by Philippa Agostini. Screenplay, Odette Joyeux, Paul Guth, Andre Tabet; camera, Andre Bac; editor, Suzanne De Bonn. At the Paris, Paris. Running time, 100 MINS.

Film concerns a young teacher in a smalltown school who tries to intro new methods, falls for the beauteous mother of one of the students, and finally gets his just deserts. Pic remains conventional and is too stereotyped to make for any untoward Yank chances. The teacher wins his students but loses his heart to a lovely mother. Michel Serrault is made arch rather than naive. All his good timing and sincerity can not erase the banality of the character. Children are good, and the remainder of the cast competent. Technical credits are fine, but direction rarely raises this from the familiar level of school pix.

Mosk.

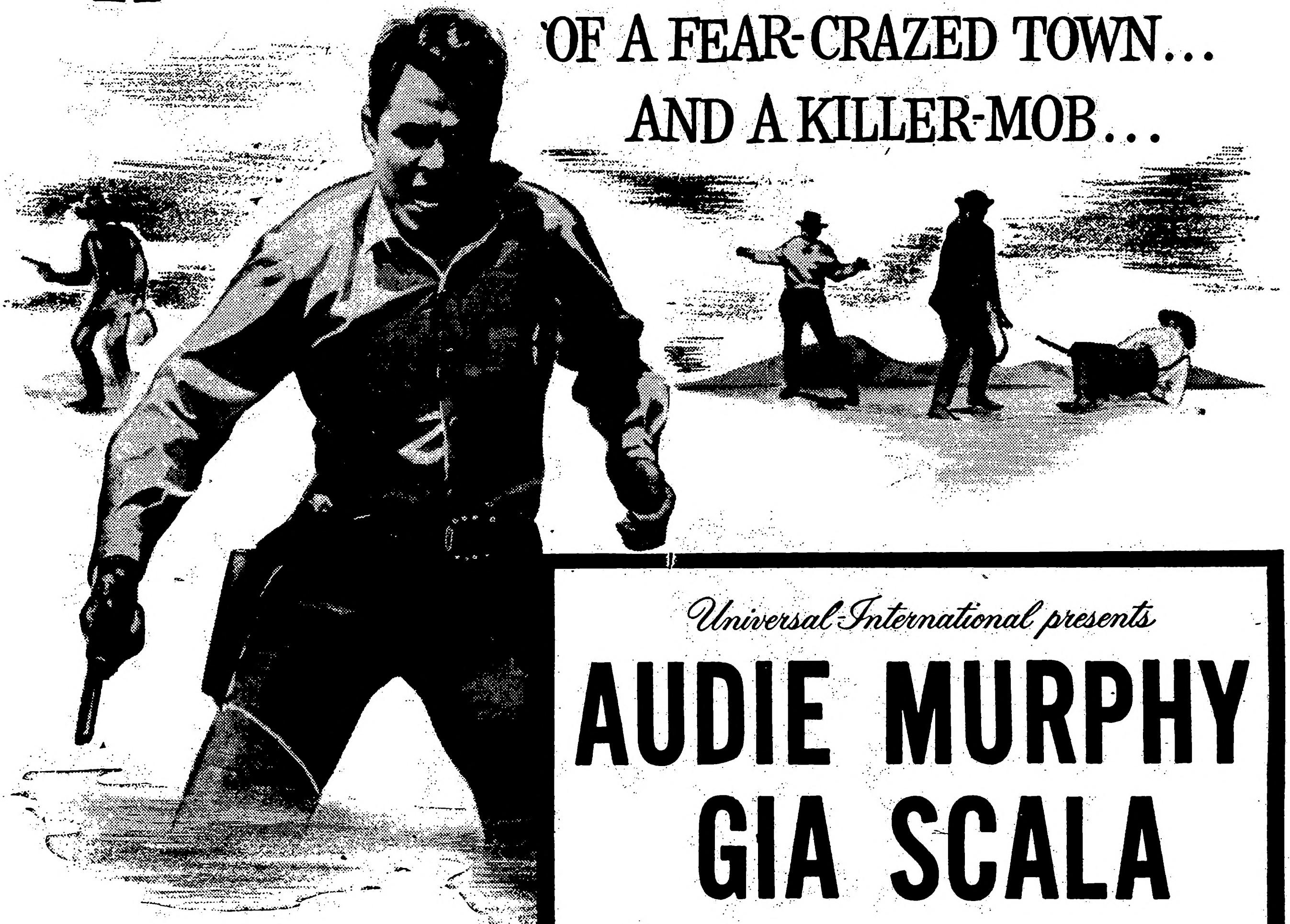
Sois Belle Et Tais Toi (Look Lovely and Shut Up) (FRENCH) Dispa release of EGE production. Stars Mylene Demongeot, Henri Vidal; features Rene Lefevre, Roger Hanin. Directed by Marc Allegret. Screenplay, William Benjamin, Jean Marsan, Odette Joyeux, Roger Vadim, Gabriel Arout; camera, Armand Thirard; editor, Suzanne De Troeye. At Biarritz, Paris. Running time, 110 MINS.

This film vacillates between a romantico situation comedy and an actioner. Neither are adequately mastered. Probably too many screenwriters have spoiled the broth of this. It emerges an okay programmer here and is limited for the U.S. except for possible dualer slotting on its fine technical gloss, pleasant playing and theme. Credits are good all along the line.

It is about a hairbrained girl who becomes the innocent foil for a smuggling racket. But the handsome police inspector saves her for the clinch and happy end.

Mosk.

ALONE... HE FACED THE DEADLY CROSSFIRE OF A FEAR-CRAZED TOWN... AND A KILLER-MOB...



Universal-International presents

AUDIE MURPHY
GIA SCALA

RIDE A CROOKED TRAIL

CINEMASCOPE
in *Eastman* COLOR

Co-starring
WALTER MATTHAU · HENRY SILVA

with
JOANNA MOORE · EDDIE LITTLE · Directed by JESSE HIBBS · Screenplay by BORDEN CHASE · Produced by HOWARD PINE

Another Picture with that Universal Appeal!

Universal International

Shrinkage in Film Biz Hurting, Variety Clubs Seek Air Media Aid

The contraction of the motion picture industry has indirectly affected one of the industry's leading philanthropic groups by depleting the organization of some of its membership. As a consequence, Variety Clubs International, governing body of the affiliated Variety Clubs in the U.S. and abroad, has launched a campaign for widespread membership in the amusement field, with particular emphasis presently on the radio-tv industry which is already represented to some extent in Variety Club activities.

One aspect of the drive was kicked off in N.Y. last week when officials of the organization met the trade press to seek advice on how Variety International's story can best be presented to various segments of the entertainment industry. Present for the first time were representatives of the radio-tv trade press.

Advice-seekers were George W. Eby, International Chief barker; George C. Hoover, international press guy and former chief barker, and Harold Lund, of the Pittsburgh Variety Club and v.p. of Westinghouse Broadcasting and general manager of Pitt's KDKA. Latter apparently is serving as the spark to interest broadcasters in the activities of the Variety Clubs.

Until now, the organization, founded by Pittsburgh showmen in 1928, has been looked upon mainly as a motion picture industry organization. With a membership of some 9,000. requirement being that at least 50% of a member's income be derived from the entertainment business. the Variety Clubs devote their activities to various charities, with the main stress being the helping of underprivileged and handicapped children. The various affiliated clubs spent approximately $2,900,000 during 1957 for varied charitable efforts. Since its founding in 1928, the clubs have spent some $42,000,000 in charitable endeavors throughout the world where Variety Tents are located.

SOUTH CAROLINA TEST OF BLUE SABBATH

Spartanburg, S. C., July 8.

South Carolina's blue law will soon be tested in the courts.

Spartanburg theatre manager Robert Talbert set up the test case, aimed at legalizing Sunday film showings in the city.

He was promptly arrested after his cashier sold an admission ticket.

Talbert said the arrest would provide the test cast on which the legal fight for Sunday movies would be based. He posted $50 for a magistrate's hearing, which is preliminary to the higher court test.

The state's "blue law" permits Sunday films in some cities and counties, but in all cases, showings are contingent on the permission of local governing bodies.

Town, Omaha, May Alter For Todd-AO Product

Omaha, July 8.

Town Theatre here, the city's burlesque house during the Ralph Goldberg Circuit days, has been shuttered to await action on repair and refurbishing bids and may be converted into a Todd-AO spot.

Philip Keough, Omaha manager for the Cooper Foundation, revealed the situation. The Cooper chain purchased the house from the Goldberg estate only in May and operated it temporarily as a second-run house. Crowds dipped far below the days of burlesque pix.

Kenneth Anderson, Lincoln attorney and general manager for the Cooper outfit, has requested bids from contractors to turn the Town into a big-screen theatre. If a bid is "acceptable," according to Keough, the theatre will run Todd-AO.

Ralph Blank's Admiral Theatre had "Around World in 80 Days" for a three months run last year. It was a successful date for the nabe spot.

National Chain's 12½c

Los Angeles, July 8.

National Theatres Inc., declared a quarterly dividend of 12½c. per share on common stock of corporation.

Melon is payable July 31, 1958, to stockholders of record at close of business on July 17.

Webs Quiet FCC Re Toll 'Bias'

Washington, July 8.

The three television networks and their owned and operated stations are not guilty of unfair treatment of the issue of tollvision, the Federal Communications Commission has told Skiatron Electronics. Skiatron, owner of one of the three major pay-see systems, has appealed to the FCC against what it alleged to be slanted editorializing and "a concerted campaign . . . to destroy potential competitors . . . in violation of the antitrust laws."

The FCC told Skiatron special counsel James M. Landis that it had contacted the networks following receipt of the complaint, and had been convinced by them that programs broadcast had presented both sides of the controversy and news programs had also "referred" to both sides. As to the antitrust situation, the commission advised Skiatron to go the the Dept. of Justice with such allegations.

Skiatron was told that its complaints against individual stations were still being studied and that the company would be informed of the results.

9 NABES CLICK WITH 'SAWYER' REISSUE

Minneapolis, July 8.

Solid business is being racked up by nine neighborhood houses here and a downtown St. Paul theatre which are playing David O. Selznick's "The Adventures of Tom Sawyer." The nabes, all on the earliest 28-day clearance slot, are showing the picture, reissued for the second time, on a day-and-date basis and on percentage. Pic was given Saturday and Sunday playing time.

Film went to the nabes here when Independent Film Exchange, local states righter handling the picture for NTA Pictures, failed to make a downtown first-run deal. Seven of the nine houses playing the film day-and-date joined in an extra large Sunday cooperative ad in addition to advertising it individually.

In St. Paul, the film was picked up by the independent downtown Strand. It's booked for numerous St. Paul neighborhood houses 28 days after its current run at the Strand.

SUES CENSORS IN TEXAS

Seek To Circumvent Ban of Bardot 'Woman'

Dallas, July 8.

Distributor of the motion picture, "And God Created Woman" (Kings) starring French actress Brigitte Bardot, has filed suit in fedaeral court to permit the showing of the film in Fort Worth and Abilene. The suit against the two cities and the censors seeks the lifting of the ban and an injunction.

The petition, signed by attorney Grover Hartt Jr., says the pic is not "obscene" and has been shown in major cities all over the country.

The petition also states that Kingsley International Pictures Corp., of New York City and Empire Pictures Distributing Co., of Dallas, as distributors of the pic, had contracts with Abilene and Fort Worth movie houses to release the film in those cities.

It alleges the board of censors actions breached the contracts.

Plaintiffs claim they will have suffered a loss of more than $8,000 by not being able to show the feature in Abilene and more than $20,000 in Fort Worth.

TORRID TOO LATE, MINNEAPOLIS BEEF

Minneapolis, July 8.

First summer heat wave to hit here, with temperatures high in the 90s, is blamed for what some local four-wall exhibitors assert is the worst earliest July business in their history.

The fact that the torrid weather arrived so belatedly undoubtedly intensified the adverse boxoffice effects, sending too many people to the beaches or to other outdoor pursuits, it's pointed out.

If past experience is any criterion, however, the air-conditioned theatres, as well, of course, as the drive-ins, eventually will benefit from continued high temperatures.

"South Pacific" and "Gigi," hard-ticket attractions opening just as the torrid weather arrived, were especially hurt, although the former came through its initial week moderately well.

In spite of bad business generally, "The Vikings" and "Kings Go Forth" are doing smash business.

Run-of-Herd in Buffalo

Buffalo, July 8.

Some idea as to the levels of current pic exhibition here may be gained from the offerings and publicity at local film houses this week. Total of 15 subrun outdoor and hardtop theatres are showing Allied Artists' "Macabre" with advertising which features "$1,000 insurance against death by fright" and "bring someone with you to help you home." Downtown first run houses offering include "Drag Strip Riot" and "Cool and the Crazy" at the Par, "Hot Spell" at the Center, "Sheepman" at the Buffalo and the comparatively polite "Proud Rebel" at the Lafayette.

Palace (burlesque) is underscoring Lili St. Cyr in "Her Wedding Night" (on the screen).

'Spread the Good Word' Mission Follows Rogers Hospital Rally

Group of nearly 100 film industryites were back in Manhattan and other base points this week following the annual pilgrimage to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., and their message was a reprise of the "spread the word—spread the religion" doctrine.

The weekend trip upstate brought to them still closer insight on the operation of Rogers, including expanded activities such as the treatment of chest cases other than tuberculosis victims.

Jack Kirsch, whose weekend visit was his first, proposed a plan under which exhibitors would support the hospital on a regional basis. He volunteered to be responsible for the midwest (he headquarters in Chicago). Kirsch's idea was well received.

Extent of the work at Rogers was reflected in part by Morris Dworski, laboratory director, who reported that 4,647 chest examinations were conducted in the year ended last May 31.

Third floor of the hospital was brought into full operation over the year and this is complete with kitchen, nurses' station, dining room and lounge. Contributions in memory of Belle Baker, from a committee headed by Dorothy Hirsch, of VARIETY's business department, provided a hi-fi record player, numerous records, remote-control tv and reproductions of museum paintings.

Abe Montague, Bob O'Donnell and all other officers were reelected and named v.p. was William J. German, who replaced Sam Switow.

This yearly trek is intended to stir enthusiasm for this show business institution and there's no doubt that the objective again was accomplished.

Dallas Rally of Variety Chiefs

Dallas, July 8.

Variety Club leaders from a broad midcontinent area gathered in Dallas last Tuesday for a regional conference with George Eby, the new international chief barker of the group.

The object of the conference was to discuss club problems. The conference was the last of six regional meetings Eby has held.

Present were Dan Brandon of New Orleans. Red Slocum of Oklahoma City, Edward Tobolowsky of Dallas, Robert Lewis of Houston, Thomas Kirk of Memphis and Tony Peluso of St. Louis. Also attending were Robert Bostick of Memphis, international representative for the region and George Hoover, international executive director.

Eby and Hoover spoke at a meeting of the Dallas Tent on Wednesday night in the Variety Club rooms in the Hotel Adolphus.

Las Vegas: Ft. Knox Paradox

Continued from page 1

comes in, and another large inn has a handful of difficulties. The Royal Nevada and New Frontier Hotels are operating sans casinos and cafes.

Yet, according to the men who know Las Vegas, it's a town with a potential still to be reached. Although its number one industry is gambling, there's still a lot of growth that will be made possible by atomic energy industries, its proximity to the water sports of Lake Mead and the possibility of making Las Vegas a haven for scientists as well. There have been periodic reports that the Atomic Energy Commission is considering the takeover of the long-defunct Moulin Rouge Hotel. But these reports come and go with no action on the matter.

The confidence that comes to Las Vegas is greatly the result of the present managements having learned how to get along in this era of constantly rising overheads and during recession periods. It has become almost axiomatic out here that the hotels with experienced hands to man them are those that are surviving. Thus, the big inns are getting more important and with greater prestige as times goes by. while the new hotels, which have to make it the hard way, are correcting mistakes as they go along, but sometimes at tremendous costs.

Largest Hotel

The Stardust is the largest hotel in the resort. It was started by the late Tony Cornero Stralla, who plunked everything he owned into the venture and died before the hotel could be completed. The Sheraton chain had eyes on it, but couldn't make a deal satisfactory to them. Finally, John Factor took over the proposition, but the Nevada State Gaming Board refused him a license because of past associations. The casino and cafe, therefore, are operated by the Desert Inn group, experienced hands on the Strip.

An inn like the Sands, for example, has about a 90% rate of occupancy at nearly any time. Jack Entratter has built up the hotel to the point where rooms are at a premium for the most part. The Desert Inn and the Sahara, along with the Sands and El Rancho are rated as top in the Las Vegas hierarchy. The Flamingo is now doing well. Prexy Al Parvin is bringing the hotel around. The Riviera is also in strong position, with its accent on convention business squared by its own convention hall. Currently optometrists are at that hostel.

The Sans Souci is reportedly in a weak position, but this is a nitery and casino sans hotel. It's axiomatic that a casino needs a hotel and big cafe show to get along.

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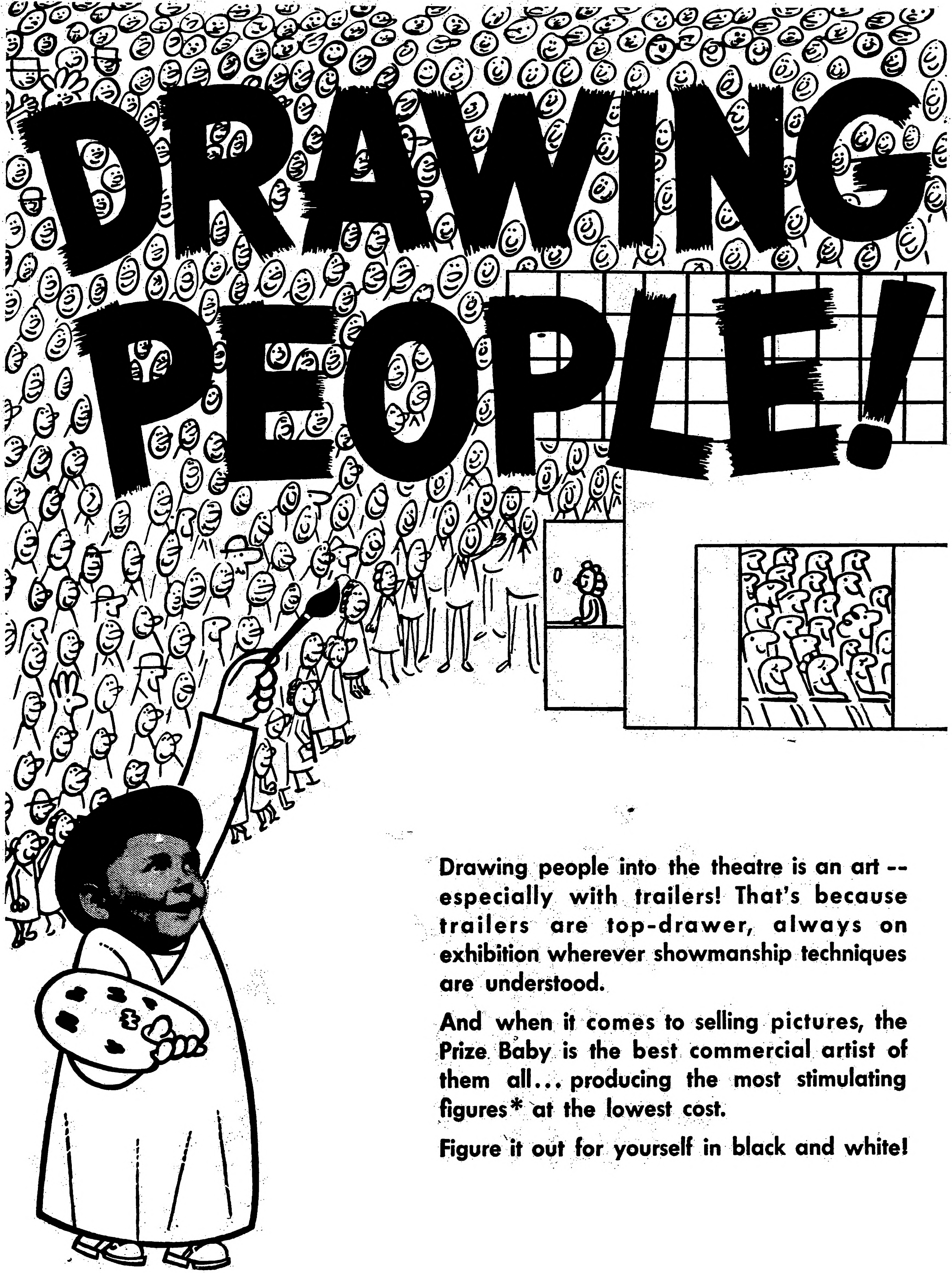
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Shrinkage in Film Biz Hurting, Variety Clubs Seek Air Media Aid

The contraction of the motion picture industry has indirectly affected one of the industry's leading philanthropic groups by depleting the organization of some of its membership. As a consequence, Variety Clubs International, governing body of the affiliated Variety Clubs in the U.S. and abroad, has launched a campaign for widespread membership in the amusement field, with particular emphasis presently on the radio-tv industry which is already represented to some extent in Variety Club activities.

One aspect of the drive was kicked off in N.Y. last week when officials of the organization met the trade press to seek advice on how Variety International's story can best be presented to various segments of the entertainment industry. Present for the first time were representatives of the radio-tv trade press.

Advice-seekers were George W. Eby, International Chief barker; George C. Hoover, international press guy and former chief barker, and Harold Lund, of the Pittsburgh Variety Club and v.p. of Westinghouse Broadcasting and general manager of Pitt's KDKA. Latter apparently is serving as the spark to interest broadcasters in the activities of the Variety Clubs.

Until now, the organization, founded by Pittsburgh showmen in 1928, has been looked upon mainly as a motion picture industry organization. With a membership of some 9,000. requirement being that at least 50% of a member's income be derived from the entertainment business, the Variety Clubs devote their activities to various charities, with the main stress being the helping of underprivileged and handicapped children. The various affiliated clubs spent approximately $2,900,000 during 1957 for varied charitable efforts. Since its founding in 1928, the clubs have spent some $42,000,000 in charitable endeavors throughout the world where Variety Tents are located.

SOUTH CAROLINA TEST OF BLUE SABBATH

Spartanburg, S. C., July 8.

South Carolina's blue law will soon be tested in the courts.

Spartanburg theatre manager Robert Talbert set up the test case, aimed at legalizing Sunday film showings in the city.

He was promptly arrested after his cashier sold an admission ticket.

Talbert said the arrest would provide the test cast on which the legal fight for Sunday movies would be based. He posted $50 for a magistrate's hearing, which is preliminary to the higher court test.

The state's "blue law" permits Sunday films in some cities and counties, but in all cases, showings are contingent on the permission of local governing bodies.

Town, Omaha, May Alter For Todd-AO Product

Omaha, July 8.

Town Theatre here, the city's burlesque house during the Ralph Goldberg Circuit days, has been shuttered to await action on repair and refurbishing bids and may be converted into a Todd-AO spot.

Philip Keough, Omaha manager for the Cooper Foundation, revealed the situation. The Cooper chain purchased the house from the Goldberg estate only in May and operated it temporarily as a second-run house. Crowds dipped far below the days of burlesque pix.

Kenneth Anderson, Lincoln attorney and general manager for the Cooper outfit, has requested bids from contractors to turn the Town into a big-screen theatre. If a bid is "acceptable," according to Keough, the theatre will run Todd-AO.

Ralph Blank's Admiral Theatre had "Around World in 80 Days" for a three months run last year. It was a successful date for the nabe spot.

National Chain's 12½c

Los Angeles, July 8.

National Theatres Inc., declared a quarterly dividend of 12½c. per share on common stock of corporation.

Melon is payable July 31, 1958, to stockholders of record at close of business on July 17.

Webs Quiet FCC Re Toll 'Bias'

Washington, July 8.

The three television networks and their owned and operated stations are not guilty of unfair treatment of the issue of tollvision, the Federal Communications Commission has told Skiatron Electronics. Skiatron, owner of one of the three major pay-see systems, has appealed to the FCC against what it alleged to be slanted editorializing and "a concerted campaign . . . to destroy potential competitors . . . in violation of the antitrust laws."

The FCC told Skiatron special counsel James M. Landis that it had contacted the networks following receipt of the complaint, and had been convinced by them that programs broadcast had presented both sides of the controversy and news programs had also "referred" to both sides. As to the antitrust situation, the commission advised Skiatron to go the the Dept. of Justice with such allegations.

Skiatron was told that its complaints against individual stations were still being studied and that the company would be informed of the results.

9 NABES CLICK WITH 'SAWYER' REISSUE

Minneapolis, July 8.

Solid business is being racked up by nine neighborhood houses here and a downtown St. Paul theatre which are playing David O. Selznick's "The Adventures of Tom Sawyer." The nabes, all on the earliest 28-day clearance slot, are showing the picture, reissued for the second time, on a day-and-date basis and on percentage. Pic was given Saturday and Sunday playing time.

Film went to the nabes here when Independent Film Exchange, local states righter handling the picture for NTA Pictures, failed to make a downtown first-run deal. Seven of the nine houses playing the film day-and-date joined in an extra large Sunday cooperative ad in addition to advertising it individually.

In St. Paul, the film was picked up by the independent downtown Strand. It's booked for numerous St. Paul neighborhood houses 28 days after its current run at the Strand.

SUES CENSORS IN TEXAS

Seek To Circumvent Ban of Bardot 'Woman'

Dallas, July 8.

Distributor of the motion picture, "And God Created Woman" (Kings) starring French actress Brigitte Bardot, has filed suit in fedaeral court to permit the showing of the film in Fort Worth and Abilene. The suit against the two cities and the censors seeks the lifting of the ban and an injunction.

The petition, signed by attorney Grover Hartt Jr., says the pic is not "obscene" and has been shown in major cities all over the country.

The petition also states that Kingsley International Pictures Corp., of New York City and Empire Pictures Distributing Co., of Dallas, as distributors of the pic, had contracts with Abilene and Fort Worth movie houses to release the film in those cities.

It alleges the board of censors actions breached the contracts.

Plaintiffs claim they will have suffered a loss of more than $8,000 by not being able to show the feature in Abilene and more than $20,000 in Fort Worth.

TORRID TOO LATE, MINNEAPOLIS BEEF

Minneapolis, July 8.

First summer heat wave to hit here, with temperatures high in the 90s, is blamed for what some local four-wall exhibitors assert is the worst earliest July business in their history.

The fact that the torrid weather arrived so belatedly undoubtedly intensified the adverse boxoffice effects, sending too many people to the beaches or to other outdoor pursuits, it's pointed out.

If past experience is any criterion, however, the air-conditioned theatres, as well, of course, as the drive-ins, eventually will benefit from continued high temperatures.

"South Pacific" and "Gigi," hard-ticket attractions opening just as the torrid weather arrived, were especially hurt, although the former came through its initial week moderately well.

In spite of bad business generally, "The Vikings" and "Kings Go Forth" are doing smash business.

Run-of-Herd in Buffalo

Buffalo, July 8.

Some idea as to the levels of current pic exhibition here may be gained from the offerings and publicity at local film houses this week. Total of 15 subrun outdoor and hardtop theatres are showing Allied Artists' "Macabre" with advertising which features "$1,000 insurance against death by fright" and "bring someone with you to help you home." Downtown first run houses offering include "Drag Strip Riot" and "Cool and the Crazy" at the Par, "Hot Spell" at the Center, "Sheepman" at the Buffalo and the comparatively polite "Proud Rebel" at the Lafayette.

Palace (burlesque) is underscoring Lili St. Cyr in "Her Wedding Night" (on the screen).

'Spread the Good Word' Mission Follows Rogers Hospital Rally

Group of nearly 100 film industryites were back in Manhattan and other base points this week following the annual pilgrimage to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., and their message was a reprise of the "spread the word—spread the religion" doctrine.

The weekend trip upstate brought to them still closer insight on the operation of Rogers, including expanded activities such as the treatment of chest cases other than tuberculosis victims.

Jack Kirsch, whose weekend visit was his first, proposed a plan under which exhibitors would support the hospital on a regional basis. He volunteered to be responsible for the midwest (he headquarters in Chicago). Kirsch's idea was well received.

Extent of the work at Rogers was reflected in part by Morris Dworski, laboratory director, who reported that 4,647 chest examinations were conducted in the year ended last May 31.

Third floor of the hospital was brought into full operation over the year and this is complete with kitchen, nurses' station, dining room and lounge. Contributions in memory of Belle Baker, from a committee headed by Dorothy Hirsch, of VARIETY's business department, provided a hi-fi record player, numerous records, remote-control tv and reproductions of museum paintings.

Abe Montague, Bob O'Donnell and all other officers were reelected and named v.p. was William J. German, who replaced Sam Switow.

This yearly trek is intended to stir enthusiasm for this show business institution and there's no doubt that the objective again was accomplished.

Dallas Rally of Variety Chiefs

Dallas, July 8.

Variety Club leaders from a broad midcontinent area gathered in Dallas last Tuesday for a regional conference with George Eby, the new international chief barker of the group.

The object of the conference was to discuss club problems. The conference was the last of six regional meetings Eby has held.

Present were Dan Brandon of New Orleans. Red Slocum of Oklahoma City, Edward Tobolowsky of Dallas, Robert Lewis of Houston, Thomas Kirk of Memphis and Tony Peluso of St. Louis. Also attending were Robert Bostick of Memphis, international representative for the region and George Hoover, international executive director.

Eby and Hoover spoke at a meeting of the Dallas Tent on Wednesday night in the Variety Club rooms in the Hotel Adolphus.

Las Vegas: Ft. Knox Paradox

Continued from page 1

comes in, and another large inn has a handful of difficulties. The Royal Nevada and New Frontier Hotels are operating sans casinos and cafes.

Yet, according to the men who know Las Vegas, it's a town with a potential still to be reached. Although its number one industry is gambling, there's still a lot of growth that will be made possible by atomic energy industries, its proximity to the water sports of Lake Mead and the possibility of making Las Vegas a haven for scientists as well. There have been periodic reports that the Atomic Energy Commission is considering the takeover of the long-defunct Moulin Rouge Hotel. But these reports come and go with no action on the matter.

The confidence that comes to Las Vegas is greatly the result of the present managements having learned how to get along in this era of constantly rising overheads and during recession periods. It has become almost axiomatic out here that the hotels with experienced hands to man them are those that are surviving. Thus, the big inns are getting more important and with greater prestige as times goes by, while the new hotels, which have to make it the hard way, are correcting mistakes as they go along, but sometimes at tremendous costs.

Largest Hotel

The Stardust is the largest hotel in the resort. It was started by the late Tony Cornero Stralla, who plunked everything he owned into the venture and died before the hotel could be completed. The Sheraton chain had eyes on it, but couldn't make a deal satisfactory to them. Finally, John Factor took over the proposition, but the Nevada State Gaming Board refused him a license because of past associations. The casino and cafe, therefore, are operated by the Desert Inn group, experienced hands on the Strip.

An inn like the Sands, for example, has about a 90% rate of occupancy at nearly any time. Jack Entratter has built up the hotel to the point where rooms are at a premium for the most part. The Desert Inn and the Sahara, along with the Sands and El Rancho are rated as top in the Las Vegas hierarchy. The Flamingo is now doing well. Prexy Al Parvin is bringing the hotel around. The Riviera is also in strong position, with its accent on convention business squared by its own convention hall. Currently optometrists are at that hostel.

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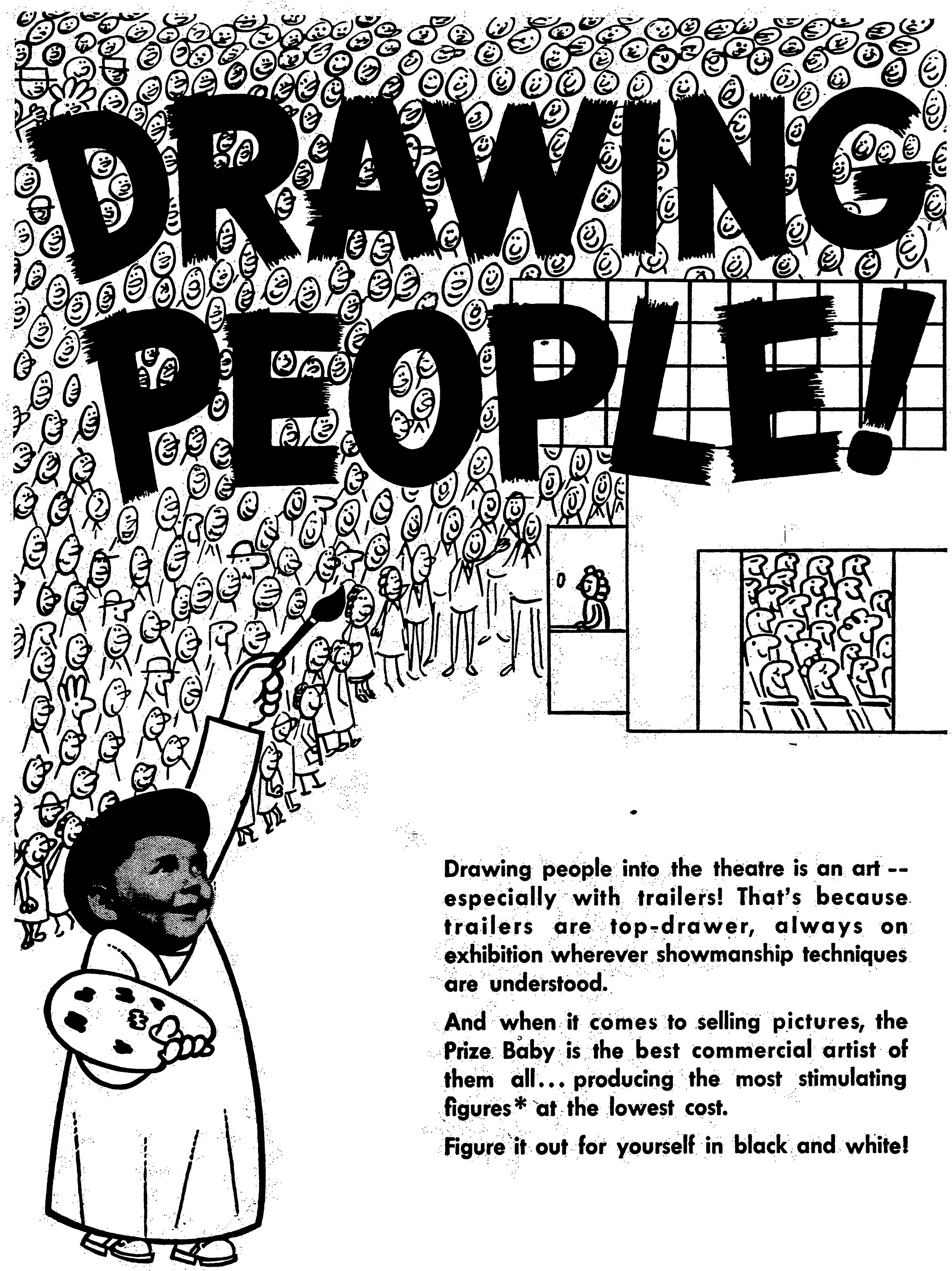
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Picture Grosses

'Sergeants' Hot $12,000, Seattle; 'Vikings' Same

Seattle, July 8.

Despite the outdoors lure over the long holiday weekend, some strong product is making the wicket activity very big here this week. "The Vikings" is rated wow at Coliseum while "No Time For Sergeants" shapes solid at Orpheum. Sixth week of "South Pacific" is swell at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (20th) (6th wk). Swell $9,500. Last week, $10,700.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50)—"Vikings" (UA) (2d wk). Great $12,000. Last week, $19,200.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50) — "Bravados" (20th) and "God Is Partner" (20th). Okay $6,500. Last week, "Vertigo" (Par) and "Paradise Lagoon" (Col) (2d wk), $7,200.

Music Box (Hamrick) (850; 95-$1.50)—"Kings Go Forth" (UA) (2d wk). Modest $4,000. Last week, $7,300.

Music Hall (Hamrick) (2,200; 95-$1.50)—"Horror of Dracula" (U) and "Thing Couldn't Die" (U). Slow $5,000. Last week, "50-Foot Woman" (AA) and "War, Satellites" (AA), $5,200.

Orpheum (Hamrick) (2,500; 95-$1.50)—"No Time for Sergeants" (WB). Solid $12,000. Last week, "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G), $3,800 in 6 days.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"The Key" (Col) and "Decision at Sundown" (Col). Drab $6,000. Last week, "River Kwai" (Col) 15th wk), $5,200.

CHICAGO

(Continued from page 9)

(U). Giant $34,000. Last week, "Horror of Dracula" (U) and "Thing That Couldn't Die" (U) (2d wk), $13,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"Search for Paradise" (Cinerama) (12th wk). Hefty $21,000. Last week, $29,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"The Key" (Col). Boff $28,000. Last week, "The Bravados" (20th) (3d wk), $13,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Vikings" (U) (3d wk). Mighty $44,000. Last week, $48,000.

Surf (H&E Balaban) (685; $1.50) —"Blue Murder at St. Trinian's" (Cont). Boffo $9,000. Last week, "Streetcar Named Desire" (20th) (reissue) (3d wk), $3,100.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (66th wk). Smash $17,500. Last week, $19,000.

United Artists (B&K) (1,700; 90-$1.50)—"Kings Go Forth" (UA) (2d wk). Hotsy $20,000. Last week, $28,000.

Woods (Essaness) (1,200; 90-$1.50)—"Attila" (Indie). Wow $45,000. Last week, "Vertigo" (Par) (5th wk), $12,000.

World (Teitel) (606; 90)—"Beggar Student" (Indie) (2d wk). Fair $3,700. Last week $4,000.

Capri (Dowd) (585; $1.25) — "Nana" (Times). Sock $11,000. Last week "Passionate Summer" (Union) (2d wk), $3,000.

BALTIMORE

(Continued from page 8)

(Kings) (2d wk). Pleasing $2,500 after $3,000 in first.

Film Centre (Rappaport) (890; 50-$1.25)—"Show Boat" (M-G) (reissue). Slow $3,000. Last week, Night Ambush" (Rank), $2,400.

Five West (Schwaber) (460; 50-$1.25)—"Felix Krull" (DCA). Oke $2,500. Last week, "Deadlier Than Male" (Cont) (2d wk), $1,900.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Attila" (Indie). Good $10,000. Last week, "Peter Pan" (BV) (reissue) (2d wk), $5,000.

Little (Rappaport) (300, 50-$1.25) —"Light Across Street" (Indie). Pleasing $3,000. Last week, "Gates of Paris" (Lopert), $1,800.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par) (6th wk). Good $6,000 after same in fifth.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (14th wk). Holding at solid $8,000 after $9,200 in 13th week.

Playhouse (Schwaber) (460; 50-$1.25) — "Blue Murder at St. Trinian's" (Cont) (2d wk). Oke $2,000 after $2,500 opener.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Vikings" (UA) (2d wk). Great $15,000 after $21,000 in first.

Town (Rappaport) (1,125; 50-$1.25—"King Creole" (Par. Solid $11,000. Last week, "Proud Rebel" (BV) (2d wk), $6,000.

BROADWAY

(Continued from page 9)

round ended yesterday (Tues.) was big $15,000 or close.

Guild (Guild) (450; $1-$1.75)— "Proud Rebel" (BV) (2d wk). Initial stanza finished Monday (7) was boff $11,500. In ahead, "Happy Feeling" (U) (2d wk-6 days), $8,000.

Mayfair (Maurer) (1,736; 79-$1.80)—"Time To Love, Time To Die" (U). Opens today (Wed.). Last week, "Happy Feeling" (U) (3d wk), was oke $11,000 after $13,500 for third week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Poor But Beautiful" (T-L) (4th wk-9 days). Week ending today (Wed.) looks like lean $3,000. "Light in Forest" (BV) opens tomorrow (Thurs.).

Palace (RKO) (1,642; $1-$3)— "Bridge on River Kwai" (Col) (30th wk). The 29th week ended yesterday (Tues.) was great $28,400 for 14 performances. The 28th stanza was $28,300 for 12 shows.

Odeon (Rank) (854; 90-$1.80)— "The Key" (Col) (2d wk). First session ended yesterday (Tues.) soared to wham $24,000, new record here under present management.

Paramount (AP-PT) (3,665; $1-$2) —"Bravados" (20th) (2d wk). This round winding today (Wed.) is heading for good $37,000. Stays on, of course. The first week, $45,000.

Royale (Loew) (934; $1.50-$3)— "Gigi" (M-G) (8th wk). The seventh week ended last Saturday (5) was capacity $21,200 for 11 shows. Holding. The sixth week, $19,300 in 10 performances.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (38th wk). The 37th session ended Sunday (6) was lusty $6,500. The 36th round, $7,800. Continues until "Man in Raincoat" (Kings) opens on July 14.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Indiscreet" (WB) and stageshow (2d wk). Looks to hit terrific $195,000, biggest 4 holiday week and topping opening week. Fourth of July (Fri.) was biggest such day at Hall. Stays on indef. First week was $188,000, one of better non-holiday weeks at house.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World" (UA) (91st wk). The 90th frame finished yesterday (Tues.) was mighty $35,000 on 16 performances. The 89th week, $34,500 for same number of shows.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (13th wk). This stanza ending today (Wed.) is heading for good $33,000. The 12th week, $32,000. Stays on.

State (Loew) (3,450; 50-$1.75)— "King Creole" (Par). First stanza ending today (Wed.) looks like lively $24,000 or near. Holds. In ahead, "High School Confidential" (M-G) (5th wk-6 days), $9,400.

Sutton (R&B) (561; 95-$1.75)— "Your Past Is Showing" (Rank) (2d wk). First round ended Sunday (6) was mild $5,000.

Trans-Lux 52d St. (T-L) (540; $1.25-$1.50)—"Case of Dr. Laurent" (T-L) (3d wk). First holdover round ended yesterday (Tues.) was big $13,500. Initial week, $16,000, one of bigger opening weeks here.

Victoria (City Inv.) (1,003; 50-$2) —"Vikings" (UA) (4th wk). This frame ending today (Wed.) looks like smash $23,000. Third was $28,000.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"This Is Cinerama" (Cinerama) (10th-final wk). The ninth week ended last Saturday (5) was okay $16,400 for 11 performances. The eighth was $17,000 on 10 shows. "South Seas Adventure" (Cinerama) opens July 15.

DENVER

(Continued from page 9)

Big $8,000. Last week, "Teenage Wolf Pack" (DCA), $5,500.

Orpheum (RKO) (2,596; 90-$1.25) —"No Time for Sergeants" (WB) and "Badman's Country" (WB). Smash $27,000 or better. Last week, "Jack Wade" (M-G) and "Footsteps in Night" (AA), $7,000.

Paramount (Wolfberg) (2,200; 90-$1.25) — "Vikings" (UA) (2d wk). Great $16,000. Last week, $24,000.

Tabor (Fox) (930; $1.25-$2.50) — "South Pacific" (20th) (11th wk). Good $6,500. Stays. Last week, $6,000.

Victory (Yaeger) (1,323; 50-65)— "Bull Whip" (AA) and "Naked in Sun" (AA). Fine $2,500. Last week, "Teenage Bad Girl" (DCA) and "Teenage Wolf Pack", $2,000.

Vogue Art (Sher-Shulman) (442; 75-90) — "Mitsou" (Indie). Nice $1,500. Last week, "Last Bridge" (Union) (2d wk), $1,000.

Many-Named Film House Ending in Columbia, S.C.

Columbia, S. C., July 8.

Shuttering of the Strand Theatre here Saturday (5) marked the first closing of a film house in this city since the depression days of the early 1930's.

Management of the house said it had to bow to economic pressures. It had not made money for some time. Policy recently had been second-run double bills, sensational exploitations and filmed burlesque.

The theatre was opened on the same site in 1919 by the late L. T. Lester as the Rivoli, a vaudeville house. It later also showed silent films and was at the time the city's "A" house.

It burned twice, and was rebuilt by Donald Eaves of Union as the Rex. The Palmetto chain, a Wilby-Kinsey associate, remodeled and renamed it the Strand a few years later and operated it until Columbia Theatres took over a couple of years ago.

The building, standing a block from the State Capitol building, will be torn down and used for expansion of the bank which owns it.

BOSTON

(Continued from page 9)

(AA) and "War of Satellites" (AA), $2,500.

Gary (Sack) (1,340; 90-$1.75)— "Young Lions" (20th) (11th wk). Fine $6,000. Last week, $7,000.

Kenmore (Indie) (700; 75-$1.25) —"Proud Rebel" (BV) (2d wk). Perky $7,000. Last week, $8,500.

Memorial (RKO) (3,000; 60-$1.10)—"No Time For Sergeants" (WB) and "Badman's Country" (WB) (2d wk). Wow $18,000. Last week, $24,000.

Metropolitan (NET) (4,357; 70-$1.10)—"King Creole" (Par) and "Space Children" (Par). Fine $18,000. Last week, "Vertigo" (Par) (5th wk), $5,000.

Paramount (NET) (2,357; 70-$1.10)—"This Happy Feeling" (U) and "Maracaibo" (Par). Mild $8,000. Last week, "Attack of 50 ft. Woman" (AA) and "War of Satellites" (AA), ditto.

Pilgrim (NET) (1,000; 60-$1.10)— "Lost City of Gold" (UA) and "Enemy From Space" (UA). Oke $5,000. Last week, "Camp on Blood Island" (Col) and "Snorkel" (Col) (2d wk), $4,000.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (13th wk). Smash $19,000. Last week, $17,000.

Trans-Lux (T-L) (730; 75-$1.25) —"Mitsou" (Indie) and "Miss Body Beautiful" (Indie). Slick $4,500. Last week, "Poor But Beautiful" (Indie) and "Four Bags Full" (Indie) (2d wk), $4,000.

Orpheum (Loew) (2,900; 90-$1.50) — "Vikings" (UA). Wham $30,000. Last week, "Saddle Wind" (M-G) and "Domino Kid" (Col), $9,500.

State (Loew) 75-$1.25)—"Kings Go Forth" (UA) (2d wk). Hot $12,000. Last week, $15,000.

TORONTO

(Continued from page 9)

sus New York" (Par) and "Space Children" (Par) $7,000.

Hollywood (FP) (1,080; $1-$1.25) —"Desire Under Elms" (Par). Big $15,000. Last week, "Young Lions" (20th) (12th wk), $7,500.

Hyland (Rank) (1,357; $1)—"This Angry Age" (Col). Fair $6,000. Last week, "Windom's Way" (Rank) (2d wk), $5,000.

Imperial (FP) (3,344; 75-$1.30)— "From Hell to Texas" (20th). Bad $8,000 for 5 days; will be pulled. Last week, "Vertigo" (Par) (4th wk), $10,000.

International (Taylor) (557; $1)— "Great Dictator" (UA) (reissue) (3d wk). Hep $4,000. Last week, $4,500.

Loew's (Loew) (2,098; 75-$1.25) —"Kings Go Forth" (UA) (2d wk). Swell $15,000. Last week, $20,000.

Tivoli (FP) (955; $1.75-$2.40)— "South Pacific" (20th). Open to public Wednesday (9) with a press night (Mon.) and a "Variety Village" benefit yesterday (Tues.) by Canadian film industry at $7.50 a seat. Last week, "Around World in 80 Days" (UA) (47th wk), $10,000 in last-minute rush to wickets.

Towne (Taylor) (693; $1)—"Gulliver's Travels" (IFD) and "Secrets of the Reef" (IFD). Fine $4,500. Last week, "Now That April's Here" (IFD) (2d wk), $3,000.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (14th wk). Continuing fine pickup to fine $10,500. Last week, $9,000.

Uptown (Loew) (2,074; 60-$1)— "High School Confidential" (M-G). Big $13,500. Last week, "Thunder Road" (UA), $6,500.

Free Pix in Moscow

Continued from page 2

wait in line to buy tickets (always in advance for a showing at a Soviet "kino," or movie house. It's common for a picture house to show three different films at three different hours on the same day.

There's one disadvantage, besides the lack of seats, to attending the free "Mossoviet" movies. There is no band concert. Usually each scheduled showing of films at theatres is preceded by a 15-minute concert of semi-classical numbers by a 12-piece orchestra. The concert is held in a foyer. The purpose, besides entertainment, is to get people to the theatre on time. The moment one audience files out of a showing, the next group walks in. There's no admission once a film has begun in Russia.

Incidentally, a selection of old Charlie Chaplin comedies is drawing large crowds at one Government-owned Moscow theatre.

Brussels Brushoff

It should come as no surprise that the voices of criticism raised against the American pavilion at the Brussels Fair include a Russian.

Comrade N. Fedorovich, a writer for an economics publication, began his recent account of a tour of the U. S. building on a sarcastic note, saying that a visitor "has no need to go through numerous police formalities—to have his fingerprints taken, for instance. A visitor can just walk into the pavilion and see the American way of life exhibited there."

Apparently Fedorovich is not aware of the fact that the fingerprint requirement, objectionable to Soviet authorities, was some months ago lifted as a prerequisite of admission to the U. S. A.

In any event, with or without fingerprints, Fedorovich found the U. S. exhibit a disappointment.

"The edifice," he wrote, "has a splendid exterior but nothing to match it inside. I never imagined the United States to be the country shown at the Exhibition."

The Russian found the color television demonstration to be the most interesting technical marvel shown. "The colors," he declared, with some restraint, "look almost natural."

As for an exhibit of "mechanical hands" for manipulating radioactive materials, "a similar manipulator, but of a better design, was shown at the All-Union Industrial Exhibition in Moscow in 1956."

The Russian, accustomed to a voting procedure in which there is only one candidate for each office and no contest, evaluated the practical value of an American voting machine as "next to nothing." Fedorovich concludes, "The United States, the highly developed country looks far from impressive here, much less impressive, indeed, than Switzerland, for instance, whose pavilion shows the achievements of its people in a far more interesting way."

Television

Now the Russians are talking about 3-D television.

A recent article carried in the newspaper Izvestia (meaning "news") mentioned work in this field only briefly in these words:

"Tasks ahead include among many things the development of a new and simpler reception tube and the combination of color and 3-D television."

Also, there are plans for the first steps in a Soviet television network. So far, all stations are separate, and their only regular link is the showing of each other's films sent by airmail.

The first link will be between Moscow and Leningrad and, according to Izvestia, "will be accomplished by two airplanes and an in-between ground station." Two airplanes will hover in the air, one between Moscow and the ground station and the other between the ground station and Leningrad. Obviously, the efficiency of the "network" will depend on flying weather and on the mechanical working of the airplanes.

Moiseyev's U. S. Tour

A sour note has been heard in the until now sweetness-and-light reports published in the U.S.S.R. about the Moiseyev Folk Dance troupe's tour of the U. S. A.

An interview published in Pravda with Igor Moiseyev complained about "reactionary forces in the United States" which tried on more than one occasion to "disrupt if not completely upset the dancers' tour of the U. S." In particular Moiseyev was outraged by a "hooligan" rushing to the stage in Boston with an anti-Soviet sign.

In general, though, Moiseyev stated that the troupe had received a warm welcome everywhere.

NO CO-STAR FOR LIZ CAMPHORS 'BUSMAN'S'

Hollywood, July 8.

Denying any dissension within organization, and asserting failure to find a suitable male co-star as reason, "Busman's Holiday" has been postponed for a year. It was to have been first production of Mike Todd Jr. starring his widowed stepmother Elizabeth Taylor.

It is stated that same pair hope to put another story, easier to cast, into work quite soon in substitution.

UA Borrows Par Idea On '80 Days' Playoff

Minneapolis, July 8.

Despite exhibitors' squawks, United Artists is going ahead for "Around the World in 80 days" in local subsequent runs with the same adversely greeted sales policy which Paramount employed for "The Ten Commandments."

This is a division of uptown into four zones and the picture's sale to the highest bidder in each in the various clearance categories and the requirement of a minimum two-week run.

The picture recently finished a 50-week run as a hard-ticket attraction in Todd AO here. Like "The Ten Commandments," which was hard ticket downtown, it'll be a non-reserved seat offering in the neighborhoods starting at $1.50 admission, compared to a $2.65 loop high.

None of the neighborhood theatres here have Todd AO equipment.

Terms for the picture will be 60% for the first week and 40% for the second.

AFM Pickets In Chicago

Chicago, July 8.

Per the New York homeoffice edict to back up the four-month strike of Hollywood studio tooters against the major studios, Local 10 of the American Federation of Musicians posted a five-man picket line outside the Woods Theatre, where "Vertigo" (Par) is into its seventh week. Pic got the same treatment in Gotham and San Francisco last week.

The picketing is an AFM protest against the use of "foreign strikebreaking music" in "Vertigo." For same reason, similar action is planned by the union against "10 North Frederick" (20th). Union has described the picketing as "informal" and not an attempt to impede operations.

German Producers

Continued from page 5

is going to meet extremely difficult selling conditions, perhaps a severe financial loss.

Koppel believes one cannot compare the German film industry with industries elsewhere. The situation here is, he feels, much tougher than anywhere else. He asserted that of all branches of German show biz, the film industry is (financially) the worst off.

Also criticized was the fact that there are just too many film festivals nowadays. Last year, there were 18 different ones and this year they may number 25. The demand for good festival films has long surpassed the existing number of quality product.

As to the German market, SPIO revealed that 47.6% of the playing time in 1957 was captured by domestic films. The American films were next with 29.3%, then came the French with 6.6%, followed by British (3.1%) and Italian films (2.1%). A total of 135 German-language (including 24 Austrian items) films were released in this country last year.

KINEMATOGRAPH WEEKLY, JUNE 19, 1958 (LONDON, ENGLAND)

YOUR FILMS
by Josh Billings

ON RELEASE

THE GENERAL RELEASE situation is unique. "Dracula," "The Camp on Blood Island" and "Up the Creek," all outstanding hits, are handled by different renters, but were made by the Exclusive-Hammer Group.

■ ■ ■

"DRACULA" (Rank-Universal—British) started out last Monday week in a blaze of sunshine, but the heat didn't harm this grisly melodrama of a maniacal killer. I understand its takings are astronomical, and that it's made just as great an impact on America's box-offices.

COLUMBIA'S "The Camp on Blood Island" (MegaScope—British) also sports the X certificate, but its only other resemblance to "Dracula" is the size of its receipts. The stark war melodrama, too, plunged into the big money at the word "go" and, what's more, has stayed in it.

■ ■ ■

ODDLY ENOUGH, there is nearly as much kudos in guffaws as gore. "Up the Creek" (Warner—Hammerscope—British), a riotous Service comedy bearing a U certificate, is collecting a tidy sum, and making the rest of the releases look small.

No alert exhibitor can afford not to back this colossal treble, which leaves nothing to chance.

IN PREPARATION
IN COLOR

THE HOUND OF THE BASKERVILLES

FRANKENSTEIN CREATED WOMAN

HAMMER FILM PRODUCTIONS

LONDON · ENGLAND

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.........10
This Date, Last Year......10

"CRIME AND PUNISHMENT, U.S.A."
Prod.—Terry Sanders
Dir.—Denis Sanders
George Steven Hamilton, Mary Murphy, Frank Silvera, Marian Seldes, John Harding, Wayne Heffley
(Started June 16)

COLUMBIA

Starts, This Year.........13
This Date, Last Year......14

"MISS CASEY JONES"
(Shooting In Connecticut)
Exec. Prod.—Marty Melcher
Prod.-Dir.—Richard Quine
Doris Day, Jack Lemmon, Ernie Kovacs, Teddy Rooney, Gina Gillespie, Steve Forrest, Mary Wickes, John Cecil Holm, Walter Greaza, Parker Fennelly, Phil Coolidge, Marcel Hillaire, Dick Crockett, Mike Pollock, Casey Adams, Gene Rayburn
(Started May 22)

"GIDGET"
Prod.—Lewis J. Rachmil
Dir.—Paul Wendkos
Sandra Dee, James Darren, Cliff Robertson, The Four Preps, Jo Morrow, Arthur O'Connell, Mary LaRoche, Richard Newton, Ed Henton, Joby Baker, Tom Laughlin, Burt Metcalfe, Robert Ellis, Doug McClure, Sue George, Patti Kane, Yvonne Craig, Ruthie Robinson, Shary Layne, Cheerio Meredith, Edward McNally
(Started June 23)

WALT DISNEY

Starts, This Year......... 4
This Date, Last Year...... 1

"DARBY O'GILL AND THE LITTLE PEOPLE"
(Walt Disney Prods.)
(For Buena Vista)
Prod.—Walt Disney
Dir.—Robert Stevenson
Albert Sharpe, Janet Munro, Sean Connery, Jimmy O'Dea, Estelle Winwood, Kieron Moore
(Started March 17)

"TONKA"
(Shooting at Bend, Ore.)
Exec. Prod.—Walt Disney
Prod.—James Pratt
Dir.—Lewis R. Foster
Sal Mineo, Fess Parker, Jerome Courtland, Rafael Campos, Joy Page, Britt Lomand, H. M. Wynant
(Started June 2)

METRO

Starts, This Year.........17
This Date, Last Year......12

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Marie Ney, Finlay Currie, Cathy O'Donnell
(Started May 21)

"DOCTOR'S DILEMMA"
(Comet Prod.)
(Shooting in London)
Prod. Anatole DeGrunwald
Dir. Anthony Asquith
Leslie Caron, Dirk Bogarde, Robert Morley, Alastair Sim, John Robinson, Felix Aylmer
(Started May 19)

"THE SCAPEGOAT"
(DuMaurier-Guinness Prod.)
(Shooting in France)
Prod.—Sir Michael Balcom
Dir.—Robert Hamer
Alec Guinness, Bette Davis, Nicole Maurey, Irene Worth, Pamela Brown, Geoffrey Keen
(Started June 2)

"THE ANGRY HILLS"
(Shooting in Greece)
Prod.—Raymond Stross
Dir.—Robert Aldrich
Robert Mitchum, Elisabeth Mueller, Gia Scala, Stanley Baker, Theodore Bikel, Sebastian Cabot
(Started June 16)

"RETURN TO KING SOLOMON'S MINES"
Prod.—Al Zimbalist
Dir.—Kurt Neumann
George Montgomery, Taina Elg, David Farrar
(Started July 7)

PARAMOUNT

Starts, This Year......... 9
This Date, Last Year...... 9

"THE GEISHA BOY"
Prod.—Jerry Lewis
Dir.—Frank Tashlin
Jerry Lewis, Marie McDonald, Nobu McCarthy, George Sanders, Sessue Hayakawa, Suzanne Plexchette
(Started June 16)

"THAT KIND OF WOMAN"
(Shooting in N. Y.)
Prods.—Carlo Ponti, Marcello Girosi
Dir.—Sidney Lumet
Sophia Loren, Tab Hunter, George Sanders, Keenan Wynn, Barbara Nichols, Jack Warden
(Started June 23)

"THE YOUNG CAPTIVES"
Prod.—Andrew J. Fenady
Dir.—Irvin Kershner
Luana Patten, Steven Marlowe, Tom Selden
(Started June 23)

20th CENTURY-FOX

Starts, This Year.........12
This Date, Last Year......16

"THE DIARY OF ANNE FRANK"
Prod.—George Stevens
Dir.—George Stevens
Millie Perkins, Joseph Schildkraut, Shelley Winters, Ed Wynn, Richard Beymer, Gusti Huber, Lou Jacobi, Douglas Spencer, Diane Baker, Dody Heath, Robert Boon
(Started March 5)

"THE ROOTS OF HEAVEN"
(Darryl F. Zanuck Prod.)
(Shooting in Paris)
Prod.—Darryl F. Zanuck
Dir.—John Huston
Trevor Howard, Errol Flynn, Eddie Albert, Juliette Greco, Frederick Ledebour, Orson Welles, Paul Lukas, Herbert Lom
(Started March 5)

"THE INN OF THE SIXTH HAPPINESS"
(Shooting in London)
Prod.—Buddy Adler
Dir.—Mark Robson
Ingrid Bergman, Curt Jurgens
(Started March 17)

"THE REMARKABLE MR. PENNYPACKER"
Prod.—Charles Brackett
Dir.—Henry Levin
Clifton Webb, Dorothy Stickney, Jill St. John, Dorothy McGuire, Charles Coburn, Ray Stricklyn, Ron Ely, Terry Rangno
(Started June 2)

"THESE THOUSAND HILLS"
Prod.—David Weishart
Dir.—Richard Fleischer
Don Murray, Richard Egan, Lee Remick, Patricia Owens, Stuart Whitman, Jean Willies, Albert Dekker, Robert Adler, Harry Carter
(Started June 4)

"RALLY 'ROUND THE FLAG, BOYS!"
Dir.—Leo McCarey
Joanne Woodward, Paul Newman, Joan Collins, Tom Gilson, Tuesday Weld, Paul Douglas, Stanley Kamber, Richard Cutting, Billy Benedict, Dwayne Hickman
(Started June 9)

"IN LOVE AND WAR"
(Jerry Wald Prods.)
Prod.—Jerry Wald
Dir.—Philip Dunne
Robert Wagner, Jeffrey Hunter, Dana Wynter, Hope Lang, Sheree North, Brad Dillman, France Nuyen, Mort Sahl, Lily Valenty
(Started June 23)

UNIVERSAL

Starts, This Year......... 4
This Date, Last Year......18

WARNER BROS.

Starts, This Year......... 7
This Date, Last Year......11

"JOHN PAUL JONES"
(John Paul Jones Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—John Farrow
Robert Stack, Charles Coburn, Erin O'Brien, MacDonald Carey, Bruce Cabot, Jean Pierre Aumont, Marisa Pavan, Thomas Gomez, Bette Davis, Peter Cushing, Susana Canales, Archie Duncan, Tom Brannum, David Farrar, Bob Cunningham, Basil Sydney, John Charles Farrow
(Started April 17)

"RIO BRAVO"
(Armada Prods.)
Prod.—Howard Hawks
Dir.—Howard Hawks
John Wayne, Dean Martin, Ricky Nelson, Angie Dickinson, Estelita, Gonzales Gonzales, Ward Bond, Walter Brennan, John Russell
(Started May 1)

"THE HANGING TREE"
(Baroda Prod.)
(Shooting in Washington)
Prods.—M. Jurow, R. Shepherd
Dir.—Delmar Daves
Gary Cooper, Maria Schell, Karl Malden, Ben Piazza, George Scott, Karl Swenson
(Started June 17)

INDEPENDENT

Starts, This Year 46
This Date, Last Year......71

"THE NAKED MAJA"
(Titanus-Metro)
(For UA Release)
(Shooting in Rome)
Prod.—Goffredo Lombardo
Dir.—Henry Koster
Ava Gardner, Anthony Franciosa
(Started June 6)

"PORKCHOP HILL"
(Melville Prods.)
(For UA Release)
Prod.—Sy Bartlett
Dir.—Lewis Milestone
Gregory Peck, Harry Guardino, Rip Torn, Bob Steele, George Peppard, Martin Landau, Syl Lamont, Abel Fernandez, Robert Blake, Woody Stoode, George Shibata, Rudy Duran, Cliff Ketchum, Norman Feld
(Started May 26)

"MAN IN THE NET"
(Mirisch Co.—Jaguar Prod.)
(For UA Release)
Alan Ladd, Carolyn Jones, Diane Brewster, Charles McGraw
(Started June 23)

"THE RABBIT TRAP"
Prod.—Walter Mirisch
Dir.—Michael Curtiz
(Hecht-Hill-Lancaster)
(For UA Release)
Prod.—Harry Kleiner
Dir.—Philip Leacock
Ernest Borgnine, David Brian
(Started June 30)

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
CARY GRANT • INGRID BERGMAN
in
"INDISCREET"
A Warner Bros. Release
and GALA NEW STAGE SPECTACLE

BRITAIN

BRITISH ELSTREE

Starts, This Year......... 4
This Date, Last Year...... 4

"THE LADY IS A SQUARE"
(Everest Productions)
Prod.—Herbert Wilcox
Dir.—Herbert Wilcox
Anna Neagle, Frankie Vaughan, Janette Scott, Wilfred Hyde White, Anthony Newley
(Started May 20)

"ALIVE AND KICKING"
Prod.—Victor Skutezsky
Dir.—Cyril Frankel
Sybil Thorndike, Kathleen Harrison, Estelle Winwood
(Started May 27)

BRITISH LION

Starts, This Year......... 4
This Date, Last Year...... 4

"HONEYMOON"
(Michael Powell Productions)
(Shooting in Spain)
Prod.—Michael Powell
Dir.—Michael Powell
Anthony Steel, Antonio, Ludmilla Tcherina, Leonide Massine
(Started April 2)

"CARLTON-BROWNE OF THE F.O."
(Boulting Brothers Productions)
Prod.—Roy Boulting
Dir.—Jeffrey Dell
Terry-Thomas, Peter Sellers
(Started April 28)

"ROOM AT THE TOP"
(Remus Films)
Prod.—Raymond Anzarut
Dir.—Jack Clayton
Laurence Harvey, Simone Signoret, Heather Sears, Donald Wolfit, Donald Houston
(Started June 2)

EROS

Starts, This Year......... 5
This Date, Last Year...... 6

"A CRY FROM THE STREETS"
Prod.—Ian Dalrymple
Dir.—Lewis Gilbert
Max Bygraves, Barbara Murray, Kathleen Harrison
(Started April 14)

METRO

Starts, This Year......... 4
This Date, Last Year...... 3

"THE SCAPEGOAT"
(Du Maurier-Guinness Productions)
Prod.—Michael Balcon
Dir.—Robert Hamer
Alec Guinness, Bette Davis
(Started June 2)

"THE DOCTOR'S DILEMMA"
(Comet Film Productions)
Prod.—Anatole de Grunwald
Dir.—Anthony Asquith
Leslie Caron, Dirk Bogarde
(Started May 19)

"THE DOCTOR FROM SEVEN DIALS"
(Producers Associates)
Prod.—John Croydon
Dir.—Robert Day
Boris Karloff, Betta St. John, Christopher Lee
(Started May 12)

RANK

Starts, This Year.........10
This Date, Last Year...... 9

"THE SQUARE PEG"
Prod.—Hugh Stewart
Dir.—John Paddy Carstairs
Norman Wisdom, Honor Blackman, Edward Chapman
(Started June 23)

"FLOODS OF FEAR"
Prod.—Sydney Box
Dir.—Charles Crichton
Howard Keel, Anne Heywood
(Started April 23)

"SEA OF SAND"
(Tempian Films)
(Shooting in Libya)
Prod.—Monty Berman
Dir.—Guy Green
Richard Attenborough, Michael Craig, John Gregson
(Started May 12)

"THE FRESHMAN"
(Julian Wintle and Leslie Parkyn Prod.)
Prod.—Vivian Cox
Dir.—Wolf Rilla
Hardy Kruger, Sylvia Syms, Ronald Lewis
(Started May 27)

"OPERATION AMSTERDAM"
(Location in Holland)
Prod.—Maurice Cowan
Dir.—Michael McCarthy
Peter Finch, Eva Bartok
(Starts July 7)

20TH-FOX

Starts, This Year......... 9
This Date, Last Year...... 3

"INN OF THE SIXTH HAPPINESS"
Prod.—Mark Robson
Dir.—Mark Robson
Ingrid Bergman, Curt Jurgens, Robert Donat
(Started March 17)

"SON OF ROBIN HOOD"
(Argo Film Productions)
Prod.—George Sherman
Dir.—George Sherman
David Farrar, Marius Goring, Al Hedison, June Laverick
(Started May 27)

"THE SHERIFF OF FRACTURED JAW"
(Appollo Films)
Prod.—Daniel Angel
Dir.—Raoul Walsh
Kenneth More, Jayne Mansfield
(Started May 19)

Goldenson on Pix Biz

Continued from page 1

foe in radio and we all now know how it was successful in enlisting that medium as an ally, and in fact culled from radio such top stars as Bob Hope and Bing Crosby, and frequently utilized whatever top radio names of the moment for special marquee values, from Rudy Vallee to Eddie Cantor, from Al Jolson to Burns & Allen and the like. But somehow it has not been so with TV."

Goldenson's findings, as head of still the largest theatre circuit (525 United Paramount Theatres, formerly 1,600), are:

(1) *Pictures is still a mass business; "you can't say that films like 'Sayonara,' 'Peyton Place,' 'The Vikings,' 'No Time For Sergeants,' 'Raintree County,' 'River Kwai,' 'Old Yaller,' '10 North Frederick,' the Presley and Jerry Lewis pictures and others, which do* $4,000,000, $6,000,000 *and* $10,000,000 *domestic aren't 'mass audience' attractions; or that* 40,000,000 *tickets sold a week isn't a 'mass business'";*

(2) *Hollywood will have to re-tool itself somehow into becoming, once more, an incubator of new talent, as was the function of the former "B" picture;*

(3) *"The picture industry, in order to enjoy a fair share of profit from that by no means deplorable* 40,000,000 *weekly customers, must get itself down to fighting weight, and make its studio and distribution overhead more maneuverable, consistent with present-day realities";*

(4) *It's to be noted that Goldenson "Can't see" tollvision.*

Echo of Selznick

Goldenson elaborates on David O. Selznick's longtime opinion that 80% of a film's revenue can and should come from the cream 7,500 or 8,000 theatre accounts; that Buena Vista's limited distribution hookup proves the point of minimum selling overhead (although he has an awareness that, conversely, Warner Bros. had to reopen eight exchanges because the local territory exhibitors missed that "personal contact" with the salesmen).

What constitutes the vitality of the picture business is as an intangible as what constitutes a good picture. Of the above titles, which Goldenson cited, he recognizes that "North Frederick" is a paradox—"it'll do all right generally," he believes—but found it disappointing at his Broadway Paramount flagship for whatever the reasons advanced. "That Gary Cooper is 'too old,'" he observes, "is an unsound excuse, because Cooper plays a mature man; that was his role in the film. You couldn't put Elvis Presley into it!

That vitality of any business that comes from incubating new values brings up the demise of the "B's" from whence sprang so much good acting, writing and directorial talent.

Now tv alone seems to be that incubator and the medium's supplying of divers talents like Charlton Heston, James Garner, Paddy Chayefsky, Martin Manulis, Alex Segal, Rod Serling, Fred Coe et al., is evidenced by itself. ("Not that tv also will not have to revitalize itself pretty soon," hastens Goldenson, as is further detailed below.)

Rock Hudson Example

He points to Rock Hudson as an example of being no "overnight" star—it took a flock of Universal pictures to bring him into topflight marquee focus. Paradoxically, one "Maverick," with its 39 series per annum, (1) creates a potent name in a James Garner, and (2) inevitably puts the spotlight on the directorial and writing craftsmen behind the series. "That's where one season of a tv series is comparable to five or six years of Hollywood film training for a writer or a director and, for that matter, any of the acting cast."

It is on this score that Goldenson feels "the picture business has not taken hold of its great potential, capitalizing on the many tv potentials, who could come to Hollywood and be made to cash in both for the industry and themselves."

Goldenson knows, realistically, that "when the picture business gave up its stock players it started ment decrees. None the less he that opinion vis-a-vis the divorce- to decline," that he must temper feels that adversity should have sharpened Hollywood to the challenge instead of "practically surrendering the past 10 or 11 years. With the exception of 20th-Fox, which is doing a little of it, there are no attempts at incubation of new talent; nobody seems to be looking to any new areas."

American Broadcasting, he cites, rode the crest of a vogue with "Sugarfoot," "Cheyenne" and "Maverick," all with new people. Slotting the latter opposite Jack Benny, Ed Sullivan and Steve Allen proves to Goldenson that any new show biz adventuring can come along and take the play away from what others perhaps conceded were forever locked-in.

That doesn't mean that western trends, actioners, musicals, variety shows, money giveaways, games of chance, skill or otherwise, will not have their seasons numbered. They are a vogue, for a time, and tv, like Hollywood, will be wise to look ahead for a change of pace before the tried-and-true becomes the tired-and-through.

Television

"With ABC having come of age as the third network," says Goldenson, "we're not content with what wonderful things 'Maverick' has done for Kaiser Aluminum. We are taking the initiative with other program patterns. Right now we're looking ahead beyond next fall to the '59-'60 season. And, mind you, in my opinion tv is still in its infancy.

"On the other hand I have never varied my point of view that the cinema, with its size and scope and opportunities for global backgroundings and stature of story, cast and boxoffice performance—it's still the greatest cash-on-the-till business in the world—is the greatest art form of mass entertainment.

"And it will still have vitality as a mass art form, as witness that 40,000,000 tickets, but my point is that, like its dwindling from whatever the claimed 60,000,000 or 70,000,000 tickets, it should (a) not be permitted to go less and (b) can and should be made to expand, as values grow in size and stature. And this doesn't overlook the constant population growth.

"As for that 80 or 90 million tickets they mention, I never believed it, and if it ever was approaching that, it was of course in the wartime peak where today, don't forget, this talk about tv's inroads is not so 100%. There are many, many other things now available and fighting for humankind's leisure hours, from motoring to motorboats (you have no idea how that has grown), from fishing to do-it-yourself, and oh so many other things."

The brushoff to pay-see (tollvision) is based on Goldenson's analogy of how tv bypassed FM, which was a natural evolution from the AM (radio) medium. "But after there were 60,000,000 AM sets in American homes, FM didn't have a chance; and similarly with 45,000,000 tv sets, and new portables and auxiliary tv receivers being sold at 5,-6,000,000 a year, there is obviously so much free tv available that tollvision will be unable to make any inroads."

George Skouras

Continued from page 3

Skouras. "Twenty years ago the New York stage was nearly dead, but the past season found it booming. One of the reasons was that producers met the public's demand for good stories.

"Twenty years ago, too, the phonograph record business was believed to be permanently on the rocks for the reason that radio was expected to sign its death warrant. But it, too, has come back in a big way. And there's every indication that exhibition is already coming back similarly.

"However, independent production is vitally important to this revival. While the studios still are necessary and will not pass away, they became over-organized and over-expensive."

Skouras says his Todd-AO company has "at least 50 applications from other producers" desiring th process for their forthcoming p tures.

ABC-TV: D-RATE BRAVADOS

—Meanwhile Back at CBS

It's almost 10 years ago that Frank Stanton signed his 10-year contract with CBS. The ifs-buts-whens-wheres-and-hows attending a new contract (he's since become a multimillionaire) are the occasion of some wondering around the network.

The Ed Murrow vs. Bill Paley situation is more critical than even CBS insiders imagine. At one stage when Murrow and the CBS board chairman were going at it hot and heavy over Paley's write-off of "See It Now" for next season, there was a letter (subsequently withdrawn) in which Murrow wanted to resign. He's still got a year to go on his contract. Co-producer Fred Friendly's contract has two years to run. At NBC they'd give their shiniest, brightest, tallest antenna (and any program or title he chooses) to woo Murrow over.

Exec veepee-program chieftain Hub Robinson still insists he's not moving out, but the rumors won't down.

Phil Silvers is acting up. Wants more money.

Bonfils & the WTTG Story

Exits DuMont's D.C. Station in Hassle Over Program Control; McArdle Takes Over

Washington, July 3.

Jim Bonfils quit suddenly as manager of WTTG-TV, the DuMont television station here, following a series of two-way ultimatums between himself and the top management of Metropolitan Broadcasting, the DuMont station-operating subsidiary.

The dispute was on grounds already made quite familiar in the short history of television. Bonfils wanted to place the emphasis on local, live programming as much as possible within the limitations of a small budget. Metropolitan Broadcasting wanted programming decisions to clear through the main office, with as much emphasis as possible on common programming of the firm's stations for economy reasons.

In line with its policy of centralizing station management decisions, Metropolitan immediately appointed one of its New York account executives, John McArdle, to take over the Bonfils post. McArdle will be the latest in a series of WTTG managers chosen for their qualifications as time salesmen. Bonfils was chosen for the same reason, but quickly diverted much of his energy into program planning. The dispute was so sharp that the Bonfils resignation was made effective immediately, and McArdle took over on Monday.

Adding point to the situation is the fact that WTTG in the nation's capital under the eyes of the FCC and Congress has come to typify the independent, non-network station in a four-station market. What happens with WTTG has been known to sway Washihgton thinking about the need for local, non-web tv service and whether, in fact, such a station can actually meet community needs, do any programming beyond syndicated

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'Omnibus' Stays At NBC Sundays

"Omnibus" stays with NBC. It'll ride as an hour show (in contrast to the 90-minute format of previous semesters) in the 5 to 6 Sunday afternoon period. Thus far it's only half-sold—to Aluminium Corp. of Canada, one of the show's vet clients.

For a while there were some CBS dickers, but the latter web is riding with pro football until the first of the year. "Last Word" will probably go into the CBS 5 to 5:30 slot.

What NBC will alternate with "Omnibus" has yet to be resolved. Cancellation by General Motors has knocked "Wide Wide World" out of the box, unless, of course, someone else comes along to bankroll the stanza.

Bob Saudek, producer of "Omnibus," is planning to make considerable use of Peter Ustinov in the

(Continued on page 50)

McGREDY TO VANDA SLOT AT WCAU-TV

Philadelphia, July 8.

Robert M. McGredy has been appointed v.p. in charge of television for WCAU-TV, it was announced by Donald W. Thornburgh, president and general manager of the WCAU stations. McGredy, who has served as WCAU-TV's v.p. in charge of sales for the past two years, succeeds Charles Vanda, who resigned.

At the same time it was announced that Marvin L. Shapiro, formerly national sales manager for WCAU-TV, would become director of tv sales and E. Gordon Walls to tv sales manager from his former position as regional sales manager.

DAYTIME PATTERN CUES WIDE TALK

Talk up and down Madison Ave. this week was the Leonard Goldenson-Ollie Treyz daytime coup for ABC, except that at NBC and CBS they've got another word (or variety of words) for "coup." The two rival webs are making no effort to conceal their distress over the manner in which ABC socked over its $13,000,000-plus daytime formula which has already invited in a flock of clients for an 11 a.m. to 3:30 p.m. program wrap-up which tees off on Oct. 15.

What started out more or less as a Young & Rubicam ABC wedding has now extended to other agencies, and among the clients already in the house are Johnson & Johnson, Bristol-Myers, General Foods (which alone is taking 25 quarter-hour segments), American Home Products, Beech Nut, American Tobacco and Toni.

Unusual aspect of the deals is that the time was committed without even a program lineup. This, however, is gradually being resolved, with seven entries to be chosen. Tentative selections: A Liberace half-hour strip; "Do You Trust Your Wife," a Peter Lind Hayes-Mary Healy cross-the-board show; "Jig Jug Puzzle," Freddy Martin, a John Guedel "Better Or Worse" game show. Others are currently being auditioned.

A lot of the clients have been wooed over from NBC. Compounding the NBC "hurt" is the fact that the latter network's job of selling its competing afternoon segments (two new game shows have been installed) is hardly made easier. Actually ABC will go to the post, on the basis of an

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New Foreign Berth for Schorr If Protest to Soviet Union Fails

AG: Tea to Coffee

Arthur Godfrey, who has been heralding the virtues of tea for many years (Lipton Tea on CBS' "Talent Scouts" for 11 years) apparently has switched to, ahem—coffee.

Effective this week, Standard Brands for Chase & Sanborn Coffee buys a quarter-hour on Mondays of Godfrey's daytime tv series.

MCA Turns Down NBC-TV's Bid To Drop 'Cimarron'

NBC last week made overtures to MCA to halt production on the hourlong "Cimarron City" western starring George Montgomery, which is scheduled to go into the Saturday night 9:30 to 10:30 (opposite "Have Gun" and "Gunsmoke"). NBC's been peddling the series like mad but with not so much as a nibble thus far.

MCA chimed in with an irrevocable "no" and notified NBC that it will have to go along with the commitment and pay the full cost of production (estimated at about $3,000,000) whether it went on the network, went syndication, or whatever. Network was also reminded that it would have to be

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CBS News hasn't given up in its efforts to get Daniel Schorr back into Moscow as its chief correspondent despite the fact that the U.S.S.R. refused him a reentry permit.

In the event that the Soviet Embassy remains adamant about Schorr's reentry, John Day, CBS News director, says he'll try to find another foreign berth for him. Meanwhile, Schorr is working out of Washington on special assignments.

Paul Niven, who originally went to Moscow in December to replace Schorr on a temporary basis, will continue as Moscow correspondent. Apparently the Soviet Union is satisfied with the present CBS News man in Moscow.

Schorr was evidently giving the Russians a tough time with his news commentaries. Always regarded as a tough and aggressive reporter, many of his reports were being spiked by the Soviet censors before his return to the states, Day said.

Schorr first went to Moscow in Sept. 1955 and received permanent accreditation in December of the same year. Subsequently he encountered many censorial difficulties with the Russians. Moscow newspapers took him to task for his interviews with some of those attending last summer's Communist Youth Festival and on other occasions his other commentaries have been questioned and sometimes deleted.

"Any reporter worth a damn has a continuing battle against Russian burearacy and censorship," Day said.

Levine's Problems

Bill McAndrew, veepee in charge of NBC News, also made the same observation this week. He cited the many censorship problems confronting Irving R. Levine, web's

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No End to Those 'Lucy' Billings

Those "I Love Lucy" reruns continue to pile up residual billings for CBS-TV. It's now SRO for next season, with Pillsbury joining Clairol in picking up the tab in the Thursday night 7:30 period.

Interesting aspect of the "Lucy" setup for next season is that once more it will be riding as a back-to-back attraction with "December Bride," as during its longtime Monday evening tenure, with "Bride" moving into the Thursday at 8 period.

Pillsbury initially was interested in buying the "Too Young To Go Steady" (Talent Associates) package on NBC, but changed its mind and went with "Lucy."

Louis Prima to Berle: 'I'm a Personality, Too, Not Just a Bandleader'

Las Vegas, July 8.

Refusal by Louis Prima & Keeley Smith to finalize a deal for the Milton Berle show is said to stem from Prima's refusal to take over the bandleading chores as a steady diet. Prima takes the view that he's going on the Kraft-sponsored show as a personality, and his assuming the baton, will detract from his attaining that end.

During negotiations with Berle, Prima said that he would do some stick work as a favor to his friend. However, when contracts were presented, the bandleading job was made part of the deal. Prima refused to go along. Show preems this fall on NBC-TV.

With likelihood of Prima and spouse Miss Smith out of the show, Berle may return to New York for a Gotham origination of the program instead of berthing on the Coast.

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Dr. Casson Goes Rolling Along; Book Sales Even Top Zulli Record

Having launched the summer "Sunrise Semester" with Dr. Lionel Casson on "Achievement of the Greeks in the Theatre" over WCBS-TV, Columbia will now make an allout effort to snare a flock of customers for what may be one of the first video-taped series ever offered for syndication.

CBS Film Sales feels it has more than a sleeper in the video-taped lessons by the professor from NYU. Dr. Casson doesn't have to show up at the crack of dawn in order to greet his video-minded pupils. He's been getting to CBS-TV's studios twice a week, mid-day, and taping three shows on each occasion.

When Dr. Floyd Zulli opened the "Sunrise Semester" series, CBS-TV had the prof on "live." Sam Cook Digges, general manager of the web's Gotham outlet, said yesterday (Tues.) that some 25 stations across the country had to date purchased the filmed versions of Zulli's two courses on comparative literature in the "Sunrise Semester."

Meanwhile, booksellers throughout the metropolitan area report a heavy sale of books required for reading in Dr. Casson's "Classical Civilization 43" course. Elsa Lichtenstein, book buyer at Barnes & Noble, said the demand for Dr. Casson's book list was greater than that of the first Zulli list. Originally she hadn't anticipated as great a demand for the list because the subject matter, in her opinion, was more specialized. But the Casson required reading is selling better than the Zulli titles.

Miss Lichtenstein said less hausfraus than previously were seeking info about the current course. There were more men, it appeared, buying books necessary to participate in the 44 lectures from 7 to 7:30 a.m. Monday through Friday.

An incident similar to the shortage of Stendhal's "Red and Black" in the Zulli case, occurred when Dr. Casson began his course and suggested that the students get a copy of "Greek Plays in Modern Translation," edited by D. Fitts and published by Dryden Press but which was recently taken over by Holt. After selling some 235 copies of the $3.75 book, Barnes & Noble discovered that its stock had been exhausted. It commandeered a station wagon and rushed it to a Brooklyn warehouse where the retail bookseller was able to obtain 150 additional copies of the Fitts book. Similar stories were re-

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Hal Hough's O&O Program Status

Appointment of Hal Hough as Director of Program Services for the CBS-TV owned & operated division accents anew the extent to which the split-down-the-middle within the Columbia organization is being carried.

Hough, who has been program director at WCBS-TV since 1952, will move in with o&o prexy Merle Jones' operation, effective July 14. In his new capacity he'll be available to all Columbia-owned stations for advice and ideas on local programming in all areas, including public affairs, on film buying and scheduling, etc.

His successor at WCBS-TV will be Dan Gallagher, who has been Hough's associate.

SHULTON EXITS 'TRUTH' FOR DONNA

Shulton has pulled out of "To Tell the Truth" and is shifting its fall coin to a half sponsorship of the Donna Reed telepic stanza on ABC-TV. The Reed show, done out of the Screen Gem stable, already had Campbell Soup lined up as a half sponsor, with the show set for Wednesdays from 9 to 9:30 p.m.

"Truth," which is slotted for 8:30 on CBS, also on Wednesdays, has picked up Marboro & Pharmaceuticals as bankrollers. Donna Reed half-hour begins on ABC Sept. 24

Leonard Stern

write humorously on TV trends in a piece titled

Mr. Kincaid and the Big Idea

* * *

one of the many Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

The End of This Month

Rival WCBS Makes A Crusade Out Of Com'l-Loaded Paar

WCBS-TV, Gotham flagship of the Columbia web, is lashing into WRCA-TV, NBC's metropolitan pride and joy, with all the zeal of a holy roller. In particular, it is slapping down the Jack Paar show for what it charges is downright "over commercialized" and, therefore a poor buy for sponsors.

Norm Walt, commercial manager of WCBS-TV, is giving his salesmen a bushel of ammunition based on a special Broadcast Advertisers Report for the middle of May which cites the over-commercialization of the Paar show plus triple spotting and other offenses.

WCBS-TV's sales data starts out by asserting that it is certainly no news to followers of the Paar show that the program is much too heavy with commercials. "TV critics, both local and nationally syndicated," the document says, "have taken NBC to task for having made an otherwise entertaining show a source of irritation through the interjection of too many commercials . . . at too frequent intervals.

It then goes on to say that NBC has paid little or no heed to these criticisms and cites one Thursday night alone when for every four minutes and 17 seconds of program entertainment there either was a network or a local commercial of varying length; that on a Tuesday night, four advertisers' announcements were scheduled within a period of less than five minutes time and on a Thursday night six advertisers' commercials were scheduled within a period of less than 13 minutes time. "In view of the foregoing, the practice of triple-spotting would almost seem to be a misdemeanor," the report says.

U. S. Steel Lining Up Impressive Roster Of Properties, Personalities

In addition to taping a special dramatic show with Helen Hayes in the lead for the "U. S. Steel Hour" on CBS-TV, the producers also plan to present Miss Hayes' son, James MacArthur, during the season in "The Fifth Commandment," a script dealing with a modern-day "Hamlet." Abby Mann wrote the script.

Eli Wallach is also being considered for a special "U. S. Steel Hour" show based on the early struggles of psychiatrist Sigmund Freud. Another production will deal with the famous Scopes trial with Burl Ives and Burt Lancaster as possible leads.

Among the directors scheduled to work on next season's programs are Don Richardson, Sidney Lumet, Paul Bogart, Fielder Cook, Dan Petrie and David Alexander.

Lumet will direct the Hayes production called "One Red Rose for Christmas." It will be taped because she'll be appearing on Broadway in Eugene O'Neill's "A Touch of the Poet" at the same time.

'Voice of Firestone' Wants Daly as Emcee

John Daly has been offered the emceeship of "Voice of Firestone." The 30-minute live Monday showcase, which is revising its musical format next fall, wants Daly to be the one regular appointment on a program which otherwise plans to change its musical personalities and orchestras from week to week.

Daly, who is a regular newscaster on the network and veepee in charge of news and special events for ABC, has not given an answer to Firestone yet.

WABD in 7-Part Series on Soviet

WABD, New York video independent, is prepping a seven-part series on Russia. Slated for a noon-to-12:30 Sabbath slot, the program kicks off July 13.

Station program boss Dave Yarnell has set John Wingate, whose regular "Night Beat" show is vacationing for the summer, as host of the stanza. Twin springboards are interviews by Wingate with Russian experts and new-to-tv film on the USSR.

Stanza will be angled to daily life inside Russia. Celluloid is being provided by the International Film Foundation. Outfit's chief, Julien Bryan, lensed most of the film himself during a dozen junkets to the Soviet Union. Bryan will narrate some of the footage too.

Some of the topics for the half-hour summertime series will be religion in Russia, economy of the country, its political structure (and how it affects the rest of Eastern Europe), military strength, education and science and its cultural makeup.

Stanza has been labeled "Portrait of the USSR."

Tony Marvin Doubling At Flushing Meadows

After 19 years, Tony Marvin, Arthur Godfrey's announcer, has returned to the boards at Flushing Meadows—site of the N. Y. World's Fair, where he was chief announcer during the Grover Whalen days.

Last week Marvin took over as emcee for 10 weeks at the Aqua-Circus. He continues, of course, with his Godfrey announcing chores.

KRCA's Banner '58

KRCA, the NBC-TV o&o here, has racked up the best first half in its history. Billings for the first five months—June returns aren't in yet completely—are running 50% ahead of the same five-month period a year ago, according to v.p.-general manager Tom McCray. Station has had better second halves, since Christmas business falls in those periods, but the current Jan.-June period is the best yet, according to McCray.

CBS' 900G Radio Biz

CBS Radio Network this week obtained more than $900,000 in new biz and renewals.

Revenue came from such accounts as Rambler Division of American Motor Corp.; Good Housekeeping Magazine; Grove Labs; Sterling Drugs, and Kitchens of Sara Lee, Inc.

Patti-at-Large

More than casual interest attaches to the Patti Page show on ABC-TV for Oldsmobile next fall, now that Ted Mills is taking over the production reins.

Mills, it's recalled, is the ex-NBC producer who incepted the Chi "Garroway At Large" freewheeling format and he's planning to reintroduce the same type of "unpredictable" show for Miss Page. Says Mills: "We'll go right back to where we started." Show preems Sept. 24.

'What Do They Want at 7:30?'

CBS-TV will be moving in three different directions next fall in an effort to find out "what do people want these days 7:30 to 8:30 p.m.?" If there's a yen for the old 7:30 music formula (once a sock commodity on CBS), the network will find out via its Friday night Lucky-Strike-sponsored "Hit Parade." If there's a continuing yen for westerns, the answer will lie one way or the other in the Monday 7:30 to 8:30 "Rawhide" entry.

But chiefly CBS is pinning its hopes on incepting a new pattern with its brace of Wednesday evening entries—Official Films' "Invisible Man" at 7:30 and Ziv's "The World of Two Giants" at 8. It's particularly with the latter entry, with its "fantastic" format, that CBS hopes to upset the "Disneyland" fantasy and the "Wagon Train" frontier footage. If "Giants" makes the anticipated dent, Ziv is all set to roll with another of the same genre.

Right now, in terms of 7:30 weekday programming, CBS is only sure on one count—the time-tested Tuesday 'Name That Tune." "With 'Tune' we know, but out of the others should come a suggestion of what's ahead in terms of audience taste," says CBS.

Cleve. KYW Drives on TV, Radio Bring Changes in City Ordinance

Cleveland, July 8.

Two changes in Cleveland law enforcement procedures and a possible change in a state law have resulted from a series of radio-television drives by KYW, KYW-TV news and programs, "Viewpoint" and "Program PM."

Revision of the city's "litterbug" ordinance came when Mayor Anthony Celebrezze signed (2) councilmanic action altering an "unenforceable ordinance" to one permitting "spot arrest by police" of both property owners and citizens who toss refuse on city streets.

Another city law change followed Police Chief Frank Story's telling new car dealers they no longer had to file serial numbers of new car tires in light of the exposure that two major tire companies have replaced individual tire numbers with "lot numbers."

The possible change in state law may come with enactment of legislation permitting motorists to receive license plates by mail instead of individual application in local communities. The drive to change plate setup was started by KYW news a year ago and resulted in the introduction of a Senate Resolution calling for an overall study of license-by-mail. Although the legislature adjourned without taking final action, Governor C. William O'Neill appointed a committee to investigate the state's licensing program.

The new litterbug law was instigated on Bud Wendell's "Viewpoint" with newsmen following through for changes in fines and arrests through a seven-week pro-

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T. Terence Clyne

Bossman of McCann-Erickson's TV-Radio offers

An 8-Point Program To Upgrade the Medium

* * *

one of the many Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

The End of This Month

Davidson Dunton In CBC Exit To Prexy Carleton U.

Ottawa, July 8.

A. Davidson Dunton, chairman of the board of governors of the Canadian Broadcasting Corp. since 1945, has resigned to become president of Ottawa's Carleton University.

Former reporter and assistant editor of the Montreal Star, with wartime duties as g.m. of Canada's Wartime Information Board, Dunton was editor of The Standard (now Weekend magazine) in Montreal when he was appointed to his CBC post in 1945. His salary with the corporation was $25,000 and while no announcement of his salary as university president has been made, it is expected he will get a similar amount.

Acting CBC chairman will be Dr. Adrien Pouliot of Quebec City, current vice-chairman of the board.

Among his chores with WIB,

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Tape Will Get CBS-TV Off the Hook When Nags Spill Over Into Baseball

CBS-TV Network's Sports Department will now use video tape as an insurance policy for its programming of thoroughbred racing. Plagued with a major broadcasting problem since the inception three months ago of its "Race of the Week" each Saturday, it appears to be solved for the time being.

"Race of the Week" is scheduled on the network from 4:30 to 5 p.m. and the network broadcasts Major League baseball on "Game of the Week" each Saturday, which is theoretically scheduled to end at approximately 4:30 p.m. to make way for the race. But when baseball runs into extra innings, bad weather or rhubarbs, the whole schedule goes to pot.

Under the circumstances the race is carried on a limited network. It is broadcast in New York and a few other cities not carrying "Baseball Game of the Week" due to the blackout agreement with the League of not televising Major League games in Major League Cities.

The problem, according to Wil-

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SAG's 'Hands-Off' Re Papp & Dubin

Hollywood, July 8.

Screen Actors Guild, while historically anti-Communist in matters of membership and policy, has nonetheless maintained a strict hands-off policy regarding the Joseph Papp-Charles Dubin firings by NBC and CBS. Since neither Papp nor Dubin are SAG members and the union isn't directly affected, it has neither taken any action nor made any comment in the case.

Report in last week's VARIETY outlining a proposed bylaw change in the SAG charter actually referred to events which occurred five years ago. Such a bylaw was proposed to the membership in early July of 1953, and passed by an overwhelming majority later that month. Bylaw prohibits from membership members of the Communist Party or any other group dedicated to overthrow of the government by violence.

Bylaw also provides that all applicants for membership in the Guild sign a statement indicating they are not nor will they become members of the CP or any other group advocating overthrow by violence. Bylaw makes no reference to past membership or to Congressional testimony.

SAG has held no meeting nor made any proposals subsequent to the Papp-Dubin case; the 10 actors mentioned as due for appearance before the Congressional committee did appear, but later in 1953, and the SAG committee mentioned in the story made its deliberations in the early part of 1953.

MADISON AVE. ON A BICYCLE

Even Robert Montgomery

On July 15 Robert Montgomery's contract with NBC expires. Despite the fadeout of the "Robert Montgomery Presents" dramatic showcase last season, he's been getting $52,000 a year as an exec producer-consultant for the network, although in reality he's been on the inactive list. With the expiration of his contract, Montgomery joins the list of network casualties. (He's been maintaining offices at 730 Fifth Ave., but reportedly at his own, not NBC's expense).

Montgomery will have lots of company on the network lopoffs. Prexy Bob Sarnoff and exec veepee-program chief Bob Kintner are scheduled to have in their hands by Friday (11) a detailed breakdown from the various departmental heads on the economies to be effected, both east and west, in the general budget trimming as authorized by RCA prexy John Burns.

Various operational-programming areas will be affected. Jess Oppenheimer's creative development unit is being scrapped (in fact it's already a fait accompli) being integrated into with West Coast program topper Al Livingstone's overall program division. Unit was set up last November, stemming initially from the creation of the late Pete Salomon's special projects unit, with the Oppenheimer setup designed to parallel (on entertainment shows) the Salomon setup. Says Kintner: "It was impractical; it just didn't work out."

Other retrenchments:

Understood NBC will cut down on some of its news bureaus.

With no more General Motors coin around, "Wide Wide World" fades (what happens to exec producer Barry Wood has yet to be resolved.)

NBC Operas will be reduced to three next season.

Flock of set designers, artists, carpenters, etc. have been laidoff.

There's talk of budget cuts on both the "Today" and "Tonight" shows.

However, there's no plan to abandon "Project 20," although the shows may come in under a different title, says Kintner. There will be a minimum of six such properties, including the projected series on musical comedy as originally blueprinted by Salomon before he died.

Network has chopped its spot sales from an estimated 104 employees to 82 staffers with 22 members of the department getting walking papers.

Most of the employees let go were members of the service division of spot sales which includes promotion, press and research people.

TV Still the Whipping Boy For Misguided Amateur Critics: Lewine

By JO RANSON

This is open season for pot shots at tv, Robert F. Lewine, veepee in charge of NBC-TV's programs, said last week.

According to Lewine, the opening gambit of frost-bitten tv scoffers in the old days went something like this: "I don't own a tv set!" Period and exclamation! it was invariably uttered with the disdain of a dowager dame.

The tv snob, it appears, hasn't been won over completely, but his opposition to video entertainment seems to be lessening an iota or two. Lewine observed that the snob's refrain at the present time goes like this: "I don't look at tv" which means, to say the least, that he was seduced into purchasing a tv receiver.

It is a good omen indeed that the tv scoffer went out and bought himself a receiver, Lewine said, but despite tv's stalwart accomplishments, the medium continues to be the favorite whipping boy for misguided amateur critics.

The squawkers insist that tv is mediocre and that strong shows are pitted against strong shows and that "repeats" are bad for the

(Continued on page 32)

NABET Alarmed By NBC Layoffs

Hollywood, July 8.

Faced with further layoffs of NBC technicians at the end of the summer season, Syd Rose, NABET regional director, last week opined that a new advertising approach may be necessary on the part of networks in view of current sponsorship withdrawal of auto manufacturers.

NABET, whose ranks of unemployed increased locally by 18 when NBC dropped its "Matinee Theatre," faces unemployment of an additional 20 members following the summer season, contingent upon there being no change in the present program picture. Originally notified by the web that the cutback would occur at the end of

(Continued on page 32)

Hollywood Humorist & Scripter

Charles Isaacs

waxes whimsical on Bob Hope's lunar junket in a bright piece

The Moon & Show Biz

* * *

one of the Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

The End of This Month

Chi WBBM Going 'Triple Threat' In Reactivating FM

Chicago, July 8.

An indication that FM might be coming of age is the fact that WBBM-WBBM-TV is about to vitalize for the first time WBBM-TV, its frequency modulation outlet which since 1941 has merely been duplicating the AM feed. The CBS o&os have brought in Walt Dennis, a veteran manager of stations in the northern Michigan region ,to make a study of FM today and to determine the feasibility of a fullscale dressup of the stepchild. If the study is positive, Dennis no doubt will head the operation.

If and when the Chi stations decide to go triple threat, there's assurance that it won't be a halfbaked endeavor. H. Leslie Atlass and Co. mean to splash it up on FM when the time comes. The medium, as it's conceived by the shop's braintrusts, belongs to the audiophiles; hence the station will pitch hi-fi and will concentrate heavily on stereophonic broadcasts, in conjunction with at least

(Continuer on page 51)

ALL AGENCIES IN TV-RADIO SHIFTS

Nearly every advertising agency along Madison Ave., within the past six months has made major changes in its radio-tv personnel. Admen have switched from agency to agency, from programming positions to creative jobs, from New York to the Coast and back again on the advertising merry-go-round.

Why do the agencies switch around so much? Part of the answer lies in the upbeat in recent years of broadcast billings which focuses greater importance on agency radio-tv departments with agencies taking steps to strengthen and expand their staffs.

Secondly, the close association and the past track record of the agencymen who move, whenever the client changes agencies. Admen who have toiled on accounts and who have succeeded in getting client recognition, have often times been part and parcel of a change in agencies.

Thirdly, the changing production scene that has seen tv programming men move to the Coast and back again as the site of the production of films changes.

Fourth, the personnel cutbacks, thanks to the recession, has grey flannel-suiters with resumes in hand combing ad row in greater numbers.

While agency toppers claim the ad field is the "coming thing," what the agencies can't give the crewcut kid with a diploma in his mitt, is security and the promise that he will be around long enough to get out of the mailroom. The problem is no different with the host of experienced agencymen who in some instances aren't around long enough to find the coffee shop.

Since the first of the year, Kudner has had three radio-tv directors. At the time of the loss of the Buick account, Myron Kirk quit. In the last six months he has succeeded by Donald Gibbs and now Stuart Ludlum.

At the Parkson Agency, Charley Bolen left as radio-tv director and was replaced by Don Blahut. At Needham, Louis & Brorby, Robert Salter is leaving at the end of the month. Salter had been in charge of broadcasting for the New York

(Continued on page 48)

A Brand New Format for TV Bouts, Based on Psychology & Marketing

BY ART WOODSTONE

A psychological and marketing research company has set itself up in tv production as well. Oxtoby-Smith Inc. has partnered with fight promoter Teddy Brenner and ex-fighter-actor Rocky Graziano to produce a 60-minute weekly fight show, "Main Event," for fall network use.

If the show is sold (and O-S chief Dr. Joseph Smith says he has a sponsor already committed, contingent on the acceptance of two other bankrollers), it probably will prove the first time a video research company has gone directly into the production end of the biz. Smith and his associate Dr. Sidney Lirtzman said they got into production as an outgrowth of a behavior study on tv viewing they completed for NBC. (The results, not detailed by the researchers, were turned over to the network recently.) "Main Event" grew out of a part of the study based on why video fisticuffs don't reach a larger audience. O-S did further research on its own before deciding to go into production.

"The audience for boxing on television," Smith observed, "indicates a marked lack of general audience interest. Its 7,000,000 to 9,000,000-home audience every week is an extremely homegeneous group—in personality and in interests. These people, as a rule, know boxing and the boxers, but for the general television audience, televised boxing provides no personal participation; viewers feel impersonal about the fighters since they know nothing about them and find no identification in the entire event."

Smith said his program plans might provide the method of beating the general apathy to video fights. The 60-minute stanza (except in championship fights when, Smith says, most everybody is familiar with the participants) will be made up of four principal parts. Show opens with part-producer Graziano and a sparring partner demonstrating "what to expect from the fight of the night, i.e., fighters' styles and whatever else is pertinent to understanding the night's tactics. Two, there'll be a "personalized" interview with both fighters in their dressing rooms to be done by a pro sportscaster, just before the fight, "to get across the fighters' tensions." "We," said Smith alluding to the collective psychological pronoun,

(Continued on page 48)

Burton Benjamin

producer of CBS-TV's 'The 20th Century' calls it

History In a Hurry

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one of the many Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

Dodgers & Giants TV Interest Wanes With Yanks Tops

The Yankees, whose games are telecast by WPIX, N. Y., are beating the rating daylights out of the Philadelphia Phillies, carried by WOR-TV, and topping by two-to-one the rating score tallied by the Los Angeles Dodgers and the San Francisco Giants on WNTA-TV, Newark-N. Y.

According to a special Trendex scorecard, it was found that the Yanks outdrew the Phillies by six to one in terms of viewers. For the special survey, the different games were rated on the three stations in the market when they opposed one another in their schedule, i.e., the Yanks playing on WPIX, the Phillies on WOR-TV in the same afternoon or evening. Ditto for the Dodgers and Giants on WNTA.

In toto, six such situations were measured over a span of time ranging from April to June. In half of the situations, baseball fans in the metropolitan area had a three-way choice among WPIX, WNTA and WOR-TV. It should be noted in

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Cates Baits Fates

One can now add to the list of similar and utterly confusing names (Upton Sinclair and Sinclair Lewis, Rockwell Kent and Norman Rockwell, et al) and ensuing difficulties the unhappy situation of Gil Fates and Gil Cates. Last week the Fates-Cates drama came to a boiling head. The plot goes something like this:

Gil Fates—spelled F-A-T-E-S—is exec producer for Goodson-Todman Productions of CBS-TV's "What's My Line," "To Tell the Truth" and "I've Got a Secret." Then there's that other fellow Gil Cates— spelled C-A-T-E-S—associate producer of "Dotto." Recently Gil Fates— spelled F-A-T-E-S—became the father of a son and, naturally, more complications ensued. The Fates-Cates case soon became a matter of personal correspondence between the principals involved. The letters, herewith, speak for themselves:

May 30, 1958

Mr. Gil Fates
Goodson-Todman Productions
Dear Gil:

For the past two years friends have been running up to me offering congratulations for being made executive producer of "To Tell the Truth," "What's My Line" and "I've Got a Secret." This I have been able to take.

But when last week a friend rushed up to me and wished me all the luck in the world on the birth of my son (my wife is only three months pregnant) this was the last straw.

I think I shall change my name to Epstein.

P.S. Congratulations on the new addition to your family and good luck on your new job with Dotto.

Yours truly,
Gil Cates

June 9, 1958

Mr. Gil Cates
c/o Dotto
Dear Mr. Epstein:

Thanks for your letter and congratulations of May 30th.

My maiden aunt in New Jersey saw your picture in the paper some weeks ago and complimented me on looking younger and more handsome than the last time she had seen me.

Since my full name is J. Gilbert Fates, I toyed for a while with the idea of using my first name; but my first name is Joe which would be no help at all.

I think I'll change my name to something **really** unique like Jack Narz!

Cordially,
Gil Fates

Gil FATES' letter, obviously, calls for some additional clarification. Gil CATES has an older brother, Joe CATES, who's a producer at NBC. Of course, it is universal knowledge who Jack Narz is—he's Bill Cullen's brother-in-law!

Crosby Producing His Own TV Specs

Hollywood, July 3.

Exec producer of Bing Crosby Productions, which will produce two vidpilots a year for ABC-TV, is—Bing Crosby. He said he plans to take an active part in production, and that he's now hunting for series ideas.

Meanwhile, Patti Page has been signed to co-star with Crosby in his first ABC-TV spec Oct. 1, to originate here. Miss Page, like Crosby, is sponsored by Oldsmobile. Crosby is seeking a male co-star for the show also, and remarked he may try to work out a reciprocal deal with Frank Sinatra, who is also under contract to ABC-TV. Crosby and Sinatra scored a big hit of the season this past semester with their Edsel show on CBS-TV. The Oct. 1 spec will be written by Bill Morrow, who will also co-produce. A co-producer to work with Morrow is being sought.

Crosby said he's also seeking theatrical film properties. Metro wants him to star with Judy Holliday in the film version of "The Bells Are Ringing," and Crosby is interested in the vehicle, but it probably won't roll until next spring.

Dr. Casson Goes Rolling Along; Book Sales Even Top Zulli Record

Having launched the summer "Sunrise Semester" with Dr. Lionel Casson on "Achievement of the Greeks in the Theatre" over WCBS-TV, Columbia will now make an allout effort to snare a flock of customers for what may be one of the first video-taped series ever offered for syndication.

CBS Film Sales feels it has more than a sleeper in the video-taped lessons by the professor from NYU. Dr. Casson doesn't have to show up at the crack of dawn in order to greet his video-minded pupils. He's been getting to CBS-TV's studios twice a week, mid-day, and taping three shows on each occasion.

When Dr. Floyd Zulli opened the "Sunrise Semester" series, CBS-TV had the prof on "live." Sam Cook Digges, general manager of the web's Gotham outlet, said yesterday (Tues.) that some 25 stations across the country had to date purchased the filmed versions of Zulli's two courses on comparative literature in the "Sunrise Semester."

Meanwhile, booksellers throughout the metropolitan area report a heavy sale of books required for reading in Dr. Casson's "Classical Civilization 43" course. Elsa Lichtenstein, book buyer at Barnes & Noble, said the demand for Dr. Casson's book list was greater than that of the first Zulli list. Originally she hadn't anticipated as great a demand for the list because the subject matter, in her opinion, was more specialized. But the Casson required reading is selling better than the Zulli titles.

Miss Lichtenstein said less hausfraus than previously were seeking info about the current course. There were more men, it appeared, buying books necessary to participate in the 44 lectures from 7 to 7:30 a.m. Monday through Friday.

An incident similar to the shortage of Stendhal's "Red and Black" in the Zulli case, occurred when Dr. Casson began his course and suggested that the students get a copy of "Greek Plays in Modern Translation," edited by D. Fitts and published by Dryden Press but which was recently taken over by Holt. After selling some 235 copies of the $3.75 book, Barnes & Noble discovered that its stock had been exhausted. It commandeered a station wagon and rushed it to a Brooklyn warehouse where the retail bookseller was able to obtain 150 additional copies of the Fitts book. Similar stories were re-

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Hal Hough's O&O Program Status

Appointment of Hal Hough as Director of Program Services for the CBS-TV owned & operated division accents anew the extent to which the split-down-the-middle within the Columbia organization is being carried.

Hough, who has been program director at WCBS-TV since 1952, will move in with o&o prexy Merle Jones' operation, effective July 14. In his new capacity he'll be available to all Columbia-owned stations for advice and ideas on local programming in all areas, including public affairs, on film buying and scheduling, etc.

His successor at WCBS-TV will be Dan Gallagher, who has been Hough's associate.

SHULTON EXITS 'TRUTH' FOR DONNA

Shulton has pulled out of "To Tell the Truth" and is shifting its fall coin to a half sponsorship of the Donna Reed telepic stanza on ABC-TV. The Reed show, done out of the Screen Gem stable, already had Campbell Soup lined up as a half sponsor, with the show set for Wednesdays from 9 to 9:30 p.m.

"Truth," which is slotted for 8:30 on CBS, also on Wednesdays, has picked up Marboro & Pharmaceuticals as bankrollers. Donna-Reed half-hour begins on ABC Sept. 24

Leonard Stern
write humorously on TV trends in a piece titled
Mr. Kincaid and the Big Idea
* * *
one of the many Editorial Features in the upcoming
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The End of This Month

Rival WCBS Makes A Crusade Out Of Com'l-Loaded Paar

WCBS-TV, Gotham flagship of the Columbia web, is lashing into WRCA-TV, NBC's metropolitan pride and joy, with all the zeal of a holy roller. In particular, it is slapping down the Jack Paar show for what it charges is downright "over commercialized" and, therefore a poor buy for sponsors.

Norm Walt, commercial manager of WCBS-TV, is giving his salesmen a bushel of ammunition based on a special Broadcast Advertisers Report for the middle of May which cites the over-commercialization of the Paar show plus triple spotting and other offenses.

WCBS-TV's sales data starts out by asserting that it is certainly no news to followers of the Paar show that the program is much too heavy with commercials. "TV critics, both local and nationally syndicated," the document says, "have taken NBC to task for having made an otherwise entertaining show a source of irritation through the interjection of too many commercials . . . at too frequent intervals.

It then goes on to say that NBC has paid little or no heed to these criticisms and cites one Thursday night alone when for every four minutes and 17 seconds of program entertainment there either was a network or a local commercial of varying length; that on a Tuesday night, four advertisers' announcements were scheduled within a period of less than five minutes time and on a Thursday night six advertisers' commercials were scheduled within a period of less than 13 minutes time. "In view of the foregoing, the practice of triple-spotting would almost seem to be a misdemeanor," the report says.

U. S. Steel Lining Up Impressive Roster Of Properties, Personalities

In addition to taping a special dramatic show with Helen Hayes in the lead for the "U. S. Steel Hour" on CBS-TV, the producers also plan to present Miss Hayes' son, James MacArthur, during the season in "The Fifth Commandment," a script dealing with a modern-day "Hamlet." Abby Mann wrote the script.

Eli Wallach is also being considered for a special "U. S. Steel Hour" show based on the early struggles of psychiatrist Sigmund Freud. Another production will deal with the famous Scopes trial with Burl Ives and Burt Lancaster as possible leads.

Among the directors scheduled to work on next season's programs are Don Richardson, Sidney Lumet, Paul Bogart, Fielder Cook, Dan Petrie and David Alexander.

Lumet will direct the Hayes production called "One Red Rose for Christmas." It will be taped because she'll be appearing on Broadway in Eugene O'Neill's "A Touch of the Poet" at the same time.

'Voice of Firestone' Wants Daly as Emcee

John Daly has been offered the emceeship of "Voice of Firestone." The 30-minute live Monday showcase, which is revising its musical format next fall, wants Daly to be the one regular appointment on a program which otherwise plans to change its musical personalities and orchestras from week to week.

Daly, who is a regular newscaster on the network and veepee in charge of news and special events for ABC, has not given an answer to Firestone yet.

WABD in 7-Part Series on Soviet

WABD, New York video independent, is prepping a seven-part series on Russia. Slated for a noon-to-12:30 Sabbath slot, the program kicks off July 13.

Station program boss Dave Yarnell has set John Wingate, whose regular "Night Beat" show is vacationing for the summer, as host of the stanza. Twin springboards are interviews by Wingate with Russian experts and new-to-tv film on the USSR.

Stanza will be angled to daily life inside Russia. Celluloid is being provided by the International Film Foundation. Outfit's chief, Julien Bryan, lensed most of the film himself during a dozen junkets to the Soviet Union. Bryan will narrate some of the footage too.

Some of the topics for the half-hour summertime series will be religion in Russia, economy of the country, its political structure (and how it affects the rest of Eastern Europe), miiltary strength, education and science and its cultural makeup.

Stanza has been labeled "Portrait of the USSR."

Tony Marvin Doubling At Flushing Meadows

After 19 years, Tony Marvin, Arthur Godfrey's announcer, has returned to the boards at Flushing Meadows—site of the N. Y. World's Fair, where he was chief announcer during the Grover Whalen days.

Last week Marvin took over as emcee for 10 weeks at the Aqua-Circus. He continues, of course, with his Godfrey announcing chores.

KRCA's Banner '58

KRCA, the NBC-TV o&o here, has racked up the best first half in its history. Billings for the first five months—June returns aren't in yet completely—are running 50% ahead of the same five-month period a year ago, according to v.p.-general manager Tom McCray. Station has had better second halves, since Christmas business falls in those periods, but the current Jan.-June period is the best yet, according to McCray.

CBS' 900G Radio Biz

CBS Radio Network this week obtained more than $900,000 in new biz and renewals.

Revenue came from such accounts as Rambler Division of American Motor Corp.; Good Housekeeping Magazine; Grove Labs; Sterling Drugs, and Kitchens of Sara Lee, Inc.

Patti-at-Large

More than casual interest attaches to the Patti Page show on ABC-TV for Oldsmobile next fall, now that Ted Mills is taking over the production reins.

Mills, it's recalled, is the ex-NBC producer who incepted the Chi "Garroway At Large" freewheeling format and he's planning to reintroduce the same type of "unpredictable" show for Miss Page. Says Mills: "We'll go right back to where we started." Show preems Sept. 24.

'What Do They Want at 7:30?'

CBS-TV will be moving in three different directions next fall in an effort to find out "what do people want these days 7:30 to 8:30 p.m.?" If there's a yen for the old 7:30 music formula (once a sock commodity on CBS), the network will find out via its Friday night Lucky-Strike-sponsored "Hit Parade." If there's a continuing yen for westerns, the answer will lie one way or the other in the Monday 7:30 to 8:30 "Rawhide" entry.

But chiefly CBS is pinning its hopes on incepting a new pattern with its brace of Wednesday evening entries—Official Films' "Invisible Man" at 7:30 and Ziv's "The World of Two Giants" at 8. It's particularly with the latter entry, with its "fantastic" format, that CBS hopes to upset the "Disneyland" fantasy and the "Wagon Train" frontier footage. If "Giants" makes the anticipated dent, Ziv is all set to roll with another of the same genre.

Right now, in terms of 7:30 weekday programming, CBS is only sure on one count—the time-tested Tuesday "Name That Tune." "With 'Tune' we know, but out of the others should come a suggestion of what's ahead in terms of audience taste," says CBS.

Cleve. KYW Drives on TV, Radio Bring Changes in City Ordinance

Cleveland, July 8.

Two changes in Cleveland law enforcement procedures and a possible change in a state law have resulted from a series of radio-television drives by KYW, KYW-TV news and programs, "Viewpoint" and "Program PM."

Revision of the city's "litterbug" ordinance came when Mayor Anthony Celebrezze signed (2) councilmanic action altering an "unenforceable ordinance" to one permitting "spot arrest by police" of both property owners and citizens who toss refuse on city streets.

Another city law change followed Police Chief Frank Story's telling new car dealers they no longer had to file serial numbers of new car tires in light of the exposure that two major tire companies have replaced individual tire numbers with "lot numbers."

The possible change in state law may come with enactment of legislation permitting motorists to receive license plates by mail instead of individual application in local communities. The drive to change plate setup was started by KYW news a year ago and resulted in the introduction of a Senate Resolution calling for an overall study of license-by-mail. Although the legislature adjourned without taking final action, Governor C. William O'Neill appointed a committee to investigate the state's licensing program.

The new litterbug law was instigated on Bud Wendell's "Viewpoint" with newsmen following through for changes in fines and arrests through a seven-week pro-

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T. Terence Clyne
Bossman of McCann-Erickson's TV-Radio offers
An 8-Point Program To Upgrade the Medium
* * *
one of the many Editorial Features in the upcoming
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Davidson Dunton In CBC Exit To Prexy Carleton U.

Ottawa, July 8.

A. Davidson Dunton, chairman of the board of governors of the Canadian Broadcasting Corp. since 1945, has resigned to become president of Ottawa's Carleton University.

Former reporter and assistant editor of the Montreal Star, with wartime duties as g.m. of Canada's Wartime Information Board, Dunton was editor of The Standard (now Weekend magazine) in Montreal when he was appointed to his CBC post in 1945. His salary with the corporation was $25,000 and while no announcement of his salary as university president has been made, it is expected he will get a similar amount.

Acting CBC chairman will be Dr. Adrien Pouliot of Quebec City, current vice-chairman of the board.

Among his chores with WIB,

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Tape Will Get CBS-TV Off the Hook When Nags Spill Over Into Baseball

CBS-TV Network's Sports Department will now use video tape as an insurance policy for its programming of thoroughbred racing. Plagued with a major broadcasting problem since the inception three months ago of its "Race of the Week" each Saturday, it appears to be solved for the time being.

"Race of the Week" is scheduled on the network from 4:30 to 5 p.m. and the network broadcasts Major League baseball on "Game of the Week" each Saturday, which is theoretically scheduled to end at approximately 4:30 p.m. to make way for the race. But when baseball runs into extra innings, bad weather or rhubarbs, the whole schedule goes to pot.

Under the circumstances the race is carried on a limited network. It is broadcast in New York and a few other cities not carrying "Baseball Game of the Week" due to the blackout agreement with the League of not televising Major League games in Major League Cities.

The problem, according to Wil-

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SAG's 'Hands-Off' Re Papp & Dubin

Hollywood, July 8.

Screen Actors Guild, while historically anti-Communist in matters of membership and policy, has nonetheless maintained a strict hands-off policy regarding the Joseph Papp-Charles Dubin firings by NBC and CBS. Since neither Papp nor Dubin are SAG members and the union isn't directly affected, it has neither taken any action nor made any comment in the case.

Report in last week's VARIETY outlining a proposed bylaw change in the SAG charter actually referred to events which occurred five years ago. Such a bylaw was proposed to the membership in early July of 1953, and passed by an overwhelming majority later that month. Bylaw prohibits from membership members of the Communist Party or any other group dedicated to overthrow of the government by violence.

Bylaw also provides that all applicants for membership in the Guild sign a statement indicating they are not nor will they become members of the CP or any other group advocating overthrow by violence. Bylaw makes no reference to past membership or to Congressional testimony.

SAG has held no meeting nor made any proposals subsequent to the Papp-Dubin case; the 10 actors mentioned as due for appearance before the Congressional committee did appear, but later in 1953, and the SAG committee mentioned in the story made its deliberations in the early part of 1953.

MADISON AVE. ON A BICYCLE

Even Robert Montgomery

On July 15 Robert Montgomery's contract with NBC expires. Despite the fadeout of the "Robert Montgomery Presents" dramatic showcase last season, he's been getting $52,000 a year as an exec producer-consultant for the network, although in reality he's been on the inactive list. With the expiration of his contract, Montgomery joins the list of network casualties. (He's been maintaining offices at 730 Fifth Ave., but reportedly at his own, not NBC's expense).

Montgomery will have lots of company on the network lopoffs. Prexy Bob Sarnoff and exec veepee-program chief Bob Kintner are scheduled to have in their hands by Friday (11) a detailed breakdown from the various departmental heads on the economies to be effected, both east and west, in the general budget trimming as authorized by RCA prexy John Burns.

Various operational-programming areas will be affected. Jess Oppenheimer's creative development unit is being scrapped (in fact it's already a fait accompli) being integrated into with West Coast program topper Al Livingstone's overall program division. Unit was set up last November, stemming initially from the creation of the late Pete Salomon's special projects unit, with the Oppenheimer setup designed to parallel (on entertainment shows) the Salomon setup. Says Kintner: "It was impractical; it just didn't work out."

Other retrenchments:

Understood NBC will cut down on some of its news bureaus.

With no more General Motors coin around, "Wide Wide World" fades (what happens to exec producer Barry Wood has yet to be resolved.)

NBC Operas will be reduced to three next season.

Flock of set designers, artists, carpenters, etc. have been laidoff.

There's talk of budget cuts on both the "Today" and "Tonight" shows.

However, there's no plan to abandon "Project 20," although the shows may come in under a different title, says Kintner. There will be a minimum of six such properties, including the projected series on musical comedy as originally blueprinted by Salomon before he died.

Network has chopped its spot sales from an estimated 104 employees to 82 staffers with 22 members of the department getting walking papers.

Most of the employees let go were members of the service division of spot sales which includes promotion, press and research people.

TV Still the Whipping Boy For Misguided Amateur Critics: Lewine

By JO RANSON

This is open season for pot shots at tv, Robert F. Lewine, veepee in charge of NBC-TV's programs, said last week.

According to Lewine, the opening gambit of frost-bitten tv scoffers in the old days went something like this: "I don't own a tv set!" Period and exclamation! it was invariably uttered with the disdain of a dowager dame.

The tv snob, it appears, hasn't been won over completely, but his opposition to video entertainment seems to be lessening an iota or two. Lewine observed that the snob's refrain at the present time goes like this: "I don't look at tv" which means, to say the least, that he was seduced into purchasing a tv receiver.

It is a good omen indeed that the tv scoffer went out and bought himself a receiver, Lewine said, but despite tv's stalwart accomplishments, the medium continues to be the favorite whipping boy for misguided amateur critics.

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(Continued on page 32)

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Hollywood Humorist & Scripter

Charles Isaacs

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Nearly every advertising agency along Madison Ave., within the past six months has made major changes in its radio-tv personnel. Admen have switched from agency to agency, from programming positions to creative jobs, from New York to the Coast and back again on the advertising merry-go-round.

Why do the agencies switch around so much? Part of the answer lies in the upbeat in recent years of broadcast billings which focuses greater importance on agency radio-tv departments with agencies taking steps to strengthen and expand their staffs.

Secondly, the close association and the past track record of the agencymen who move, whenever the client changes agencies. Admen who have toiled on accounts and who have succeeded in getting client recognition, have often times been part and parcel of a change in agencies.

Thirdly, the changing production scene that has seen tv programming men move to the Coast and back again as the site of the production of films changes.

Fourth, the personnel cutbacks, thanks to the recession, has grey flannel-suiters with resumes in hand combing ad row in greater numbers.

While agency toppers claim the ad field is the "coming thing," what the agencies can't give the crewcut kid with a diploma in his mitt, is security and the promise that he will be around long enough to get out of the mailroom. The problem is no different with the host of experienced agencymen who in some instances aren't around long enough to find the coffee shop.

Since the first of the year, Kudner has had three radio-tv directors. At the time of the loss of the Buick account, Myron Kirk quit. In the last six months he has succeeded by Donald Gibbs and now Stuart Ludlum.

At the Parkson Agency, Charley Bolen left as radio-tv director and was replaced by Don Blahut. At Needham, Louis & Brorby, Robert Salter is leaving at the end of the month. Salter had been in charge of broadcasting for the New York

(Continued on page 48)

A Brand New Format for TV Bouts, Based on Psychology & Marketing

BY ART WOODSTONE

A psychological and marketing research company has set itself up in tv production as well. Oxtoby-Smith Inc. has partnered with fight promoter Teddy Brenner and ex-fighter-actor Rocky Graziano to produce a 60-minute weekly fight show, "Main Event," for fall network use.

If the show is sold (and O-S chief Dr. Joseph Smith says he has a sponsor already committed, contingent on the acceptance of two other bankrollers), it probably will prove the first time a video research company has gone directly into the production end of the biz. Smith and his associate Dr. Sidney Lirtzman said they got into production as an outgrowth of a behavior study on tv viewing they completed for NBC. (The results, not detailed by the researchers, were turned over to the network recently.) "Main Event" grew out of a part of the study based on why video fisticuffs don't reach a larger audience. O-S did further research on its own before deciding to go into production.

"The audience for boxing on television," Smith observed, "indicates a marked lack of general audience interest. Its 7,000,000 to 9,000,000-home audience every week is an extremely homegeneous group—in personality and in interests. These people, as a rule, know boxing and the boxers, but for the general television audience, televised boxing provides no personal participation; viewers feel impersonal about the fighters since they know nothing about them and find no identification in the entire event."

Smith said his program plans might provide the method of beating the general apathy to video fights. The 60-minute stanza (except in championship fights when, Smith says, most everybody is familiar with the participants) will be made up of four principal parts. Show opens with part-producer Graziano and a sparring partner demonstrating "what to expect from the fight of the night, i.e., fighters' styles and whatever else is pertinent to understanding the night's tactics. Two, there'll be a "personalized" interview with both fighters in their dressing rooms to be done by a pro sportscaster, just before the fight, "to get across the fighters' tensions." "We," said Smith alluding to the collective psychological pronoun,

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Burton Benjamin

producer of CBS-TV's
'The 20th Century' calls it

History In a Hurry

* * *

one of the many Editorial Features
in the upcoming

TV-RADIO REVIEW &
PREVIEW NUMBER

Dodgers & Giants TV Interest Wanes With Yanks Tops

The Yankees, whose games are telecast by WPIX, N. Y., are beating the rating daylights out of the Philadelphia Phillies, carried by WOR-TV, and topping by two-to-one the rating score tallied by the Los Angeles Dodgers and the San Francisco Giants on WNTA-TV, Newark-N. Y.

According to a special Trendex scorecard, it was found that the Yanks outdrew the Phillies by six to one in terms of viewers. For the special survey, the different games were rated on the three stations in the market when they opposed one another in their schedule, i.e., the Yanks playing on WPIX, the Phillies on WOR-TV in the same afternoon or evening. Ditto for the Dodgers and Giants on WNTA.

In toto, six such situations were measured over a span of time ranging from April to June. In half of the situations, baseball fans in the metropolitan area had a three-way choice among WPIX, WNTA and WOR-TV. It should be noted in

(Continued on page 50)

Cates Baits Fates

One can now add to the list of similar and utterly confusing names (Upton Sinclair and Sinclair Lewis, Rockwell Kent and Norman Rockwell, et al) and ensuing difficulties the unhappy situation of Gil Fates and Gil Cates. Last week the Fates-Cates drama came to a boiling head. The plot goes something like this:

Gil Fates—spelled F-A-T-E-S—is exec producer for Goodson-Todman Productions of CBS-TV's "What's My Line," "To Tell the Truth" and "I've Got a Secret." Then there's that other fellow Gil Cates— spelled C-A-T-E-S—associate producer of "Dotto." Recently Gil Fates— spelled F-A-T-E-S— became the father of a son and, naturally, more complications ensued. The Fates-Cates case soon became a matter of personal correspondence between the principals involved. The letters, herewith, speak for themselves:

May 30, 1958

Mr. Gil Fates
Goodson-Todman Productions
Dear Gil:

For the past two years friends have been running up to me offering congratulations for being made executive producer of "To Tell the Truth," "What's My Line" and "I've Got a Secret." This I have been able to take.

But when last week a friend rushed up to me and wished me all the luck in the world on the birth of my son (my wife is only three months pregnant) this was the last straw.

I think I shall change my name to Epstein.

P.S. Congratulations on the new addition to your family and good luck on your new job with Dotto.

Yours truly,
Gil Cates

June 9, 1958

Mr. Gil Cates
c/o Dotto
Dear Mr. Epstein:

Thanks for your letter and congratulations of May 30th.

My maiden aunt in New Jersey saw your picture in the paper some weeks ago and complimented me on looking younger and more handsome than the last time she had seen me.

Since my full name is J. Gilbert Fates, I toyed for a while with the idea of using my first name; but my first name is Joe which would be no help at all.

I think I'll change my name to something **really** unique like Jack Narz!

Cordially,
Gil Fates

Gil FATES' letter, obviously, calls for some additional clarification. Gil CATES has an older brother, Joe CATES, who's a producer at NBC. Of course, it is universal knowledge who Jack Narz is—he's Bill Cullen's brother-in-law!

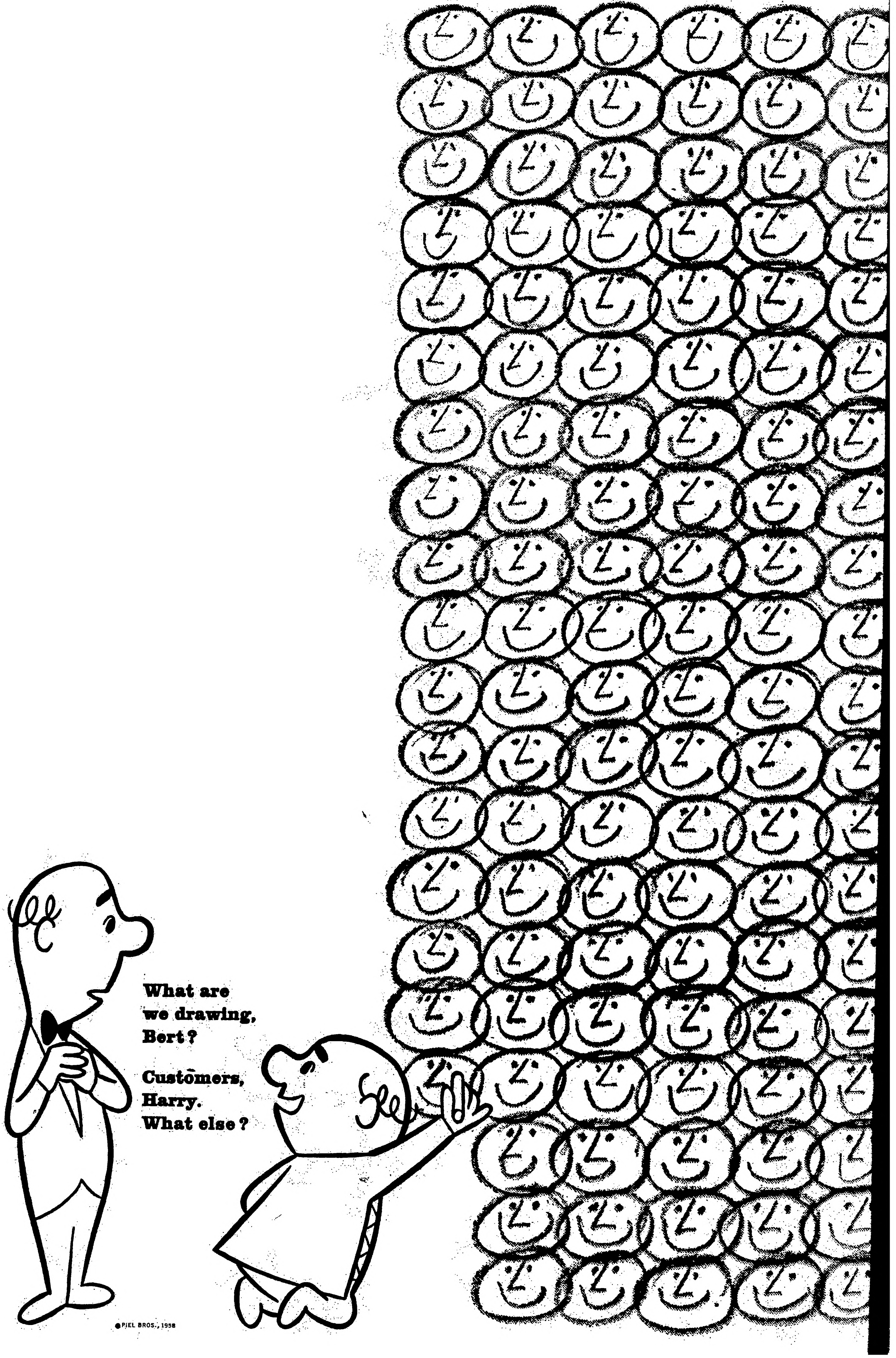
Crosby Producing His Own TV Specs

Hollywood, July 8.

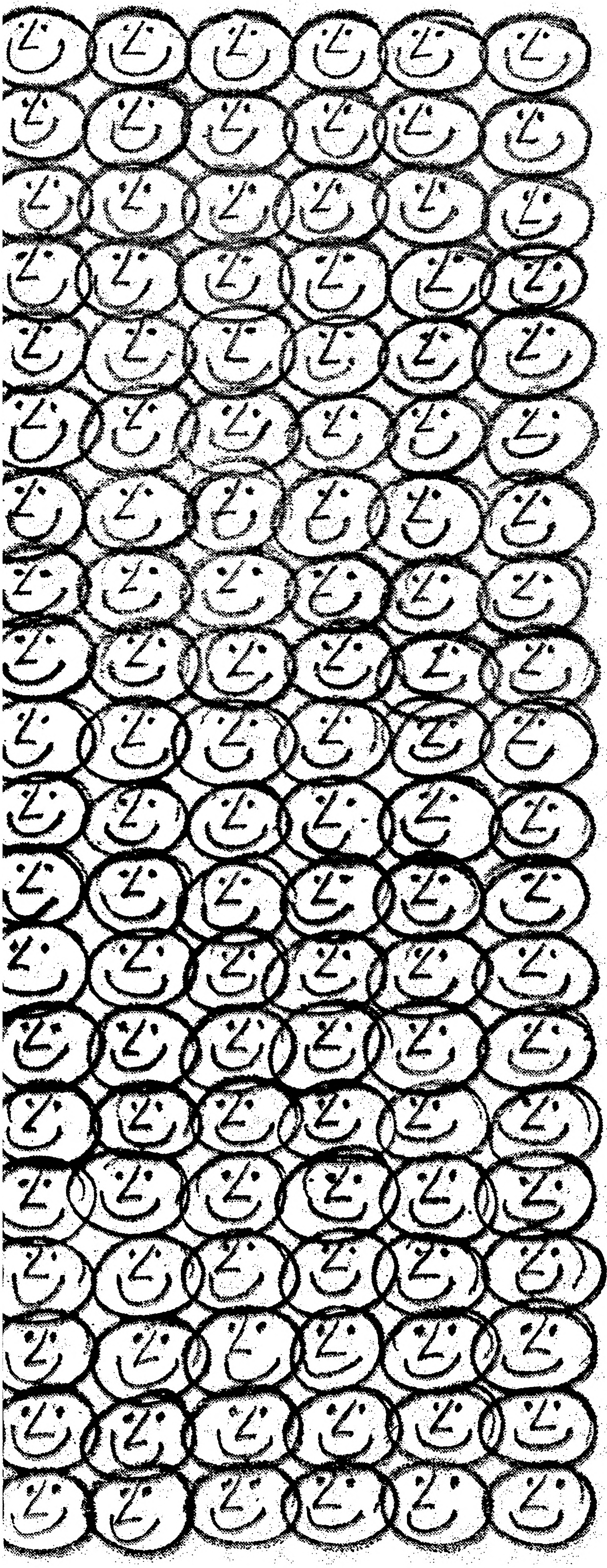
Exec producer of Bing Crosby Productions, which will produce two vidpilots a year for ABC-TV, is—Bing Crosby. He said he plans to take an active part in production, and that he's now hunting for series ideas.

Meanwhile, Patti Page has been signed to co-star with Crosby in his first ABC-TV spec Oct. 1, to originate here. Miss Page, like Crosby, is sponsored by Oldsmobile. Crosby is seeking a male co-star for the show also, and remarked he may try to work out a reciprocal deal with Frank Sinatra, who is also under contract to ABC-TV. Crosby and Sinatra scored a big hit of the season this past semester with their Edsel show on CBS-TV. The Oct. 1 spec will be written by Bill Morrow, who will also co-produce. A co-producer to work with Morrow is being sought.

Crosby said he's also seeking theatrical film properties. Metro wants him to star with Judy Holliday in the film version of "The Bells Are Ringing," and Crosby is interested in the vehicle, but it probably won't roll until next spring.


What are
we drawing,
Bert?
Customers,
Harry.
What else?

© PIEL BROS., 1958



Harry and Bert Piel measure their success not by the awards they have won for the best film commercials in television... but by the customers they've drawn to Piel's Beer. Terrytoons takes pride in the animation it has done for the effective campaign created by Young & Rubicam for Piel Bros.

Largest animated film company in the East, Terrytoons has the talents and the facilities to produce animation that *sells* while it entertains. Nearly 100 full-time Terrytoons experts—with the latest film, sound and animation equipment all under one roof—have created customer-catching commercials for Piel Bros., through Y&R; General Mills (Dancer-Fitzgerald-Sample); General Foods (Benton & Bowles); Colgate-Palmolive (Ted Bates); Mennen, Genesee (Marschalk and Pratt); Socony Mobil (Compton); General Motors (Campbell Ewald); P. Ballantine, R. J. Reynolds (William Esty); Quaker Oats (Wherry, Baker & Tilden); and others.

The very same talents that produce cartoon features for the CBS Television Network and theatrical cartoons in CinemaScope and Technicolor for worldwide release through Twentieth Century-Fox can produce *selling* commercials for you. Let us show you what Terrytoons has done... *and can do for you.*

TERRYTOONS

A DIVISION OF CBS TELEVISION FILM SALES, INC.
485 Madison Avenue, New York 22, N.Y.—PLaza 1-2345
38 Centre Avenue, New Rochelle, N.Y.—NEw Rochelle 2-3466

Jack Wrather's Syndication Biz, Kingsley Prez of U.S.-Brit. Setup

Hollywood, July 8.

The Jack Wrather Organization, telefilm producers and owners of radio and tv stations, has forged a corporate link with British commercial programmers, and entered the syndication field both here and abroad.

Title of the newly-organized company is Independent Television Corp. (ITC), with Walter Kingsley, former sales manager of Ziv's syndicated sales, as president. Kingsley is now in the process of setting up an international sales organization to serve both national and market-by-market tv accounts.

Joining Wrather in the venture are Associated Television, Ltd., (ATV) and Incorporated Television Programme Co., Ltd., (ITP) of London, and Carl M. Loeb, Roades & Co., Wall Street investment house associated with Wrather in many enterprises. Initial capitalization of the new firm is $2,500,000 with a production budget of $10,000,000 slated for the first year.

The Jack Wrather Organization and two British associates ATV and ITP have guaranteed to deliver annually a minimum of four and up to 10 series to the new firm ITC. The ITC-ATV-ITP combination could loom large in the telefilm field, with sales assured in comonwealth nations via the "hands-across-the-sea" tieup.

Jack Wrather Organization, owners of "Lassie," "The Lone Ranger," and "Sergeant Preston of the Yukon," is currently moving into the development of new programs with the production of "Adventures of Tom Swift" slated. Wrather Organization recently acquired Muzak Corp. Wrather himself has other interests in tv and the entertainment field. He is prez of KFMB-TV, San Diego, and of KERO-TV, Bakerfield, both in Calif., and also of Disneyland Hotel at Diseyland.

ITP of England in the past has made a number of co-production deals, including "Robin Hood," handled by Official Films, "William Tell," currently being handled by National Telefilm Associates; and "Invisible Man," another with Official.

Kinglsey, topper of the new syndication outfit, is now in the process of setting up an integrated sales and distribution organization for both the national and market-by-market level. Outfit, in addition to the provided product sup-

(Continued on page 52)

Syndicators Yen Educational Fare

Educational syndicated fare appears to be riding on a crest of acceptance.

There is Professor Zulli's literature course riding the market-by-market trail. Trans-Lux Television has made full library deals in 40 markets with its Encyclopaedia Britannica (EB) films.

Now Trans-Lux is taking on another project. It's offering a complete physics course consisting of 162 half-hour episodes, aimed at the high school and junior college level, in certain markets. The films were made by EB under a grant for the Fund for the Advancement of Education and have been distributed in schools in many sections of the country.

In order to get further distribution, especially in areas which lack the facilities and teacher talent for teaching physics, EB has lined up Trans-Lux Television for the mop-up operation.

The filmed course, given by Dr. Harvey E. White, vice-chairman of the Department of Physics, U. of California, deals in subjects of general interest such as mechanics, heat, electricity, as well as more technical areas of properties of matter of atomic physics.

Trans-Lux feels there's a tv market for such fare, pointing to the "Midnight College" course in mathematics offered by WNTA-TV, Newark-N. Y., and the Zulli's, as well as the firm's experience with the EB library.

Dilemma on 'Decoy'

Illustration of how "hold-out" markets can either kill or delay plans for second year production on an established skein is afforded by Official Films experience with "Decoy."

In the key markets of New York, Detroit, Chicago and Cleveland, the skein has been put on the shelf, although bought last season by stations in the particular markets (WPIX, N. Y., WGN-TV, Chi., et al.) Reason the aforementioned stations didn't begin telecasting the skein was that, for one reason or another, a sponsor wasn't found and the show was considered too expensive for a spot carrier. With those markets still set to play off the first 39, it's difficult to make a decision on second year production.

G-K Deal Inspires British Expansion Of Telefilm Prod.

Hollywood, July 8.

Formula under which British commercial tv program contractors can move into telefilm production for the first time is behind the current production by ABC-TV there of "Flying Doctor," telefilm series starring American actor Richard Denning. Formula calls for an American distrib—in this case Gross-Krasne—to give the British producers a guarantee in return for Western Hemisphere rights.

It's not the first such deal worked out, since Official Films and others have been doing subtantially the same with such indie outfits as ITP. But it does mark the first time an English television contractor is producing on film for its own use with a simultaneous selloff to the rest of the world. Formula is expected to expand British telefilm production greatly.

Problem that's faced the British broadcasters is the economic fact that their own markets, principally England, Canada and Australia, can only pay an aggregate of about half the amount a good series costs to produce. In order to come out on a vidpix half-hour, the British would have to hit the world market, especially the U.S. Hence the distribution deal with Gross-Krasne, guarantee from which would cover production costs when coupled with income from England, Canada and Australia.

The Gross-Krasne deal with ABC-TV points up an anachonism, in that G-K, with a studio of their own in Hollywood (California Studios) are doing all their filming abroad (three in England, one upcoming in Bermuda). But Jack Gross points out that it's not merely a question of getting in under the British quota, but the fact that

(Continued on page 52)

NTA PACTS MASON ON '3D MAN' SERIES

Hollywood, July 8.

James Mason has been signed to star in National Telefilm Associates' new vidpix series, "The Third Man," based on Graham Greene's novel. NTA has acquired rights to the "Third Man Theme" to go with the series.

Production on 20 vidpix in series begins in Hollywood in September, with 19 more to be shot later on location in Europe. Mason, who has participation in the series, returns in late August from a silo tour with his wife, Pamela, and daughter, Portland, to begin preparations for the series.

"Third Man" was produced in 1949 by the late Sir Alexander Korda as a theatrical film starring Joseph Cotten, Valli, Orson Welles and Trevor Howard.

WJAR'S THEMATIC 'MIDNIGHT COWBOY'

Providence, July 8.

WJAR-TV here has taken a leaf from the thematic feature programming kick, slotting its RKO oaters in a "Midnight Cowboy" niche, telecast every Monday at 11:45 p.m.

The "Midnight Cowboy's" summer ride represents a somewhat unique programming concept. Usually, in stations across the country, the oaters are slotted for kid viewing on a regular schedule in the mornings or afternoons. Station apparently feels it can capitalize on western adult viewing habits.

Leonard Expedites ATAS O'seas Branch, Telefilm Exchange With Britain

Hollywood, July 8.

Sheldon Leonard's mission to London to explore telefilm exchange with the British as well as setting up of the first overseas branch of ATAS, has been completed, the Academy machinery is beginning to hum on both counts.

Representative kines and telefilms will be selected by both countries and shown at an International TV Film Festival, with plaques or similar awards to be given for outstanding entries, said Leonard, who repped the Academy in response to correspondence earlier this year from the British Film Institute with regard to American participation in a proposed British TV Film Festival. At that time, ATAS also advised Leonard to explore the possibility of setting up a British chapter.

"The British are still a good distance behind us in organization of a tv industry, with little effort to create individual organizations devoted to institutionalizing the medium," Leonard said.

The producer also observed that throughout Europe, as many people see tv in public places as in the home, with special "public viewing rooms" set up in many places.

"Therefore, European sets-in-use figures are not at all indicative of the size of the audience there," declared Leonard, who feels a number of matters, economic and otherwise, remain to be ironed out by correspondence before the British ATAS branch becomes a reality.

WGN-TV's New Bundle

Chicago, July 8.

WGN-TV, on another film buying spree, last week plucked a new package of 36 RKO firstrun features, a bundle of 78 Three Stooges short subjects, and WPIX's documentary, "Russian Revolution." The RKO pix were purchased from Barry Grafman Associates and include such titles as "Androcles and the Lion," "Americano," "Behave Yourself" and "Clash By Night."

Three Stooges shorts were distributed by Screen Gems. Station is slotting them at 10 p.m. Saturday nights in tandem with a lineup of mystery cinematics from WGN-TV's Warner Bros. and NTA packages.

WCBS-TV Academy Wk.

WCBS-TV is cooking up a special Academy Award Week of film to be shown from Saturday Aug. 23 through Friday, Aug. 29.

Product will be shown on the Early Show, Late Show and Picture for a Sunday Afternoon and will be chosen from any or more of the following categories: Best production, best actor, best actress, best supporting actor, best supporting actress, and best original story.

Films will include "Min and Bill," "Life of Emile Zola," "Johnny Eager," "Watch on the Rhine," "Gaslight," "The Great Lie," "Vacation from Marriage," "Manhattan Melodrama," "Mrs. Miniver," "Kentucky," "The African Queen," "The Great Ziegfeld," "The Human Comedy," "Gentleman's Agreement" and "The Search."

A number of the Academy Award films will be seen for the first time on WCBS-TV programs.

Top 20 National Syndicated Shows

(Based on U.S. Pulse's Spot Film Report for May)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least ten of the 22 markets. Total number of the 22 basic markets included in the rating compilation for each series is listed in the brackets.

The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

	No. of Basic Markets Telecast	Dist.	Natl. Wght. Rtg.
1. **Highway Patrol**	(20)	Ziv	18.9
2. **Sea Hunt**	(20)	Ziv	18.4
3. **Honeymooners**	(18)	CBS	18.2
4. **Death Valley Days**	(18)	U.S. Borax	16,6
5. **State Trooper**	(19)	MCA	16.4
6. **Silent Service**	(20)	NBC	15.7
7. **Popeye**	(16)	AAP	14.6
8. **Sheriff of Cochise**	(19)	NTA	13.6
8. **Whirlybirds**	(15)	CBS	13.6
9. **Annie Oakley**	(20)	CBS	13.1
9. **Boots and Saddles**	(17)	NBC	13.1
10. **Cisco Kid**	(11)	Ziv	12.7
11. **Sky King**	(21)	Nabisco	12.2
12. **Harbor Command**	(21)	Ziv	12.1
13. **Code 3**	(12)	ABC	12.0
14. **Martin Kane**	(14)	Ziv	11.7
15. **Frontier Doctor**	(15)	HTS	11.4
16. **26 Men**	(18)	ABC	11.3
17. **San Francisco Beat**	(13)	CBS	11.0
18. **Amos 'n' Andy**	(10)	CBS	10.8

CBS Syndication Arm Heading For $15,000,000 Year; Big Latino Push

CBS Film Sales, which is projecting a banner year of more than $15,000,000 in its syndication biz, finds its foreign operation growing.

To keep pace with the increased potential in the overseas market, it has made fresh deals with two representatives for the Latino market, Television-Interamerica, headquartered in Havana, Cuba, and Fremantle International. Additionally, it now has a representation in virtually every major foreign market, spanning the globe from Japan to England.

Foreign revenues now account for about $2,500,000 annually, or about 18% of the telefilmery's revenues. The projected revenues from overseas in '59, with the new distribution outlets and fresh product, is expected to rise to $3,000,000.

CBS Film Sales finds it has a unique assist in its foreign operation via the net's public affairs shows, hardly duplicated by any of the other syndication outfits, including those affiliated with other webs. The one-shot pub affairs shows, varying from a Murrow-Truman interview to a special on the atom, have been placed in 21 countries over the past six months. The tally on the one-shot specials out of "20th Century," "See It Now," et al., is 91 different shows distributed abroad.

The score not only is impressive

(Continued on page 48)

Costello's Vidpix Segs

Hollywood, July 8.

Lou Costello has signed with Revue Productions for a pair of starring dramatic roles. Costello will star in "Night Call," episode of "G. E. Theater" scripted by James Allardice from a story by Paul Fairman. Following that stanza, which rolls July 21, he will guest star in a "Wagon Train" segment.

'Thin Man' May Spark M-G Move Into Syndication

Hollywood, July 8.

Cancellation of "The Thin Man" by Colgate may well push Metro-TV into the half-hour syndication field next season. Before leaving for New York for sales sessions with prospective new network clients for the show, Metro-TV v.p. Charles (Bud) Barry said that failing a national sale on the show, M-G might move it into syndication in January or the following September.

"And if we do decide to syndicate it," Barry added, "we'll do it ourselves." Metro already has the nucleus of a syndicated sales force via its staff peddling the pre-'48 backlog, and could easily expand that by January to give it a full-sized field force for syndication sales. M-G subsid currently has only "Thin Man" and "Northwest Passage," which is set for NBC-TV in the fall, but establishment of a syndication sales arm conceivably could open the door to additional production for firstrun syndication.

Interesting sidelight to the Colgate cancellation of "Thin Man" in favor of the new George Burns vidpix series is the fact that Colgate has a 25% ownership interest in the Peter Lawford-Phyllis Kirk starrer, and naturally will share in the profit from residuals from syndication, when and if the show is put on the market.

Bevhills Prod. In Guild Distrib Deal

Hollywood, July 8.

Beverly Hills Productions, which floated a $125,000 public stock issue last summer in order to enter the animated telefilm production field, has signed a distribution deal with Guild Films under which the syndicator gets worldwide rights to the "Adventures of Spunky and Tadpole" cartoons in return for a $125,000 guarantee against 50% of the world gross.

Edward Janis, prexy of the production company, said he already has 40 of the three and one-half minute color cartoons in the can and is finishing off the remaining

(Continued on page 32)

TV CARTOONS' BIG COMEBACK

Screen Gems' Theatre Pre-Tests

Screen Gems' syndication arm is borrowing, in part, from an old motion picture theory—previews. In this case, it appears to be the first occasion that a syndicator plans to do a regular set of pre-tests on its half-hour telefilm product. Whether it will eventually extend to SG's network packages hasn't been determined.

Pierre Marquis, SG director of sales planning and research, inked with the market research firm of George Frye & Associates to run the tests. Last week, Frye ran the first of the pre-tests, using a pilot from the syndicated "Rescue 8." Idea is to establish a track record before the show is seen on the air.

Researcher, using what SG calls a "controlled audience sample" at a theatre screening, gave the audience a questionaire and an electronic guage with which viewers can indicate running reactions during the show's exposure. "Rescue 8" was shown along with four other half-hour films, "certified as average tv programs" by the Frye concern.

SG is going to go through this theatre test on all its syndicated stanzas, with an eye toward using the material in station and sponsor pitches.

'Gray Ghost' Syndication Series Runs Smack Into Hot Segregation Issue

The segregation issue finally has caught up with the "Gray Ghost."

CBS Film Sales has shelved plans at this time for second year production of the series based on Col. Mosby's Civil War Raiders. Syndication outfit sounded out regional and local advertisers in the south and found that a sufficient number of them just don't want to be involved with a skein which may fan Dixie feelings. The upcoming September, many southern advertisers feel, will be worse than the school integration storm kicked up the past September, when the "Gray Ghost" was introed into syndication.

Show, incidentally, is partial to the South in following the exploits o Mosby's Raiderss. (The Union Army most of the time is outwitted). For awhile, it was thought the second year production would find Col. Mosby and his troops on the losing side of the war. But those plans were shelved, in response to sounding out the sentiment of southern advertisers, many of whom don't want to ride a show which could become the rallying symbol for today's Rebels against the U.S. Supreme Court school decision.

The sentiment of southern advertisers is not shared by sponsors in other regions who feel the show isn't controversial.

The Tod Andrews starrer, incidentally, has a history bearing on CBS Film Sales current decision. Skein was first offered nationally. But national sponsors shied away feeling the school integration issue made the skein too touchy. CBS Film Sales, in response to local station interest, then took the series the market-by-market route. It sold well in all sections of the country.

But now apparently the dilemma has turned full cycle—with the local and regional advertisers in the south echoing the national ad execs a full year later.

Guild to Vote On Cole Stock Option

Proposal to grant options on 150,000 shares of Guild Films common stock at $3 per share to prexy John J. Cole will be presented to Guild's annual stockholders meeting in Denver July 21. Guild has been selling at around $4 on the American Stock Exchange.

Meeting, which ordinarily takes place in May, was postponed this year because of the change in management in March which saw Cole superseding Reub Kaufman as prexy. Kaufman's contract, incidentally, was bought up at $67,929, payable over a two-year period, the Guild prexy statement reveals. As for site of the meeting, Guild is a Colorado corporation, and despite the fact that the meeting has been held in N. Y. every year, company now plans to

(Continued on page 52)

TPA Exec Veepee

Michael M. Sillerman

addresses himself to the TV Editors in a piece titled

Azimuthally Speaking

* * *

one of the many Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

The End of This Month

TPA's $1,000,000 Foreign Gross In Four Months

Television Programs of America's foreign department under the aegis of v.p. Manny Reiner has passed the $1,000,000 mark in overseas sales for the past four months.

TPA's latest foreign sale was for "Lassie," bought by the Finnish Broadcasting Co., Ltd. Skein is now on the air in Canada, Australia, Italy, Japan, and throughout Latin America.

Sponsors buying TPA programs in foreign markets in the four-month period include Richard Hudnut, in Mexico, "Stage 7"; Chocomalt, Mexico City, "Fury," RCA distributor in Guatemala City, "Fury"; San Miguel Brewery, Philippines, "Fury"; Corn Products Refining, Mexico City, "Ramar of the Jungle"; National Biscuit, Mexico City, "Lone Ranger"; Carta Blanca Beer, in Mexico, "Mystery Is My Business."

Recently, "Fury" and "Cannonball" were bought by Incorporated Television Programme (ITP) in the U. K. and "New York Confidential" was bought by Associated Rediffusion, also of the U. K. In addition, "Cannonball" was sold to the Canadian Broadcasting Corp.

$1,000,000 'Robin Hood' Syndication Sales

Official Films has racked up over $1,000,000 on syndication sales on "Robin Hood," selling a minimum of 143 episodes of the off-network skein, in a roster of markets.

New stations added to the list include WNTA, Newark-New York; KCOP Los Angeles, WBRE, Scranton; WNAR, Baltimore; WTVJ, Miami; KRON, San Francisco; KSD, St. Louis; and WTAE Pittsburgh.

FRESH PRODUCT IN PRODUCTION

By MURRAY HOROWITZ

Television, for the first time in many years, is due to be on the receiving end of a fresh upbeat in cartoon production.

The boost is occurring at a time when the pool of vintage cartoons, culled from the motion picture libraries of the majors, is closer to the bottom of the barrel. Fresh cartoons are slated to come from Guild Films, Screen Gems, Trans-Lux Television, Sterling Television, Walt Disney and other firms.

Cartooning for video is a tricky, tough business. First, there are the economics of the situation. In theatrical cartooning, virtually at a standstill now with the industry depressed, from $35,000 to $45,000 was spent per short cartoon subject. Most distributors in the tv biz feel that any cartoon short that comes in above the $4,000 per negative level is in trouble. Television, at least in syndication, couldn't support much more.

Then there's the problem of establishing the principal characters for the kiddies. The "Popeye's," "The Looney Tunes," the "Tom and Jerry's" and "Little Lullu's" are part of the American folklore and almost have a pre-natal following. The new cartoon characters have to fend for themselves, building their audiences from scratch.

The relative high cost of obtaining animation, ranging the limited to the full variety, has led a few producers to go abroad for their drawings, doing the editing and narration in the U. S. to get the American flavor. Additionally, foreign cartoons have been utilized with a new sound track, etc., added.

As to the upcoming fresh cartoon productions Screen Gems will have "Huckleberry Hound," already bought by Kellogg for national spot; Trans-Lux Television, "Felix the Cat"; Guild, "Adventures of Spunky and Tadpole." These are being produced in Hollywood or N. Y.

Sterling Television has been distributing two packages in syndication, 104 Cartoon Classics, and the Famous Cartoon Group of 65, both of which had the animation done abroad, with sound track, editing, etc., done in the U. S. Sterling has another group "Daniel Boom" upcoming, and is prepping a fourth group, reportedly tied to record tunes.

In syndication, there also is a new batch of "Crusader Rabbits," as well as a package of "Col. Bleep's" from Richard H. Ullman's outfit, which headquarters in Rochester, N. Y., and "Terry's Toons," from Screen Gems, all product made for tv.

On the nets, ABC-TV has "Woody Woodpecker," vintage the-

(Continued on page 50)

Skelton's In-Person Japanese Buildup In Sale of CBS Segs

Red Skelton, with prompting by CBS Film Sales, is touring Japanese tv stations, meeting the managers, personnel, etc. Following his tour, CBS Film Sales will package 39 episodes of "The Red Skelton Show" and offer it for sale in the Japanese market. If the sale clicks on the heels of Skelton's goodwill tour, CBS Film Sales is planning similar p.a. missions for other tv personalities.

Other than the Skelton show, new skeins being offered in the foreign market by CBS Film Sales include "Trackdown," "Eve Arden Show," and the Spanish-dubbed versions of "You Are There" and the "Phil Silvers Show."

More TV Film News
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CBS-TV's Giant Stake in Vidfilm Prod.-Packaging; 6 Shows in Fall

By BOB CHANDLER

Hollywood, July 8.

Though it owns no physical plant for telefilm production, Hollywood's third largest producer-packager of network vidfilm is CBS-TV, which has five of its own filmed series plus one coproduction in the works for fall.

The CBS-TV picture is in marked contrast to the other webs. Neither NBC nor ABC are in vidfilm production except on a limited basis, meaning they are active in financing and ownership, but maintain a hands-off attitude toward the properties involved except for supervisory-liaison looksees. NBC deal with Ziv on "Bat Masterson" is a coproduction, but NBC won't be actively involved in production, for example.

The CBS-TV setup, on the other hand, works just as if the film shows were live, except that they are done outside Television City and on a cost-plus basis for the web by the film plant involved. The packaging and creative operations, the above-the-line elements, are all handled by CBS-TV just as if the show were a live package. Producers are network staff producers; directors ditto. Financing and ownership are the web's. Film setup is all the more natural for CBS-TV in view of Coast programming v.p. Bill Dozier's film background at RKO as studio boss.

Five shows are the new Charles Marquis Warren "Rawhide" western; Jaime del Valle-produced "The Lineup"; "Gunsmoke," helmed by Norman Macdonnell; "Have Gun, Will Travel," initially produced by Julian Claman and now produced by Sam Rolfe; "December Bride," with Parke Levy in charge. The coproduction is "Perry Mason," with Cornwell Jackson's Paisano Productions, on which Ben Brady is producer.

So integral a part of the overall programming scheme has the film operation become that the web is now swinging live directors into the vidpix operation during the summer. Seymour Berns, of the Red Skelton show, and Buzz Kulik, who's been doing "Climax," have moved into the film sphere, with Berns last week directing a "Gunsmoke" and Kulik a "Have Gun." Kulik is also slated to direct a "Perry Mason" stanza. Understood John Frankenheimer was

(Continued on page 52)

Ziv TV President

John L. Sinn

details why

'You Can't Afford To Be Second Best'

* * *

one of the many Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

The End of This Month

Philly WCAU-TV Pays $3,500,000 For Par Library

With the full Paramount library sale to WCAU-TV, Philadelphia, MCA TV has racked up about $22,900,000 to date in only six markets. Understood WCAU paid the asking price of $3,500,000.

The Philly sale leaves no question that the Paramount library, the last of the vault pix of the majors, is turning out to be the "hottest" money-maker in tv distribution. Based on the six markets sold, the 700 pre-'48 Paramount pix show every sign of outgrossing the Metro, Warners and other major libraries.

MCA TV plunked down an approximate $50,000,000, including all facets of the deal, for the negative rights to the library. At the rate it's going, it should be the "gold mine" of all the libraries. Over half of what MCA TV committed already is accounted for with only a relative handful of markets sold.

The tally todate includes: WCBS-TV, N. Y., $8,400,000; KNXT, Los Angeles, $7,500,000; WBZ-TV, Boston, $2,000,000; KETG, Omaha, $1,000,000; and WOOD-TV, Grand Rapids, Mich., $500,000.

These approximate figures have been obtained under a unique distribution plan, with MCA TV coming into each market with a price list on each of the pix, asking the station to bid on one or all. To date, stations have bought the library.

Avert Conflicts On Gleason Live & Film

Jackie Gleason, when he comes back live in his half-hour CBS-TV show next season, is being assured that he won't be competing against his "Honeymooners," now in syndication.

CBS Film Sales, which acquired the "Honeymooners" for the market-to-market ride, will ask the comparatively few indie stations carrying the skein in prime time to reslot the series if it bumps up against the new Gleason network show this fall. The problem doesn't arise with station affiliates, the majority of the customers in syndication, because option time isn't devoted to syndicated product. New Gleason show is slated for Fridays at 8:30 p.m.

COHEN'S VIDPIX SWITCH

Hollywood, July 8.

Albert J. Cohen, vet film producer, has taken a leave of absence from his duties as exec producer for Alan Ladd's Jaguar Productions to produce a program of "Ann Sothern Show" vidpix for Desilu.

Jaguar will remain inactive until early fall.

NTA's New Push: Home Movie Fans

National Telefilm Associates, in an effort to get maximum mileage out of its film library, is making a concerted drive in the 16m non-theatrical field, offering such features as "High Noon," "Bells of St. Mary" and "Cyrano de Bergerac" for home movies.

NTA's non-theatrical division is under the sales helm of Milton J. Salzburg. Outfit is making its big non-theatrical pitch at the upcoming National Audio-Visual Assn. convention in Chicago, July 24-29.

NTA's entrance into the non-theatrical field with the same features it's selling to tv poses a problem of clearance. In the theatrical field, the major motion picture companies offer exhibitors some clearance in time, up to two years before the same features are offered on the 16m home movie circuit. Apparently, there doesn't appear to be a similar clearance for tv stations, with the same NTA pix playing the video and 16m circuit at approximately the same time. NTA, though, feels that the two fields are non-competitive, with the home movies available at a rental fee, as opposed to free tv.

In addition to the features, NTA is making available a roster of cartoons and shorts for the non-theatrical market.

Companies that sell direct to the consumer know about salesmanship. They depend on it. That's why we call your attention to this recent award decision:

"The mark of a good salesman is the job he does in moving the products from the manufacturer's hands into the consumer's hands, and no one does this job better than Mr. Godfrey."

And so the National Association of Direct Selling Companies gives its 1958 Champion Salesman's Award "to Arthur Godfrey, who, better than anyone else on the air, sells his sponsors' wares."

Godfrey's sponsors have had good reason to know this, all along. His quality of personal conviction...the million calls he makes every time he talks...the support that distributors and retailers give a Godfrey-sold product: all this adds up to results for advertisers.

For less than $7500 a week* it is possible to have radio's greatest salesman go to work for you. Just as you tell your customers, it pays to buy the best.

SALESMEN'S SALESMAN!
ON THE CBS RADIO NETWORK

*¼ hour full network time and talent

WINS, AFTRA End Strike

18-Day Walkout Terminated as New Two-Year Pact Is Negotiated

The 18-day announcers strike against WINS, the Gotham radio indie, ended last week when the station agreed to retain two contract clauses that it had originally wanted to eliminate. The strike's conclusion meant the signing of a new two-year contract, retroactive to April 1, with American Federation of Television & Radio Artists.

An AFTRA spokesman said that the strike was called against WINS after the station insisted on a reduction of commercial fees and the elimination of the discharge clause. The clause on firing, which like the fee clause was ultimately retained, says that no gabber can be fired except for insubordination, misconduct or incompetence.

The new pact, ending in April of 1960, provides a $4,000 annual increase in minimum guarantee to each WINS announcer. Base guarantee becomes $17,000 which includes a weekly base increase of from $141 to $150.

The striking AFTRAns returned to work early Friday (4) morning, after Kenneth Groot, local executive secretary for AFTRA, and Elroy McCaw, WINS owner concluded negotiations. AFTRA said that WINS engineers, all belonging to Local 1212 of the International Brotherhood of Electrical Workers, supported the gabbers throughout virtually the entire strike. They also returned to work when McCaw and Groot ended the dickers.

Besides pay increases and the retention of the two disputed clauses, AFTRA also gained pension & welfare benefits from WINS and a severance pay provision calling for two weeks layoff pay for every year of employment at WINS.

Lewine

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industry and that good shows are short-lived, etc., etc. To these complaints Lewine had some sturdy replies, "'Studio One'," for example, was on the air for many years," he cited, "but you must also remember that the Pierce Arrow, a beautiful work of art, went out after a long and successful period. As for spotting strong shows opposite strong shows, would you want Gimbel's to close down while Macy's doors are open and vice versa?

Shows Better Produced

"The past year saw the greatest and the best of both motion pictures and stage names appearing in video productions." Lewine noted. "TV's programming is now better produced, better written than ever before and the cry of mediocrity is simply not true. Video today is provocative; in fact, more so than ever. TV is a unique creature, a business as well as an entertainment and the networks are less interested in the almighty dollar than the tv snobs would have you believe. The broadcasting industry gives away more enjoyment than any other medium of communication today. The newspapers and the magazines can expand and decrease with the trend of business. We don't function in that fashion. We program in the best manner throughout our broadcast schedule and we don't shrink the clock. And don't let anyone tell you that all the creative people working for us hold back on their talents. The tv writers are not writing down when they contribute to video. In fact, nobody writes down for tv and you can be sure the percentage of hits in video is as good as in the theatre. The real judges, ultimately, are the viewers and not the tv snobs. There'll never be a utopia in programming but I'm willing to put my money on the public anytime"

Lewine thinks that most newspaper criticism of tv programs is keen, provocative and of a reasonably objective nature. He doesn't always agree with the newspaper critics but he appears satisfied with the level of journalistic appraisal of tv's program fare.

"The tv medium, in some respects, is like the beautiful girl who constantly got wolf calls and admiring whistles from taxicab drivers, college students and the like. When asked if she minded the whistling, the dazzling dame replied: 'The day they stop whistling, I'll start worrying.' Well, the day they stop whistling at tv, I'll start worrying."

Lewine stepped into his present post at NBC in August of last year. He came to NBC in the winter of 1956 as veepee in charge of tv network nighttime programming. Previously he was with Cine-TV Studios, first tv lab to work out program concepts and material for sponsors, agencies and broadcasters. He was director of radio-tv for Hirshon-Garfield for several years and also eastern program director of ABC and subsequently veepee in charge of programming and talent for ABC.

Like his present boss, Bobby Sarnoff, he wished some of his colleagues in the tv industry would arise on occasion and let the ill-advised and unqualified amateur cat-callers and pot-shotters learn the truth, namely that tv is doing a responsible and exciting job improving human relationships on all levels of society.

NABET

Continued from page 25

the vacation period in October, NABET members report that they are now being told by NBC tech supervisors that the layoff will come considerably earlier.

"Three industries, soap, cigarets and automobile, control most of the networks' sponsored time. Should the first two cut down on advertising like the auto industry has, the results could be disastrous," Rose continued.

The NABET director recognized the fact that webs cannot shun such sponsorship, but feels that perhaps a new approach can be made to lure considerable numbers of other types of advertisers into the medium, for the sake of greater security.

He reported that the local situation at ABC, unlike NBC, is static, with no talk about layoffs.

Kintner

Continued from page 1

tion (as has long applied at CBS with its Frank Stanton-Bill Paley combo) is far more effective. Sarnoff felt that Kintner was the ideal man for a "Bob & Bob" operational setup.

The scheduled upping of Kintner to the prexyship ironically comes at a time when the rumor boys along Madison Ave. have been outrumoring themselves as to Kintner's future status at NBC (in the wake of the recent cutbacks). Generally the alarmists have been spreading the gospel that "Kintner's on his way out," a refrain that's been uptempoed in recent days, but tossed for the proverbial loop by next Friday's scheduled announcement.

CHICLE SWEETENS UP 'SUGARFOOT'

American Chicle is aborting its sponsorship of half of the hourlong ABC-TV "Cheyenne" series, and is pouring its coin back into the alternate-week "Sugarfoot" series. The Chicle pullout is hooked chiefly to the failure of "Cheyenne" star Clint Walker to report back to work on the series, although "other factors" are said to have contributed to the coin switch.

Return of Chicle to "Sugarfoot" puts the other-week Tuesday hour on a SRO basis. It was learned that ABC has inked Luden's for a third of the stanza. Chicle, though it was only to have half of "Cheyenne," is taking two-thirds of "Sugarfoot."

A few weeks ago, American Chicle decided to shift its coin from "Sugarfoot," in which it was half-sponsor last season, into the companion "Cheyenne." Move at that time was prompted by the fact that, while "Sugarfoot" ratings are reasonably high, the stanza still didn't have the audience pull of Walker's "Cheyenne." Both series are produced for ABC by Warners.

The network and the producer are still talking alternatives in the event Walker continues resisting another season's production. And whether Chicle will stick to "Sugarfoot," if Walker does return, nobody is saying.

Johnson & Johnson, which owns the other half-hour of the alternate-week "Cheyenne," reportedly is going to ride with the show, even if Walker doesn't return.

"Cheyenne" was bankrolled in its entirety last season by General Electric.

Bevhills Prod.

Continued from page 28

10. He's brought the first 50 in at a budget of $1,850 each, with the deal giving company an immediate profit of $27,250 on the package. Deal gives Guild an option on 50 more of the cartoons, which can be packaged into 15-minute or half-hour shows or played on a strip basis.

Janis is now negotiating a new deal with Guild which would supercede the one already signed. This would call for production of a total of 150 of the cartoons, with Guild holding an option on 350 more. These would call for budget of $2,500 each, with Guild paying a flat $4,000 apiece sans percentage of the gross for a longterm lease.

Cartoons are in limited animation style with double tracks. Janis, who doesn't own a studio, subcontracted the various animation and recording elements but was responsible for storylines and overall production and sale of the series. He figures he can turn out up to 100 cartoons a year on that basis.

Houston — Videotape highlights of Southwest Conference football "games of the week" will be telecast over 20 tv stations in Texas and New Mexico this fall. Humble Oil and Refining Co., now in its 25th year of football broadcasting will sponsor the Sunday collegiate grid series.

Inside Stuff—Radio-TV

Chicago's WBKB and Sun-Times are pooling resources, including coin, for live public service telecasting of the Senate Rackets Committee hearings from Washington, D. C. Effective yesterday (Tues.) the ABC-TV Chi anchor is carrying the remote from 9-11 a.m. and 1-4 p.m. for at least the rest of this week and possibly for as long as the hearings last. WMAL is picking up the hearings especially for WBKB, and as far as is known the Chi station will be the only one in the country to beam the proceedings.

Station is planning, too, to give its late night programming a respite in order to present highlights of the hearings on videotape. Two Sun-times newsmen, Carlton Kent and Ray Brennan, will collaborate on the background stuff with John Edwards and Bob Fleming of ABC. For the Sun-Times part, in addition to sharing costs, it will blurb the telecasts abundantly each day. WBKB is offering the pickups for sponsorship. WBKB and the morning newspaper have long had cooperative relations. Each, for instance, has been advertising the other on an exchange basis.

Sydney Moseley who operates The Outspoken Press nowadays at Bournemouth, England, will next publish his autobiography in which one section will deal with the adventures of this early London radio critic who later became a newscaster for WMCA, New York, and flourished during the war period as America's only sponsored British broadcaster.

World premiere broadcast of late Jean Sibelius' "Kullervo" Symphony from the Sibelius Festival in Helsinki will be aired on CBS Radio's "World Music Festivals" Sunday, July 20.

"Kullervo" will be presented in its entirety and will be conducted by the composer's son-in-law, Jussi Jalas, with Helsinki City Symphony Orchestra, male chorus and two vocal soloists.

TV-Radio Production Centres

IN NEW YORK CITY

Sam Slate, WCBS Radio program director, starts his holiday today (Wed.) in the Caribbean area. He'll be gone three weeks . . . **Bob Fuller,** WCBS-TV publicity director, on vacation at Martha's Vineyard and Boothbay Harbor . . . **Paul Godkin** will be choreographer on the new Garry Moore show starting Sept. 30 over CBS-TV . . . **Eddy Manson** served as musical director for new Vicks Cough Syrup TV film commercial produced by Caravell Films . . . WCBS Radio's **Jack Sterling** will be emcee at the Westport Celebrity Ball at Longshore Country Club, Westport, Aug. 21 . . . **Zel deCyr** did the voices for a new radio spot announcement for Stouffers' Restaurant . . . **Arnold Hartley** of WOV, **Jim Sirmons** of CBS Radio and **Allen Ludden** of WCBS will participate in the NYU Radio Critics Panel discussion at NYU Friday (11) . . . Writer **John Gilligan** aboard aircraft USS Forrestal in the Atlantic prepping the script on "Jet Carriers" for CBS-TV "Twentieth Century" series. It'll be one of the first shows of the fall series . . . **Hubbell Robinson Jr.,** CBS-TV exec veepee of programs, vacationing at his Katonah (N. Y.) manse . . . **Mitch Parish** has penned a lyric for new theme of CBS Radio's "Best in Music" series created by maestro **Alfredo Antonini.** Song, entitled "A Kiss for Consolation," was chanted by **Stuart Foster** last Sunday (6) . . . **George Klayer,** CBS-TV Network Sales Mgr., vacationing in Uniontown, Pa. . . . **Clarice Gordon,** secretary to **Fritz Littlejohn,** ABC's news director, marries theatrical attorney **Jack Levin** Aug. 23 . . . **Doris Wiss** and **Lynn Dollar** back on tv as quiz show hostesses on NBC, now leading contestants on and off NBC-TV's "Luck Partners" . . . WRCA exec producer **Len Weinles** on a holiday through the south . . . **John O'Keefe,** WRCA and WRCA-TV director of publicity, off on one-week vacation . . . WRCA-TV program director **George Heinemann** vacationing for two weeks . . . **Cecil Brown,** NBC News correspondent who just left for assignment in Tokyo, donated his broadcast scripts of past 15 years to the Mass Communications History Center, Madison, Wisc. Center is part of the State's Historical Society . . . NBC Exec Producer **Albert McCleery** leaves for Korea this week for annual active duty at Lt. Col. with Army Signal Corps. He'll inspect facilities and personnel in a five-station network established there by armed forces. He performed a similar mission in Alaska last year . . . **Jack Lubell,** exec producer of Sports Programs, Inc., elected a v.p. of the company. Lubell is currently producing the firm's "Wheaties Sports Page," which is televised prior to the baseball "Game of the Week" on both the NBC and CBS nets . . . **William Holden** will tell of Hollywood on Mutual's "Insight" program Sunday (13) . . . **Pierre Crenesse,** Director of the French Broadcasting System in North America, left last weekend for a two-month vacation in France.

Joe Given completed a series of commercials for Smith-Corona thru Cunningham & Walsh. He also cut a flock of tv and radio spots for Esso via McCann Erickson . . . First network airing of Newport Jazz Festival (with Virginia Dare sponsorship) brought Congressional kudos to CBS Radio via Extension Remarks by Rhode Island's Senator Theodore F. Green who was present to give official downbeat to four-day bash in Freebody Park. In his Congressional Record comments, Senator Green stressed importance of jazz as cultural bond . . . **Roger Englander,** CBS-TV producer, recovering in Doctors' Hospital from ruptured appendix . . . **Barbara Joyce** and **William Wirdon,** tv and legit performers, married in Martha's Vineyard June 30.

Cecil Roy into cast of CBS Radio's "Second Mrs. Burton" . . . **Maurice Gosfield,** who plays Doberman on the "Phil Silvers Show" to appear in summer stock in "At War With the Army" . . . **Ellen Parker** in CBS Radio's "FBI in Peace and War" (13) . . . **Ralph Story** becomes host of CBS Radio's "Best in Music" two-hour Sunday series . . . **Bob Cooke,** N. Y. Herald Trib sports editor and columnist, joins WCBS Radio with 10-minute sports program across-the-board at 6:15 p.m. starting Monday (14) . . . **Eileen Moran,** vocalist on "Galen Drake Show" off to Miami Music Theatre to appear in "Oklahoma" and "Guys and Dolls" **Lynn Loring** commuting between stint in "Second Mrs. Burton" and role in "Diary of Anne Frank" production at Atlantic Beach (L. I.) Capri Theatre.

IN HOLLYWOOD

Grant Holcomb, KNXT newscaster, is now the CBS station's farm reporter . . . **Ken Kantor** taking a year's leave from NBC-TV publicity staff to roam over Europe . . . **Mildred Younger** starts her "Morning Notebook" July 14 on KNXT . . . **Jack Benny** will utilize his spare time at Las Vegas, where he puts in a month's stand at the Flamingo, for the development of an hour special. CBS will send a crew to the desert resort to put it on film with **Don Weis** directing . . . **Stanley Rubin** draws "Peck's Bad Girl" as his first producer assignment at CBS-TV since coming over from RKO . . . **William Self,** last season's Frank Sinatra producer, will draw both live and film shows in his new berth at CBS-TV as executive producer . . . NBC-TV's daytime program topper in Hollywood, **John Nelson,** took a swing through the northwest in quest of young and fresh talent and brought back taped auditions of five likely prospects . . . **Bob Hawk,** who was up first with **$64 Question,** has CBS-TV's **Harry Ommerle** excited about his new panel show. Hawk has been living in graceful splendor across the bridge in Pasadena . . . **Jack Runyon,** late of Kehyon & Eckhardt, is one of the moving spirits behind the organization of an Academy for the music and recording trade . . . With nothing more exciting to occupy their time until the barrier lifts on another season, the ad agency boys are fighting it out on the softball front. They play their games in Chavez Ravine, where the Dodgers hope some day to do their dueling on the greensward.

IN CHICAGO

WGN-TV telecasting Shriners' parade in color next Tuesday (15) . . . **Herb Kaplow,** NBC Washington newsman, here to address Northwestern School of Journalism convocation on Evanston campus today (Wed.) . . . **Dr. Frances Horwich** of "Ding Dong School" to be main speaker at Univ. of North Carolina's School of Education banquet in Chapel Hill this Friday (11) . . . **George Harvey,** ex-WGN Inc. sales manager now managing WFLA in Tampa, Fla., visiting Chi this week . . . Chi Symphony conductor **Fritz Reiner** long a radio-tv holdout, nixed a **Rudolph Ganz** invite to guest on his new WBBM show, "Summer Evening at Ravinia" . . . WGN Inc. veep-general manager **Ward Quaal** vacationing in the vicinity a fortnight . . . **Norb Updike** conducting WBKB's newie, "Madcap Auction," which starts Friday (11). Show is a **Jim Smiley** package . . . **James Collins,** erstwhile WJJD and WCFL sales staffer, joined WMAQ sales last week . . . Cab driver **Eddie Hamilton,** who was celebrated on "This Is Your Life" a few years ago, turns up on **Norm Ross'** "VIP" show this Sunday (13) . . . **Jim McShane,** on the upbeat at WBBM, added a new deejay strip and a Sunday evening stanza titled "All That Jazz" . . . **Fred Niles** preparing to make another stab at it next fall with his syndicated telefilm series for rural stations, "Cross Country."

IN LONDON . . .

Producer **Bill Perry** has moved from Granada tv in Manchester to become senior O.B. producer for Southern TV . . . AR-TV's **Peter Croft** bringing back "The Jubilee Show" this month, old time vaude program with **Ian Wallace** as chairman and Van Phillips' orch. First guest star

(Continued on page 36)

BRIT. TAKES ITS TV SERIOUSLY

Nielsen's Top 10 in Britain

(Week Ending June 22)

Sunday Night at the Prince of Wales	(ATV)	70%
Wagon Train	(GRANADA)	66%
Armchair Theatre—"Trial by Candlelight"	(ABC)	65%
World Cup Football Championships—Tues.	(ATV FROM EUROVISION)	63%
Play of the Week—"The Chigwell Chicken"	(AR)	62%
Val Parnell's Saturday Spectacular	(ATV)	60%
Stop the Tune	(GRANADA)	59%
Emergency Ward 10—Fri.	(ATV)	
Turnabout	(AR)	
Television Playhouse—"The Browning Version"	(ATV)	58%

O'Seas Production of Telepix For U. S. Markets in Downward Trend

The pace of overseas production of telefilms by American companies is slightly off this year as compared to last. To date, there are about five such ventures, some of which are co-financed with British tv programmers.

They include: "Invisible Man," Official Films being lensed in England; "Robin Hood," another from Official produced by UK's Hanna Weinstein operation; Ziv's "Dial 999," another localed in Britain; "Citizen Soldier," Flamingo Films, being shot in a variety of European locations; "Cannonball," Television Programs of America, to be shot in Canada; and "William Tell," co-produced by National Telefilm Associates.

Last year the tally was more, including Sheldon Reynolds "Dick and the Duchess," "Robin Hood," "O.S.S.," "Martin Kane, Ziv; "Charlie Chan," TPA, and "Ivanhoe," Screen Gems. This year, SG and Reynolds are not represented among others. Another dropout has been CBS-TV which had "Assignment Foreign Legion."

Lack of overseas production in quantity by American producers is sharply criticized abroad. Foreign interests feel that their market is a good one for American telefilms and that there should be more reciprocity with telefilms made abroad finding a place in the American market. One such critic has been Ronnie Waldman of the British Broadcasting Co., who accented quality for co-production ventures, an ingredient which he felt was lacking in previous co-production ventures. BBC recently inked a co-production deal with the Canadian Broadcasting Co. for a series based on the files of the Royal Canadian Mounted Police.

The relatively heavy accent of co-production deals with British or Canadian interests, compared to those of other foreign countries, is due to the fact that the English-speaking market is the best foreign field for vidpix. Additionally, if it's a so-called quota film, the series can usually command a better price in the U. K. and it need not be hamstrung by the quotas there governing foreign imports telecast on British screens. In most cases, too, a British or Canadian co-production deal usually results in exposure in other Commonwealth countries.

$950,000 Tab For Mantovani Series

London, July 8.

Mantovani, Britain's top sweet-music maestro and one of U. K.'s biggest dollar-earners, is now filming a series of spectacular musical tv shows at Elstree. The skein of 39 half-hour shows are expected to cost around $950,000 and will be aired in Britain in the fall.

Sponsoring the scheme are producer Harry Alan Towers and Associated British tv. The series has already been sold in advance to Canada and negotiations are in hand for its sale to the States and Canada. Three of the programs have already been made and Mantovani's orchestra has such guest artists as singer Adele Leigh, Belita and Larry Adler.

Peter Garvie's Giant Music Anthology

Vancouver, B.C., July 8.

Peter Garvie has compiled the scripts of his "Music & Western Man" radio series, which nabbed a first from Ohio State U., 1956, for his employers, Canadian Broadcasting Corp., and come up with a book that's a Wellsian outline of musical history from Byzantine days till now. It is chaptered by some of the world's top musicologists and composers, published by J. M. Oent & Sons Ltd. Garvie is now program director of western CBC.

Brit. Com'l TV's $280,000 Gift To Subsidize Arts

London, July 8.

An annual gift of not less than $280,000 will be made to the arts by commercial tv. The money will be split between repertory theatres, festivals, orchestras, the opera, music schools, painting, new writers and technical organizations.

Making the announcement of these plans Sir Ivone Kirkpatrick, chaiman of the Independent Television Authority said the programmers would be setting up a special committee to keep each other in the picture as to how the cash will be split. He added that money was being given with no strings attached.

Commercial tv's intention to subsidize the arts was announced at a party tossed by Associated Tele-Vision at the swank Hyde Park Hotel. The programmers called the gathering to state that it would be contributing $59,000 to the total. Already, ABC-TV has covenanted $14,000 a year for the next seven years to the Sadler's Wells Opera Co., and Associated-Rediffusion has presented the Tate Gallery with $14,000 to buy works of art.

Norman Collins, deputy chairman of ATV told a large gathering of top tv and art world brass, that ATV's pleasure in giving the money was in no way marred by the fact that it had a powerful self interest. "Television—BBC no less than ITA—relies on the great names of star artists of today," he said. "For the future, tv relies on the young and the unknown. It is the young actors and actresses, the young writers, the young musicians, and the young craftsmen who are important.

"If as a result of these donations and of the donations of other contractors, new artists of talent emerge, or, for that matter if the public grows discerning in its taste," he added, then we can all feel that these awards have been more than justified."

MEATY MATERIAL ON COM'L SKEIN

By BARRY BARNETT

London, July 8.

British commercial television is rapidly shedding its "pandering to popular taste" tag which was slapped on it by opponents in the web's infancy. It has, and is now, regularly airing programs which look seriously at current affairs; delve into social problems; explain art; further religious causes; probe politics; and promote interest in music, opera and ballet.

Critics of indie tv who suggested that the popularity of the network was based purely on its ultra light approach to entertainment are being proved wrong as the new channel enters further into the field of "serious" programs without losing its audience. The confidence of the web in airing these shows is made apparent by the fact that several of them are slotted at peak viewing times. One example of this is Associated TeleVision's monthly series, "Is Art Necessary," a vehicle for Sir Kenneth Clark, who is also the programmer's adviser on shows in public service and cultural fields. This offering goes out between 9 and 9:30 p.m.

ATV, although still putting out one of the weightiest batches of weekly vaude shows, has become increasingly keen to level up its output of programs so that they balance reasonably well between light entertainment and more sober productions. It recently devoted 45 minutes of Sunday airtime to present a new Benjamin Britten opera, "Noye's Fludde," from a Parish Church in Suffolk. The programmers also made a substantial financial contribution to the Aldeburgh Festival to assist in the tv presentation of the work.

Politicos' Views Aired

Around the table battles between politicians of different convictions on topics of current importance in a show entitled "Free Speech" have been featured weekly via ATV since the inception of commercial tv. And two notable entries which have produced and stimulated thought were provided a few months ago when the outlet paid the expenses of a group of British foreign correspondents and brought them back to Britain to state their views, firstly in "As the World Sees Us," and later in "The Other Half," which set out to com-

(Continued on page 50)

Com'l Web Held Chief Culprit As British Study Hits TV Violence

London, July 8.

An inquiry into the effects of tv on children, carried out by the Council for Children's Welfare, shows that 90% of the 700 people quizzed felt that there was too much violence portrayed on tv, and in the main labelled the major culprit as the commercial web.

Commenting on this complaint, Sir Ivone Krikpatrick, chairman of the Independent Television Authority, said, during an interview, that the ITA and program companies always gave careful consideration to responsible criticism, but he did not believe that indie tv's children's programs showed more violence than those of the BBC. He added: "As far as we know, in homes that are able to choose, the majority of children seem to prefer ITV programs.

The Council for Children's Welfare, an independent, non-political body set up five years ago, states that the poll showed that more than eight out of every 10 people questioned agreed that tv had increased their childrens' general knowledge. Around a third said it relaxed and entertained the kids, and a quarter said it aroused an interest in the classics. A small percentage stated that tv kept the youngsters at home when every other means had failed, and had made them more imaginative.

Almost 50% of the parents quizzed said that because of tv they had trouble getting the kids to bed. A third were worried about the amount of time spent viewing and said that homework suffered. One quarter were concerned that looking in was "such a passive occupation," and several claimed that their youngsters had less time for reading.

Radiation From TV?

Glasgow, July 8.

People who watch television are exposing themselves to radiation which could cause defects in their descendants 2,000 years from now, according to Professor G. M. Wyburn, of Chair of Anatomy, Glasgow Univ.

In a talk here, he said: "I do not want to frighten you, but even radiation from the television screen which you look at every night may, theoretically, along with other radiation, be producing mutations which could exhibit themselves in your progeny say 2,000 years hence."

He said the possible effect of radiation on genetic mutations was "the greatest unknown" which was worrying scientists at the moment. It had been definitely established that radiation affected the sex glands.

NBC's Program Exchange With Havana's CMTV

Havana, July 8.

CMTV, which begins on Channel 10 here on July 29, is dickering a live program exchange with NBC-TV. Reuben Moulds, who was franchised by station owner Amadeo Barletta to run the local outlet, is expected to take between four and eight hours a week of NBC programming, and supply in return programming emanating from Havana.

Moulds is expected to supply the North American tv network largely with musical programming. Where NBC will use it was not divulged. As for taking English-language programming for the local viewership it was suggested that as many as seven out of 10 persons in Havana understand English.

Exchange would be facilitated by over-the-horizon transmission. NBC

(Continued on page 50)

The Perry Kimono Show

Tokyo, June 24.

Editor, VARIETY:

An ambitious young man I know who for at least the past two years has cultivated a fervor for television production came rushing up to me last week with the kind of sparkle in his eyes that cartoonists usually highlight by ballooning an electric light bulb over the subject's head.

Before my friend had the opportunity to relate his obvious good fortune, I stepped between him and a representative of the Board of Health who was about to affix his signature to an invitation that would summon my friend to court as a rabies carrier.

When my friend finally caught his breath and sought to bring me to a sense of realization by tugging at my lapels. I asked him what scheme he had underway. I suspected his plan combined the inventiveness of Edison, Einstein and Gen. Sarnoff.

"What's up?" I asked playing it close to the kimono.

"I've got a great idea for a new television show," my friend confided in a confirmation of my every suspicion.

"Wh . . . What's it all about?" I stammered, partly for disarming effect and partly because I become unstrung in the face of greatness.

Pulling me to one side in the tradition of fictional dope peddlers, my friend drew closer and offered sotto voce, "My idea is 'The Perry Como Show'." He then took a backward step and beamed a not-too-well controlled smile of satisfaction.

"What?" I responded in clarion tone.

"'The Perry Como Show'," my friend repeated with impatient regard for my delay of enthusiasm. Banging home his point, he excitedly continued, "My idea is to produce 'The Perry Como Show' in Japan. I've been doing much research. I've seen all the kinescopes and read all I could find about the show. It's my idea," he said in a muffled threat of ownership.

"Is Como coming to Japan?" I indulged him.

"Oh no," he cautioned. "You are mistaken. I mean I want to produce the same kind of show in Japan as 'The Perry Como Show,' but using a Japanese cast.

"Who is going to star?" I questioned.

"I can't find anybody yet," my friend replied. "That's the trouble in Japan. There's only good ideas but it's hard to find the talent."

Dave Jampel.

Move Fast on New Brit. TV Channel

London, July 8.

The question of an extra tv channel in Britain is moving fast. It is reported that plans for a second BBC channel will be submitted to the government within days. Both the BBC and commercial tv applied formally for wavelengths on which to televise alternative programs three years ago.

The BBC would require extra transmitters and delivery date for these is now imminent. The BBC has also had second thoughts about disposing of the studio it has been using at the old King's Theatre, Hammersmith. The building has been withdrawn from the market because of "reconsideration of future commitments."

The problems of a new channel, which will have to be considered by an expert committee set up by the Postmaster-General, is whether an extra program should be put out by each network, by one only, or by neither.

BRIT. SOUTHERN TV SETS MAJOR ENTRIES

London, July 8.

A rough program schedule released by Southern Television, the commercial tv outlet geared to begin operating at the end of August, names some of the top established shows from the indie tv web for inclusion.

Among them are Associated TeleVision's "Sunday Night at the London Palladium," Saturday Spectacular," the twice weekly hospital series, "Emergency—Ward 10," and "Val Parnell's Startime." Other shows which are being lined up for airing, via the station which will serve Southern England, are "Wyatt Earp," "Cheyenne," "The Army Game," "Shadow Squad," "Cool for Cats" and "Chelsea at Eight."

WINS, AFTRA End Strike

18-Day Walkout Terminated as New Two-Year Pact Is Negotiated

The 18-day announcers strike against WINS, the Gotham radio indie, ended last week when the station agreed to retain two contract clauses that it had originally wanted to eliminate. The strike's conclusion meant the signing of a new two-year contract, retroactive to April 1, with American Federation of Television & Radio Artists.

An AFTRA spokesman said that the strike was called against WINS after the station insisted on a reduction of commercial fees and the elimination of the discharge clause. The clause on firing, which like the fee clause was ultimately retained, says that no gabber can be fired except for insubordination, misconduct or incompetence.

The new pact, ending in April of 1960, provides a $4,000 annual increase in minimum guarantee to each WINS announcer. Base guarantee becomes $17,000 which includes a weekly base increase of from $141 to $150.

The striking AFTRAns returned to work early Friday (4) morning, after Kenneth Groot, local executive secretary for AFTRA, and Elroy McCaw, WINS owner concluded negotiations. AFTRA said that WINS engineers, all belonging to Local 1212 of the International Brotherhood of Electrical Workers, supported the gabbers throughout virtually the entire strike. They also returned to work when McCaw and Groot ended the dickers.

Besides pay increases and the retention of the two disputed clauses, AFTRA also gained pension & welfare benefits from WINS and a severance pay provision calling for two weeks layoff pay for every year of employment at WINS.

Lewine

Continued from page 25

industry and that good shows are short-lived, etc., etc. To these complaints Lewine had some sturdy replies, "'Studio One'," for example, was on the air for many years," he cited, "but you must also remember that the Pierce Arrow, a beautiful work of art, went out after a long and successful period. As for spotting strong shows opposite strong shows? would you want Gimbel's to close down while Macy's doors are open and vice versa?

Shows Better Produced

"The past year saw the greatest and the best of both motion pictures and stage names appearing in video productions." Lewine noted: "TV's programming is now better produced, better written than ever before and the cry of mediocrity is simply not true. Video today is provocative; in fact, more so than ever. TV is a unique creature, a business as well as an entertainment and the networks are less interested in the almighty dollar than the tv snobs would have you believe. The broadcasting industry gives away more enjoyment than any other medium of communication today. The newspapers and the magazines can expand and decrease with the trend of business. We don't function in that fashion. We program in the best manner throughout our broadcast schedule and we don't shrink the clock. And don't let anyone tell you that all the creative people working for us hold back on their talents. The tv writers are not writing down when they contribute to video. In fact, nobody writes down for tv and you can be sure the percentage of hits in video is as good as in the theatre. The real judges, ultimately, are the viewers and not the tv snobs. There'll never be a utopia in programming but I'm willing to put my money on the public anytime."

Lewine thinks that most newspaper criticism of tv programs is keen, provocative and of a reasonably objective nature. He doesn't always agree with the newspaper critics but he appears satisfied with the level of journalistic appraisal of tv's program fare.

"The tv medium, in some respects, is like the beautiful girl who constantly got wolf calls and admiring whistles from [illegible] drivers, college students and the like. When asked if she minded the whistling, the dazzling dame replied: 'The day they stop whistling, I'll start worrying.' Well, the day they stop whistling at tv, I'll start worrying."

Lewine stepped into his present post at NBC in August of last year. He came to NBC in the winter of 1956 as veepee in charge of tv network nighttime programming. Previously he was with Cine-TV Studios, first tv lab to work out program concepts and material for sponsors, agencies and broadcasters. He was director of radio-tv for Hirshon-Garfield for several years and also eastern program director of ABC and subsequently veepee in charge of programming and talent for ABC.

Like his present boss, Bobby Sarnoff, he wished some of his colleagues in the tv industry would arise on occasion and let the ill-advised and unqualified amateur cat-callers and pot-shotters learn the truth, namely that tv is doing a responsible and exciting job improving human relationships on all levels of society.

NABET

Continued from page 25

the vacation period in October, NABET members report that they are now being told by NBC tech supervisors that the layoff will come considerably earlier.

"Three industries, soap, cigarets and automobile, control most of the networks' sponsored time. Should the first two cut down on advertising like the auto industry has, the results could be disastrous," Rose continued.

The NABET director recognized the fact that webs cannot shun such sponsorship, but feels that perhaps a new approach can be made to lure considerable numbers of other types of advertisers into the medium, for the sake of greater security.

He reported that the local situation at ABC, unlike NBC, is static, with no talk about layoffs.

Kintner

Continued from page 1

tion (as has long applied at CBS with its Frank Stanton-Bill Paley combo) is far more effective. Sarnoff felt that Kintner was the ideal man for a "Bob & Bob" operational setup.

The scheduled upping of Kintner to the prexyship ironically comes at a time when the rumor boys along Madison Ave. have been outrumoring themselves as to Kintner's future status at NBC (in the wake of the recent cutbacks). Generally the alarmists have been spreading the gospel that "Kintner's on his way out," a refrain that's been uptempoed in recent days, but tossed for the proverbial loop by next Friday's scheduled announcement.

CHICLE SWEETENS UP 'SUGARFOOT'

American Chicle is aborting its sponsorship of half of the hour-long ABC-TV "Cheyenne" series, and is pouring its coin back into the alternate-week "Sugarfoot" series. The Chicle pullout is hooked chiefly to the failure of "Cheyenne" star Clint Walker to report back to work on the series, although "other factors" are said to have contributed to the coin switch.

Return of Chicle to "Sugarfoot" puts the other-week Tuesday hour on a SRO basis. It was learned that ABC has inked Luden's for a third of the stanza. Chicle, though it was only to have half of "Cheyenne," is taking two-thirds of "Sugarfoot."

A few weeks ago, American Chicle decided to shift its coin from "Sugarfoot," in which it was half-sponsor last season, into the companion "Cheyenne." Move at that time was prompted by the fact that, while "Sugarfoot" ratings are reasonably high, the stanza still didn't have the audience pull of Walker's "Cheyenne." Both series are produced for ABC by Warners.

The network and the producer are still talking alternatives in the event Walker continues resisting another season's production. And whether Chicle will stick to "Sugarfoot," if Walker does return, nobody is saying.

Johnson & Johnson, which owns the other half-hour of the alternate-week "Cheyenne," reportedly is going to ride with the show, even if Walker doesn't return.

"Cheyenne" was bankrolled in its entirety last season by General Electric.

Bevhills Prod.

Continued from page 28

10. He's brought the first 50 in at a budget of $1,850 each, with the deal giving company an immediate profit of $27,250 on the package. Deal gives Guild an option on 50 more of the cartoons, which can be packaged into 15-minute or half-hour shows or played on a strip basis.

Janis is now negotiating a new deal with Guild which would supercede the one already signed. This would call for production of a total of 150 of the cartoons, with Guild holding an option on 350 more. These would call for budget of $2,500 each, with Guild paying a flat $4,000 apiece sans percentage of the gross for a longterm lease.

Cartoons are in limited animation style with double tracks. Janis, who doesn't own a studio, subcontracted the various animation and recording elements but was responsible for storylines and overall production and sale of the series. He figures he can turn out up to 100 cartoons a year on that basis.

Houston—Videotape highlights of Southwest Conference football "games of the week" will be telecast over 20 tv stations in Texas and New Mexico this fall. Humble Oil and Refining Co., now in its 25th year of football broadcasting will sponsor the Sunday collegiate grid series.

Inside Stuff—Radio-TV

Chicago's WBKB and Sun-Times are pooling resources, including coin, for live public service telecasting of the Senate Rackets Committee hearings from Washington, D. C. Effective yesterday (Tues.) the ABC-TV Chi anchor is carrying the remote from 9-11 a.m. and 1-4 p.m. for at least the rest of this week and possibly for as long as the hearings last. WMAL is picking up the hearings especially for WBKB, and as far as is known the Chi station will be the only one in the country to beam the proceedings.

Station is planning, too, to give its late night programming a respite in order to present highlights of the hearings on videotape. Two Sun-times newsmen, Carlton Kent and Ray Brennan, will collaborate on the background stuff with John Edwards and Bob Fleming of ABC. For the Sun-Times part, in addition to sharing costs, it will blurb the telecasts abundantly each day. WBKB is offering the pickups for sponsorship. WBKB and the morning newspaper have long had cooperative relations. Each, for instance, has been advertising the other on an exchange basis.

Sydney Moseley who operates The Outspoken Press nowadays at Bournemouth, England, will next publish his autobiography in which one section will deal with the adventures of this early London radio critic who later became a newscaster for WMCA, New York, and flourished during the war period as America's only sponsored British broadcaster.

World premiere broadcast of late Jean Sibelius' "Kullervo" Symphony from the Sibelius Festival in Helsinki will be aired on CBS Radio's "World Music Festivals" Sunday, July 20.

"Kullervo" will be presented in its entirety and will be conducted by the composer's son-in-law, Jussi Jalas, with Helsinki City Symphony Orchestra, male chorus and two vocal soloists.

TV-Radio Production Centres

IN NEW YORK CITY

Sam Slate, WCBS Radio program director, starts his holiday today (Wed.) in the Caribbean area. He'll be gone three weeks . . . **Bob Fuller**, WCBS-TV publicity director, on vacation at Martha's Vineyard and Boothbay Harbor . . . **Paul Godkin** will be choreographer on the new Garry Moore show starting Sept. 30 over CBS-TV . . . **Eddy Manson** served as musical director for new Vicks Cough Syrup TV film commercial produced by Caravell Films . . . WCBS Radio's **Jack Sterling** will be emcee at the Westport Celebrity Ball at Longshore Country Club, Westport, Aug. 21 . . . **Zel deCyr** did the voices for a new radio spot announcement for Stouffers' Restaurant . . . **Arnold Hartley** of WOV, **Jim Sirmons** of CBS Radio and **Allen Ludden** of WCBS will participate in the NYU Radio Critics Panel discussion at NYU Friday (11) . . . Writer **John Gilligan** aboard aircraft USS Forrestal in the Atlantic prepping the script on "Jet Carriers" for CBS-TV "Twentieth Century" series. It'll be one of the first shows of the fall series . . . **Hubbell Robinson Jr.**, CBS-TV exec veepee of programs, vacationing at his Katonah (N. Y.) manse . . . **Mitch Parish** has penned a lyric for new theme of CBS Radio's "Best in Music" series created by maestro **Alfredo Antonini**. Song, entitled "A Kiss for Consolation," was chanted by **Stuart Foster** last Sunday (6) . . . **George Klayer**, CBS-TV Network Sales Mgr., vacationing in Uniontown, Pa. . . . **Clarice Gordon**, secretary to **Fritz Littlejohn**, ABC's news director, marries theatrical attorney **Jack Levin** Aug. 23 . . . **Doris Wiss** and **Lynn Dollar** back on tv as quiz show hostesses on NBC, now leading contestants on and off NBC-TV's "Luck Partners" . . . WRCA exec producer **Len Weinles** on a holiday through the south . . . **John O'Keefe**, WRCA and WRCA-TV director of publicity, off on one-week vacation . . . WRCA-TV program director **George Heinemann** vacationing for two weeks . . . **Cecil Brown**, NBC News correspondent who just left for assignment in Tokyo, donated his broadcast scripts of past 15 years to the Mass Communications History Center, Madison, Wisc. Center is part of the State's Historical Society . . . NBC Exec Producer **Albert McCleery** leaves for Korea this week for annual active duty at Lt. Col. with Army Signal Corps. He'll inspect facilities and personnel in a five-station network established there by armed forces. He performed a similar mission in Alaska last year . . . **Jack Lubell**, exec producer of Sports Programs, Inc., elected a v.p. of the company. Lubell is currently producing the firm's "Wheaties Sports Page," which is televised prior to the baseball "Game of the Week" on both the NBC and CBS nets . . . **William Holden** will tell of Hollywood on Mutual's "Insight" program Sunday (13) . . . **Pierre Crenesse**, Director of the French Broadcasting System in North America, left last weekend for a two-month vacation in France.

Joe Given completed a series of commercials for Smith-Corona thru Cunningham & Walsh. He also cut a flock of tv and radio spots for Esso via McCann Erickson . . . First network airing of Newport Jazz Festival (with Virginia Dare sponsorship) brought Congressional kudos to CBS Radio via Extension Remarks by Rhode Island's Senator Theodore F. Green who was present to give official downbeat to four-day bash in Freebody Park. In his Congressional Record comments, Senator Green stressed importance of jazz as cultural bond . . . **Roger Englander**, CBS-TV producer, recovering in Doctors' Hospital from ruptured appendix . . . **Barbara Joyce** and **William Wirdon**, tv and legit performers, married in Martha's Vineyard June 30.

Cecil Roy into cast of CBS Radio's "Second Mrs. Burton" . . . **Maurice Gosfield**, who plays Doberman on the "Phil Silvers Show" to appear in summer stock in "At War With the Army" . . . **Ellen Parker** in CBS Radio's "FBI in Peace and War" (13) . . . **Ralph Story** becomes host of CBS Radio's "Best in Music" two-hour Sunday series . . . **Bob Cooke**, N. Y. Herald Trib sports editor and columnist, joins WCBS Radio with 10-minute sports program across-the-board at 6:15 p.m. starting Monday (14) . . . **Eileen Moran**, vocalist on "Galen Drake Show" off to Miami Music Theatre to appear in "Oklahoma" and "Guys and Dolls" . . . **Lynn Loring** commuting between stint in "Second Mrs. Burton" and role in "Diary of Anne Frank" production at Atlantic Beach (L. I.) Capri Theatre.

IN HOLLYWOOD

Grant Holcomb, KNXT newscaster, is now the CBS station's farm reporter . . . **Ken Kantor** taking a year's leave from NBC-TV publicity staff to roam over Europe . . . **Mildred Younger** starts her "Morning Notebook" July 14 on KNXT . . . **Jack Benny** will utilize his spare time at Las Vegas, where he puts in a month's stand at the Flamingo, for the development of an hour special. CBS will send a crew to the desert resort to put it on film with **Don Weis** directing . . . **Stanley Rubin** draws "Peck's Bad Girl" as his first producer assignment at CBS-TV since coming over from RKO . . . **William Self**, last season's Frank Sinatra producer, will draw both live and film shows in his new berth at CBS-TV as executive producer . . . NBC-TV's daytime program topper in Hollywood, **John Nelson**, took a swing through the northwest in quest of young and fresh talent and brought back taped auditions of five likely prospects . . . **Bob Hawk**, who was up first with $64 Question, has CBS-TV's **Harry Ommerle** excited about his new panel show. Hawk has been living in graceful splendor across the bridge in Pasadena . . . **Jack Runyon**, late of Kehyon & Eckhardt, is one of the moving spirits behind the organization of an Academy for the music and recording trade . . . With nothing more exciting to occupy their time until the barrier lifts on another season, the ad agency boys are fighting it out on the softball front. They play their games in Chavez Ravine, where the Dodgers hope some day to do their dueling on the greensward.

IN CHICAGO . . .

WGN-TV telecasting Shriners' parade in color next Tuesday (15) . . . **Herb Kaplow**, NBC Washington newsman, here to address Northwestern School of Journalism convocation on Evanston campus today (Wed.) . . . **Dr. Frances Horwich** of "Ding Dong School" to be main speaker at Univ. of North Carolina's School of Education banquet in Chapel Hill this Friday (11) . . . **George Harvey**, ex-WGN Inc. sales manager now managing WFLA in Tampa, Fla., visiting Chi this week . . . Chi Symphony conductor **Fritz Reiner** long a radio-tv holdout, nixed a **Rudolph Ganz** invite to guest on his new WBBM show, "Summer Evening at Ravinia" . . WGN Inc. veep-general manager **Ward Quaal** vacationing in the vicinity a fortnight . . . **Norb Updike** conducting WBKB's newie, "Madcap Auction," which starts Friday (11). Show is a **Jim Smiley** package . . . **James Collins**, erstwhile WJJD and WCFL sales staffer, joined WMAQ sales last week . . . Cab driver **Eddie Hamilton**, who was celebrated on "This Is Your Life" a few years ago, turns up on **Norm Ross'** "VIP" show this Sunday (13) . . . **Jim McShane**, on the upbeat at WBBM, added a new deejay strip and a Sunday evening stanza titled "All That Jazz" . . . **Fred Niles** preparing to make another stab at it next fall with his syndicated telefilm series for rural stations, "Cross Country."

IN LONDON . .

Producer **Bill Perry** has moved from Granada tv in Manchester to become senior O.B. producer for Southern TV . . . AR-TV's **Peter Croft** bringing back "The Jubilee Show" this month, old time vaude program with **Ian Wallace** as chairman and Van Phillips' orch. First guest star

(Continued on page 36)

BRIT. TAKES ITS TV SERIOUSLY

Nielsen's Top 10 in Britain

(Week Ending June 22)

Sunday Night at the Prince of Wales	(ATV)	70%
Wagon Train	(GRANADA)	66%
Armchair Theatre—"Trial by Candlelight"	(ABC)	65%
World Cup Football Championships—Tues.	(ATV FROM EUROVISION)	63%
Play of the Week—"The Chigwell Chicken"	(AR)	62%
Val Parnell's Saturday Spectacular	(ATV)	60%
Stop the Tune	(GRANADA)	59%
Emergency Ward 10—Fri.	(ATV)	
Turnabout	(AR)	58%
Television Playhouse—"The Browning Version"	(ATV)	

O'Seas Production of Telepix For U. S. Markets in Downward Trend

The pace of overseas production of telefilms by American companies is slightly off this year as compared to last. To date, there are about five such ventures, some of which are co-financed with British tv programmers.

They include: "Invisible Man," Official Films being lensed in England; "Robin Hood," another from Official produced by UK's Hanna Weinstein operation; Ziv's "Dial 999," another localed in Britain; "Citizen Soldier," Flamingo Films, being shot in a variety of European locations; "Cannonball," Television Programs of America, to be shot in Canada; and "William Tell," co-produced by National Telefilm Associates.

Last year the tally was more, including Sheldon Reynolds "Dick and the Duchess," "Robin Hood," "O.S.S.," "Martin Kane," Ziv; "Charlie Chan," TPA, and "Ivanhoe," Screen Gems. This year, SG and Reynolds are not represented among others. Another dropout has been CBS-TV which had "Assignment Foreign Legion."

Lack of overseas production in quantity by American producers is sharply criticized abroad. Foreign interests feel that their market is a good one for American telefilms and that there should be more reciprocity with telefilms made abroad finding a place in the American market. One such critic has been Rennie Waldman of the British Broadcasting Co., who accented quality for co-production ventures, an ingredient which he felt was lacking in previous co-production ventures. BBC recently inked a co-production deal with the Canadian Broadcasting Co. for a series based on the files of the Royal Canadian Mounted Police.

The relatively heavy accent of co-production deals with British or Canadian interests, compared to those of other foreign countries, is due to the fact that the English-speaking market is the best foreign field for vidpix. Additionally, if it's a so-called quota film, the series can usually command a better price in the U. K. and it need not be hamstrung by the quotas there governing foreign imports telecast on British screens. In most cases, too, a British or Canadian co-production deal usually results in exposure in other Commonwealth countries.

$950,000 Tab For Mantovani Series

London, July 8.

Mantovani, Britain's top sweet-music maestro and one of U. K.'s biggest dollar-earners, is now filming a series of spectacular musical tv shows at Elstree. The skein of 39 half-hour shows are expected to cost around $950,000 and will be aired in Britain in the fall.

Sponsoring the scheme are producer Harry Alan Towers and Associated British tv. The series has already been sold in advance to Canada and negotiations are in hand for its sale to the States and Canada. Three of the programs have already been made and Mantovani's orchestra has such guest artists as singer Adele Leigh, Belita and Larry Adler.

Peter Garvie's Giant Music Anthology

Vancouver, B.C., July 8.

Peter Garvie has compiled the scripts of his "Music & Western Man" radio series, which nabbed a first from Ohio State U., 1956, for his employers, Canadian Broadcasting Corp., and come up with a book that's a Wellsian outline of musical history from Byzantine days till now. It is chaptered by some of the world's top musicologists and composers, published by J. M. Oent & Sons Ltd. Garvie is now program director of western CBC.

Brit. Com'l TV's $280,000 Gift To Subsidize Arts

London, July 8.

An annual gift of not less than $280,000 will be made to the arts by commercial tv. The money will be split between repertory theatres, festivals, orchestras, the opera, music schools, painting, new writers and technical organizations.

Making the announcement of these plans Sir Ivone Kirkpatrick, chaiman of the Independent Television Authority said the programmers would be setting up a special committee to keep each other in the picture as to how the cash will be split. He added that money was being given with no strings attached.

Commercial tv's intention to subsidize the arts was announced at a party tossed by Associated Tele-Vision at the swank Hyde Park Hotel. The programmers called the gathering to state that it would be contributing $59,000 to the total. Already, ABC-TV has covenanted $14,000 a year for the next seven years to the Sadler's Wells Opera Co., and Associated-Rediffusion has presented the Tate Gallery with $14,000 to buy works of art.

Norman Collins, deputy-chairman of ATV told a large gathering of top tv and art world brass, that ATV's pleasure in giving the money was in no way marred by the fact that it had a powerful self interest. "Television—BBC no less than ITA—relies on the great names of star artists of today," he said. "For the future, tv relies on the young and the unknown. It is the young actors and actresses, the young writers, the young musicians, and the young craftsmen who are important.

"If as a result of these donations and of the donations of other contractors, new artists of talent emerge, or, for that matter if the public grows discerning in its taste," he added, then we can all feel that these awards have been more than justified."

MEATY MATERIAL ON COM'L SKEIN

By BARRY BARNETT

London, July 8.

British commercial television is rapidly shedding its "pandering to popular taste" tag which was slapped on it by opponents in the web's infancy. It has, and is now, regularly airing programs which look seriously at current affairs; delve into social problems; explain art; further religious causes; probe politics; and promote interest in music, opera and ballet.

Critics of indie tv who suggested that the popularity of the network was based purely on its ultra light approach to entertainment are being proved wrong as the new channel enters further into the field of "serious" programs without losing its audience. The confidence of the web in airing these shows is made apparent by the fact that several of them are slotted at peak viewing times. One example of this is Associated TeleVision's monthly series, "Is Art Necessary," a vehicle for Sir Kenneth Clark, who is also the programmer's adviser on shows in public service and cultural fields. This offering goes out between 9 and 9:30 p.m.

ATV, although still putting out one of the weightiest batches of weekly vaude shows, has become increasingly keen to level up its output of programs so that they balance reasonably well between light entertainment and more sober productions. It recently devoted 45 minutes of Sunday airtime to present a new Benjamin Britten opera, "Noye's Fludde," from a Parish Church in Suffolk. The programmers also made a substantial financial contribution to the Aldeburgh Festival to assist in the tv presentation of the work.

Politicos' Views Aired

Around the table battles between politicians of different convictions on topics of current importance in a show entitled "Free Speech" have been featured weekly via ATV since the inception of commercial tv. And two notable entries which have produced and stimulated thought were provided a few months ago when the outlet paid the expenses of a group of British foreign correspondents and brought them back to Britain to state their views, firstly in "As the World Sees Us," and later in "The Other Half," which set out to com-

(Continued on page 50)

Com'l Web Held Chief Culprit As British Study Hits TV Violence

London, July 8.

An inquiry into the effects of tv on children, carried out by the Council for Children's Welfare, shows that 90% of the 700 people quizzed felt that there was too much violence portrayed on tv, and in the main labelled the major culprit as the commercial web.

Commenting on this complaint, Sir Ivone Krikpatrick, chairman of the Independent Television Authority, said, during an interview, that the ITA and program companies always gave careful consideration to responsible criticism, but he did not believe that indie tv's children's programs showed more violence than those of the BBC. He added: "As far as we know, in homes that are able to choose, the majority of children seem to prefer ITV programs.

The Council for Children's Welfare, an independent, non-political body set up five years ago, states that the poll showed that more than eight out of every 10 people questioned agreed that tv had increased their childrens' general knowledge. Around a third said it relaxed and entertained the kids, and a quarter said it aroused an interest in the classics. A small percentage stated that tv kept the youngsters at home when every other means had failed, and had made them more imaginative.

Almost 50% of the parents quizzed said that because of tv they had trouble getting the kids to bed. A third were worried about the amount of time spent viewing and said that homework suffered. One quarter were concerned that looking in was "such a passive occupation," and several claimed that their youngsters had less time for reading.

Radiation From TV?

Glasgow, July 8.

People who watch television are exposing themselves to radiation which could cause defects in their descendants 2,000 years from now, according to Professor G. M. Wyburn, of Chair of Anatomy, Glasgow Univ.

In a talk here, he said: "I do not want to frighten you, but even radiation from the television screen which you look at every night may, theoretically, along with other radiation, be producing mutations which could exhibit themselves in your progeny say 2,000 years hence."

He said the possible effect of radiation on genetic mutations was "the greatest unknown" which was worrying scientists at the moment. It had been definitely established that radiation affected the sex glands.

NBC's Program Exchange With Havana's CMTV

Havana, July 8.

CMTV, which begins on Channel 10 here on July 29, is dickering a live program exchange with NBC-TV. Reuben Moulds, who was franchised by station owner Amadeo Barletta to run the local outlet, is expected to take between four and eight hours a week of NBC programming, and supply in return programming emanating from Havana.

Moulds is expected to supply the North American tv network largely with musical programming. Where NBC will use it was not divulged. As for taking English-language programming for the local viewership it was suggested that as many as seven out of 10 persons in Havana understand English.

Exchange would be facilitated by over-the-horizon transmission. NBC

(Continued on page 50)

The Perry Kimono Show

Tokyo, June 24.

Editor, VARIETY:

An ambitious young man I know who for at least the past two years has cultivated a fervor for television production came rushing up to me last week with the kind of sparkle in his eyes that cartoonists usually highlight by ballooning an electric light bulb over the subject's head.

Before my friend had the opportunity to relate his obvious good fortune, I stepped between him and a representative of the Board of Health who was about to affix his signature to an invitation that would summon my friend to court as a rabies carrier.

When my friend finally caught his breath and sought to bring me to a sense of realization by tugging at my lapels. I asked him what scheme he had underway. I suspected his plan combined the inventiveness of Edison, Einstein and Gen. Sarnoff.

"What's up?" I asked playing it close to the kimono.

"I've got a great idea for a new television show," my friend confided in a confirmation of my every suspicion.

"Wh . . . What's it all about?" I stammered, partly for disarming effect and partly because I become unstrung in the face of greatness.

Pulling me to one side in the tradition of fictional dope peddlers, my friend drew closer and offered sotto voce, "My idea is 'The Perry Como Show'." He then took a backward step and beamed a not-too-well controlled smile of satisfaction.

"What?" I responded in clarion tone.

"'The Perry Como Show'," my friend repeated with impatient regard for my delay of enthusiasm. Banging home his point, he excitedly continued, "My idea is to produce 'The Perry Como Show' in Japan. I've been doing much research. I've seen all the kinescopes and read all I could find about the show. It's my idea," he said in a muffled threat of ownership.

"Is Como coming to Japan?" I indulged him.

"Oh no," he cautioned. "You are mistaken. I mean I want to produce the same kind of show in Japan as 'The Perry Como Show,' but using a Japanese cast.

"Who is going to star?" I questioned.

"I can't find anybody yet," my friend replied. "That's the trouble in Japan. There's only good ideas but it's hard to find the talent."

Dave Jampel.

Move Fast on New Brit. TV Channel

London, July 8.

The question of an extra tv channel in Britain is moving fast. It is reported that plans for a second BBC channel will be submitted to the government within days. Both the BBC and commercial tv applied formally for wavelengths on which to televise alternative programs three years ago.

The BBC would require extra transmitters and delivery date for these is now imminent. The BBC has also had second thoughts about disposing of the studio it has been using at the old King's Theatre, Hammersmith. The building has been withdrawn from the market because of "reconsideration of future commitments."

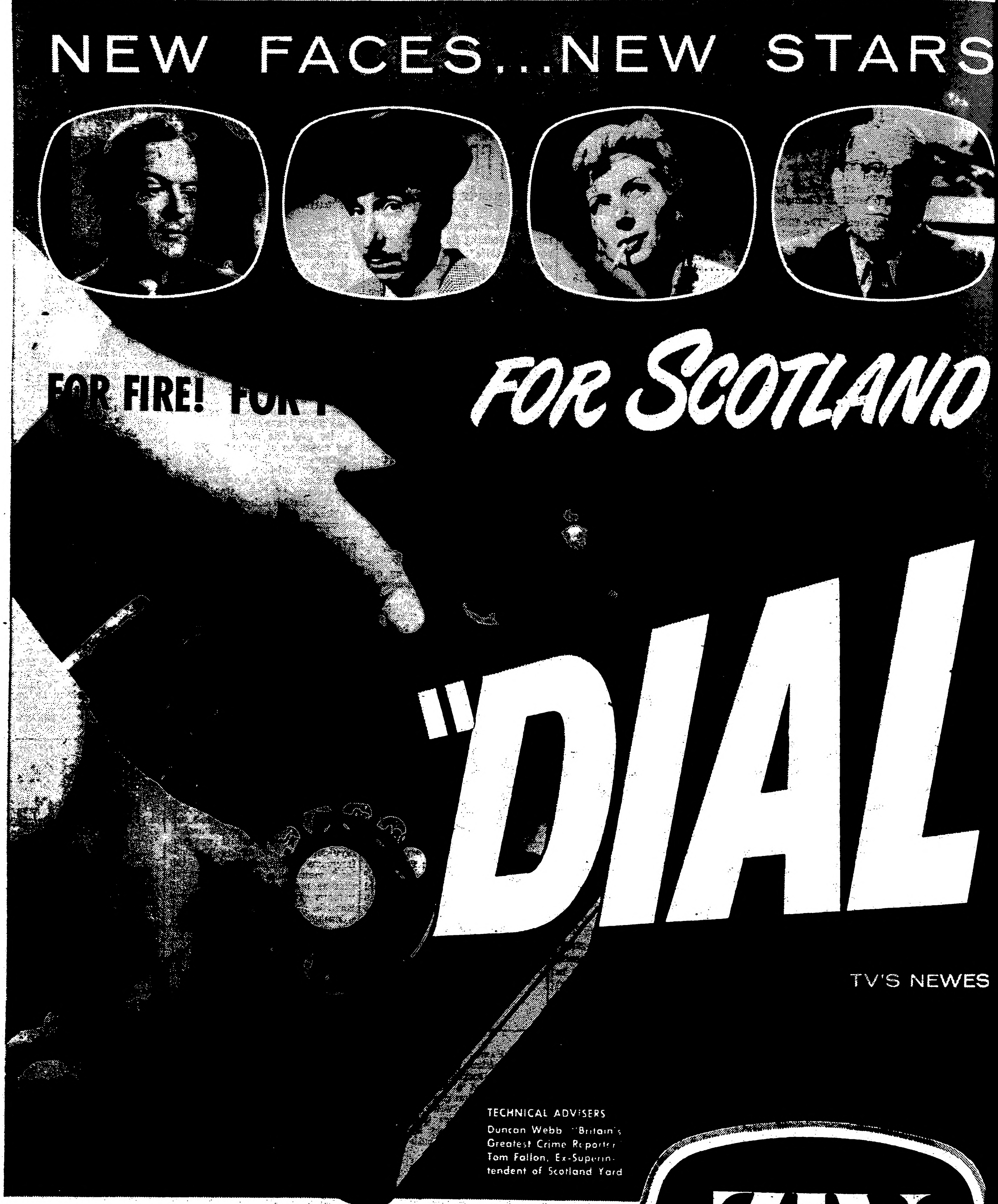
The problems of a new channel, which will have to be considered by an expert committee set up by the Postmaster-General, is whether an extra program should be put out by each network, by one only, or by neither.

BRIT. SOUTHERN TV SETS MAJOR ENTRIES

London, July 8.

A rough program schedule released by Southern Television, the commercial tv outlet geared to begin operating at the end of August, names some of the top established shows from the indie tv web for inclusion.

Among them are Associated TeleVision's "Sunday Night at the London Palladium," Saturday Spectacular," the twice weekly hospital series, "Emergency—Ward 10," and "Val Parnell's Startime." Other shows which are being lined up for airing, via the station which will serve Southern England, are "Wyatt Earp," "Cheyenne," "The Army Game," "Shadow Squad," "Cool for Cats" and "Chelsea at Eight."


NEW FACES...NEW STARS
FOR FIRE! FOR
FOR SCOTLAND
"DIAL
TV'S NEWES

TECHNICAL ADVISERS
Duncan Webb "Britain's Greatest Crime Reporter"
Tom Fallon, Ex-Superintendent of Scotland Yard

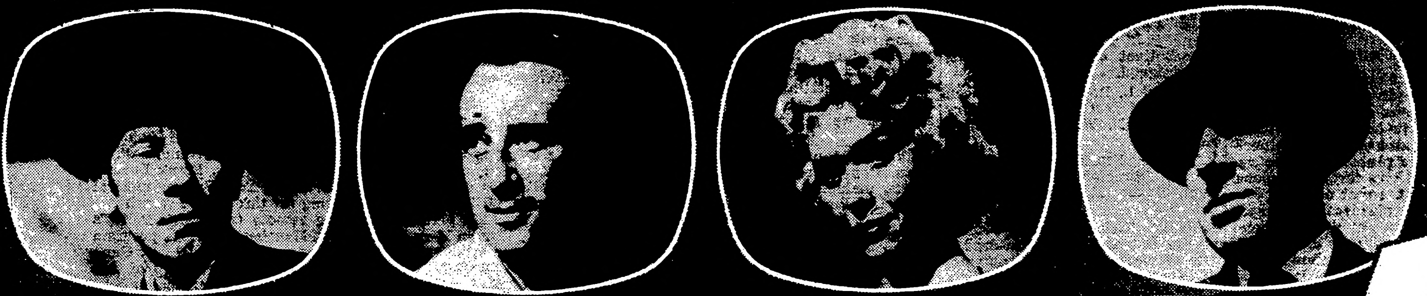
EXTRA! For the first time...

A ZIV SHOW WITH A BUILT-IN CONTEST!

. . . a unique quiz that's tied right in with "DIAL 999" to get you off to a big start . . . FAST!

ZIV Television

...EXPLOSIVE ACTION!



YARD! 999

DISCOVERY

as Detective Inspector MIKE MAGUIRE
viewing Scotland Yard in action
through North American eyes.

NOW . . . for the FIRST TIME

AUTHENTIC STORIES

from the files of the
WORLD'S MOST FAMOUS
crime prevention center

Sponsor Identification High On Quiz Shows; 65% Plug-Conscious —On Other Ad Agency Fronts

By JACK BERNSTEIN

The switch from dramas, variety shows and mystery shows to game & quiz sessions comes as no mystery to the tv trade. Agencymen say the question and answer periods solve the problems of the national advertisers for two reasons. First of all, the cost of quiz-game programs is considerably cheaper than other types of programs and secondly, from the advertiser's point of view, panel shows rated second in sponsor identification as of January, 1958, when over 65% of the viewing audience could tell who was sponsoring the guess games, according to A. C. Nielsen.

With the current rash of quiz-game shows slated for both the summer and the fall the sponsor identification of game shows, say the admen, will fall into the path hacked out by oaters.

Westerns were turned down cold this fall by national advertisers who took a hard look at the Trendex figures which showed the cowpokes only raking up a 28.1 viewer identification with the product. All three of the networks currently are saddled with unsold horse operas.

Sponsor identification on the whole has been on the decline and this, the agencymen say, can be attributed to the fact that more tv viewers are faced with many more tv sponsors and spot commercials plus the fact that audience turnover has increased with the growing split in audience. The switch to multiple sponsors has been another important factor in lower sponsor identification. The "Perry Como Show" and "Playhouse 90" with as many as four bankrollers has created problems for the sponsors.

The way to beat the sponsor identification rap, say the advertisers, is by integrating commercials with the show. Some agencies have the headliner give the plug which appears to be a personal endorsement. Still another method is the one employed by Alcoa and Kraft which use the product name as the on the air program title.

While there is no definite correlation in sponsor identification and sales, the admen feel that if the name of the product is retained by viewers, then they will buy the particular brand, and this is what pays the rent.

Shorts: Variety programs with westerns and situation comedies running neck and neck for second place, are viewed more than any other type of fare according to the Nielsen television index which completed a study of the distribution of evening viewing of network shows.

Of all evening viewing 23% of the time of all viewers was spent watching variety shows while 15% of the time was spend on westerns and situation comedies. Running in the third and fourth categories were general drama with 13% and quiz audience participation and suspense drama with 10% respectively.

Leo Burnett is producing a new commercial weekly on video tape for Kellogg's Corn Flakes. Commercials produced by Telestudios. is ticketed for CBS-TV's "What's My Line."

National Screen Service currently has commercials in production for the following: Ballantine Beer, William Esty; Williams Shaving Cream, Parkson Advertising; White Rock Gingerale, MacManus, John & Adams; High Energy Fuel, Olin Mathieson; Jim Bowie promotional films, ABC Syndication; Crown Gasoline, Al Paul Lefton; and Ferris Ham Contest, Hicks & Greist.

The Supreme Court has barred the Federal Trade Commission from regulating insurance advertising in states having their own statues covering the matter.

McCann-Erickson in its move to build a network of services in the South announces that its former office in Dallas has become associated with Marschalk & Pratt, a wholly owned division of the agency.

Switches: Clarance E. Eldridge, who was engaged by the American Assn. of Advertising Agencies as a consultant on public relations, has resigned.

Howard L. Davis, who had been director of NBC's "Today" show has joined N. W. Ayer, Philadelphia.

Norman Frank has been appointed director of radio-tv at Lynn Baker. He had been with NBC-TV.

Martin Kiek has been elected veepee in charge of Latin-American services of the international division of Foote, Cone & Belding. He continues as general manager of Foote, Cone & Belding de Mexico, S. A.

Marshall Clark, former director of advertising for the Scott Paper Co., will join Ketchum, MacLeod & Grove, July 14, as manager of the New York office.

Edgar Herz has resigned as chairman and a director of the Williams Advertising Agency.

Dr. W. C. Davis, v.p. of Fuller & Smith & Ross, has resigned as diretcor of research. Walter G. Mitchell has been appointed to succeed him.

Oscar Zahner, v.p. of Ruthrauff & Ryan in charge of the agency's St. Louis office, has resigned to become an advertising consultant in St. Louis.

Campaigns: United Aircraft Corp., via Lennen & Newall, starts an ad campaign in July to promote travel by air. A 20-second tv spot commercial produced by Transfilm will be used in major markets.

Kent Cigarets launching a major radio-tv drive in top 50 markets Lennen & Newell is agency of record.

Reps: KSO, Des Moines, to be repped by H-R Representatives, effective July 1.

WNTA-TV, New York, has ended a two-month search for a national rep by appointing the Katz Agency, effective July 15.

Robert Eastman & Co. has become a member of the Station Representatives Assn.

Chi Agencies

By LES BROWN

Chicago, July 8.

John W. Shaw Advertising picked up around $600,000 in annual billings when John Morrell & Co., meat pacakers, divided the adhandling of its Red Heart dog and cat food lines. Red Heart Cat Food along with Morrell Meats were switched from Campbell-Mithun to Shaw, with C-M retaining the Red Heart Dog Food business worth an estimated $1,000,000 a year. Accounts involved in the switch were serviced by the Chi and Los Angeles offices of C-M. Shaw's L. A. affil, Stromberger, La Vene, McKenzie, will assist the agency on the account.

Jack MacDonald, Morrell Meats exec at C-M, follows the account to Shaw.

Rutledge & Lilienfeld's Chi and St. Louis offices have severed and henceforth will operate independently. Chi agency is now known as Lilienfeld & Co., while the St. Louis company retains the R & L tag.

Oklahoma Oil Co. has ankled Maryland Advertising for Needham, Louis & Brorby. Edwin R. Smith, exec veep of Oklahoma, said the company's expansion in Indiana, Illinois and Iowa has necessitated expanded agency service. Oklahoma has for years been co-sponsoring televised ball games on WGN-TV and in fall and winter underwrites a weekly feature film on a Chi station.

Libby Furniture and Appliance Co., billing around $500,000 a year in Chi, appointed Gourfain-Loeff Inc. in a new agency switch. Maurice B. Silverman, who recently left Rutledge & Lilienfeld, will be G-L account exec.

Dancer-Fitzgerald-Sample Chi office has moved to larger quarters at 221 N. La Salle St.

Robert H. Eppler and Goodwin Alarik, both account supervisors at Foote, Cone & Belding, got veep stripes. Eppler oversees the Edsel account and Alarik the Hallmark business.

DALLAS EDUC'L TV'ER STILL NEEDS 370G

Dallas, July 8.

Some $370,000 is needed to get Dallas' educational television station in operation.

E. O. Cartwright, prez of the Area Educational Television Foundation will "seek additional money from leading citizens and firms" adding that the construction of a station and getting it into operation "will depend greatly on the response we get from those requests."

Cartwright pointed out that the foundation already has $520,000 in assets, including a $100,000 grant from the Fund for Adult Education. It is expected that the application will be granted about Sept. 1.

FM Spelled Out To 'Fetch Money'

Washington, July 3.

The FCC announced it will look into new ways for FM radio stations to make money, and indicated it might even consider stereophonic broadcasting on a subscription-FM basis. The step is entirely preliminary, in that it calls only for written views from all interested parties by Sept. 2, and states that after these views are considered the Commission will thereafter consider whether it should institute formal proceedings looking toward specific FM rule changes.

The announcement noted that on May 2, 1955, FM stations were first permitted to provide "functional (background) music" for a fee under the so-called subsidiary communications authorizations. Since then, the FCC says interest in other uses of multiplexing on FM broadcast stations has grown. The Commission specifically mentions such services as price quotations, facsimile, stock market reports, paging services and traffic light control.

Stereophonic broadcasting, presently accomplished by use of two stations—usually an AM and an FM under common ownership—has been proposed, the FCC notes, both as an improved aural broadcasting system and as a type of subsidiary communications similar to that which may now be offered on a subscription basis.

Radio Review

NEWPORT JAZZ CONCERTS
With Gerry Mulligan, Chico Hamilton, Benny Goodman, Maynard Ferguson, Ray Charles, Joe Turner, Pete Johnson, Jack Teagarden, others; Mitch Miller, emcee; Michael Levin announcer
Producer: Richard Stenta
60 Mins., Thurs. (3) thru Sun. (6), 8 p.m.
VIRGINIA DARE WINES
CBS Radio, from Newport, R. I.
(McManus, John & Adams)

The CBS Radio coverage (compliments of the Virginia Dare winery bankroll) of the Newport Jazz fete this year, although it only took up an hour a night for the duration of the four-day musical bash, seemed to offer a fair cross-section of the talents represented on the shores of Rhode Island. That the hipsters dug it is highly doubtful; it was more for the general listener.

The 8-to-9 p.m. stanza, helmed by Mitch Miller, was out to satisfy the broadest possible tastes. Benny Goodman is a universal in jazz. Maynard Ferguson's troupe was noisy and badly rehearsed, but marked another kind of music. There was Ray Charles, an energetic rock 'n' roller, and Jack Teagarden, Pete Johnson and Joe Turner & Co. with their uptempo blues. For the cool school there were the modernists, Chico Hamilton and Gerry Mulligan, but doing their standards for the most part. The network showed reasonable caution not to let the sidemen go "too far out" on a national radio hookup.

The Miller contribution as emcee was minimal, Michael Levin, who has the timbre of an Al (Jazzbo) Collins, did the wine blurbs. Use of musicians to help in plugging the product might have seemed like a clever segue at the time, but the copyline was so diffuse that the spiels probably didn't do much to increase wine sales. *Art.*

From the Production Centres

Continued from page 32

will be **Shaun Glenville** . . . BBC-TV's "Panorama" will be rested for the summer after July 14 . . . New Jersey professor **Ashley Montagu** will be in Sunday's BBC "Brain Trust" next Sunday (13) . . . **Van Cliburn**, Yank longhair pianist, made his U. K. tv debut in "Bernard Delfont Presents" on Sunday (6) . . . **Meryl O'Keefe** named as new girl tv announcer for Southern TV . . . **David Bradwell** gets the job of Tyne Tees Television flack . . . AR-TV's producer, **Ray Dicks**, filming two special interview-programs on **Bette Davis and Kirk Douglas.**

IN BOSTON . . .

Vacash skeds in effect all around . . . WNAC-TV's **Phyl Doherty**, dir. adv. & p.r., off to the Cape for two weeks. **Ruth Sylvano**, asst. to Miss Doherty, back from her vacash in Manhattan . . . **Frank Luther**, WNAC-TV pubaffairs dir., off for opening of his Tom Sawyer musical . . . **Sherm Feller**, WEZE disk jock, readying for three week vacash . . . **Judy Valentine**, WEZE personality, doing remote from Nick Polley's Town House . . . **Warren Park**, WMUR-TV, Manchester, N. H., program dir., and missus receiving congrats on adopting of little girl . . . **Gene Wilkin**, sales mgr., WPRO-TV, Providence, R. I., elected veep of Advertising Club of R. I. and tv chairman United Fund campaign . . . **Virginia Bartlett**, writer and asst. producer of WHDH-TV's "Dateline Boston," conducting tv workshop at Boston Center for Adult Education . . . **Reva Karling** and **Rheta Wexler** joined WHDH-TV promosh dept. . . . WBZ-TV's "Critter Corner" marked its seventh anni . . . **Louise Morgan**, WNAC-TV personality, off to New York for press week of N. Y. Dress Institute.

IN CLEVELAND . . .

Bill Crane signed for WSRS disk stint . . . **Bob January** is newest WJW record twirler . . . WEWS' **Dorothy Fuldheim** getting cross-the-board tv personality interview stint at 12:50 p.m. . . . **Cindy Lee**, only 16, has rounded out her seventh year as WDOK disker . . . **Michael Prelee** left WCUE for WERE news . . . **Linn Sheldon** to host Bugs Bunny and Daffy Duck cartoons on KYW-TV's moppet stanza . . . **Pete French** pacted for cross-the-board Broadview Motor newscast at 6:30 p.m. . . . **Tom Field**, WEWS, to host three-week European tour . . . WJW, which dropped ABC to go indie, will carry NBC when the net leaves WHK July 31 . . . **Leah Montgomery** and **Dave Bringham** added to KYW, KYW-TV news staff . . . **Don Bean**, ex-INS, joined WERE news.

IN MINNEAPOLIS . . .

KSTP-TV received National Press Photographers Assn.'s 1958 news award citation "in recognition of outstanding public service in covering the community's news for tv and for leadership in the technique of gathering photography and presenting it for tv and consistent excellence in the communication field." At annual convention here the association also presented to the Stanley Hubbard station the plaque which it won as a special award last April at the U. of Missouri's 15th annual news picture of the year competition "in recognition of ingenuity and creativity in the gathering and protographing of news" . . . **Don McGrane's** "Breakfast Club" to originate from a local shopping centre July 24-25 . . . KWFM to build a new 225-foot tower twice size of present one and to increase its power from 9,700 to 25,000 watts to improve its FM programs' reception . . . KEVE picketed by admirers of Western type music disk jockey **Vern Weegman** after latter was let out. Banners asked "why did KEVE unjustly fire Vern" and "we want Vern back" . . . WTCN-TV's Sunday morning telecasts of church services from a different church each week have been so well received that they're being placed on a year-around basis.

IN SAN FRANCISCO . . .

KGO-AM's helocopter was grounded by a NABET-AFTRA beef. Both unions wanted to represent the reporter-announcer riding above the traffic-jammed freeways and telling commuters what to look out for. NABET said the 'copter man was a reporter, giving it jurisdiction. AFTRA claimed he was an announcer, giving it jurisdiction. Meantime, the 'copter stays grounded . . . KTVU added **Audrey Hunt**, ex-KJBS, as secretary to national sales manager **Frank G. King** . . . KRON bought 65 1955-56 UA films . . . KPIX's "TV Tommy Hunter, whose heart surgery was seen by a million and a quarter Frisco area viewers, about ready to leave the hospital . . . **Glenn Newell**, ex-general manager of KONG, Visalia, joined KGO-AM as a salesman . . . KCBS's "Jane Todd" (**Wanda Ramey**) taking flying lessons . . . **Dorris Carr** and **Frank Wells** replacing KGO-TV's **Don Sherwood** while Sherwood relaxes in Hawaii.

IN DETROIT . . .

Robert Baldrica, publicity man, promotion manager and most recently assistant radio sales manager for WXYZ, named director of radio sales at station . . . **Walter J. Swider** appointed to WWJ-TV's sales staff . . . **Edward Carson**, formerly announcer, newscaster, disk jockey and program manager for stations in Green Bay, Wis. and Lansing, Mich., named to the WWJ-TV announcing staff . . . CKLW-TV making numerous program changes this week to accommodate such special features as the Calgary Stampede Parade, President Eisenhower's official visit to Ottawa, the arrival of Princess Margaret at Victoria and the Davis Cup Finals between the USA and Canada/Cuba . . . "Farmer Alfalfa and his Terrytoon Pals" is new Monday at 6:30 p.m. entry on CKLW-TV.

IN PHILADELPHIA . . .

Harold J. "Penny" Pennepacker, a vet of the WRCV-TV sales staff, named station manager of WRCV radio, replacing **Harold Waddell** who resigned . . . **Clyde Spitzner**, WFIL sales manager, elected president of the Poor Richard Club . . . WIP night news editor **Alex Rosen** chalks up 12 years with station, salesman **Lee Neal** 15 years and comptroller **Bill Nace** 17 years . . . WCAU made its initial broadcast in stereophonic sound when it aired the Newport Jazz Festival on AM and FM (4-5-6) . . . WFIL-TV cowgirl **Sally Starr** launching a line of "Sally Starr Products" . . . WVUE extending late night gabfest "Joe Pyne Show" one half-hour. The Sat. "Bingo-at-Home" session adds one hour . . . WIBG starts 'round-the-clock schedule and added **Mike Lawrence**, from Baltimore, for a 10 p.m.-3:30 a.m. deejay segment.

Mutual's AT&T Coin

Mutual has landed the American Telephone and Telegraph radio network biz, with AT & T picking up newscasts and 20-second adjacencies for a 13-week ride, with options to renew. Total biz committed represents about $117,000.

AT&T, which gave up its longstanding "Telephone Time" radio networked show, is new to the MBS fold. The phone company's ad campaign, placed via N.W. Ayer, will plug the after 6 p.m. rate cuts for long-distance calls.

Julian Claman East To Set 'Playhouse' Lead

CBS-TV producer Julian Claman is in from Hollywood to negotiate with a top name, as yet undecided, for a "Playhouse 90" drama, "The General's Other Son" by Andrew McCullough, to be taped this summer.

He's also testing Gotham actors for leads in a new half-hour filmed dramatic series to be readied for this fall. Series is untitled as yet.

OSCAR LEVANT SHOW

With June Levant, guests
Producer: Al Burton
Director: Bob Searles
90 Mins.; Tues., Fri.; 7:30 p.m.
PARTICIPATING
KHJ-TV, Los Angeles

KHJ-TV now has its own Playhouse 90. Playing house for 90 minutes every Tuesday and Friday are Oscar and June Levant. Occasionally, some interesting playmates drop over and the chitchat is usually a mixture of sophistication, knowledge and reminiscences, with a dash of whimsy and a smattering of ignorance. Sometimes the guests go over to the piano to hear Levant play. If the fit is upon them, they might even dance or sing, if goaded into it by Levant.

The Levants just moved. They used to be over at KCOP, but had a little trouble with the landlord there over the rent he was paying them. Luckily for their vast array of friends, they're now just an electron's spit from the old neighborhood, and while the new surroundings are kind of elegant (like an irreligious cathedral, as Levant himself described it), the Levants haven't changed.

This new Oscar Levant Show is much like the old Oscar Levant Show, which was unlike any other show on television. A lot of people don't like Oscar Levant's kind of show. But the fact remains that there should be room on tv for a program that stimulates some semblance of intellectual thought as this man's program does. What hurts is that neither KHJ-TV nor Levant has yet given much thought to ironing out the flaws in what could be, but is not yet, a gem. There seems to be a sort of relaxed contentment on the part of the station, which has shown a lack of imagination in re-arranging its sturdy furniture to resemble the KCOP "barn," as Levant has termed it. As for Levant, it can be said that these very flaws lend a kind of hybrid setting for his unpredictably broken chains of thought and action. Part of the charm of his show is that, just as one is hanging on the lip of a promised observation, Levant's hydramatic mind will switch gears without clutching, and the viewer is left imagining climaxes that never were reached. It is not uncommon for Levant to dart from three balls and two strikes to Johann Sebastian Bach, leaving his listener on third with the bases full and two out in the ninth.

Why tv stations insist upon blueprinting every "talk" show with tired furniture arrangements that resemble the antiseptic interior of an executive's office remains a mystery. Perhaps it is a matter of economics—prop houses are usually loaded with long desks and assorted office equipment. But it seems that the time has come to exercise a little designmanship and provide an imaginative set for one of these talkathons. In the case of the Levant show, KHJ-TV could make a hefty contribution and inject new warmth into what emerges from the screen by scrapping the Duggamesque desk and chairs for a comfortable living room arrangement. Another wise move might be to lop 30 minutes off the program. An hour and a half is a long haul for even a Levant. Ninety minutes of the most fascinating chatter can be fatiguing for a viewer, who cannot break in with his own observations.

On his initial Channel 9 outing, Levant and his guest, Laurence Stallings, exchanged opinions on Scott Fitzgerald and Hemingway, Gilbert and Sullivan, Caruso, "War and Peace," Lynn Fontanne, Rachmaninoff, Herbert Bayard Swope, Turgenev and others. It was relaxed, engrossing conversation, and, as Levant said, even a throwaway phrase from Stallings is more worthwhile than most local comedians. Levant also indulged in a few mazurkas and some Gershwin on the Steinway, and spent the rest of his show making apologies for things that happened over at KCOP, reading assorted press clippings and reminiscing on a myriad of subjects. It was not his best show. But since Levant's programs rise and fall with his moods, there will be better ones.

Levant's program may be too grownup for a medium that holds suspect performers who can correctly dispatch words of more than three syllables. But some 300 people showed up in the studio and 15 sponsors participated, so apparently a lot of folks dig words and thoughts of intellectual substance.
Tube.

FROM THESE ROOTS

With Ann Flood, Grant Code, Helen Shields, Sarah Hardy, Henderson Forsythe, Frank Marth, Julia Bavasso, Sarah Burton, Tom Shirley, David Sanders, Mary Alice Moore, Len Wayland, Billie Lou Watt, Charles Egelston, Mae Munro, Dan White, Gary Morgan, Vera Allen, John Stewart, others
Producer: Don Wallace
Directors: Joseph Behar, Paul Lammers
Writers: John Pickard, Frank Provo
30 Mins., Mon.-Fri., 2:30 p.m.
PROCTER & GAMBLE, ALBERTO CULVER
NBC-TV, from N. Y.
(Benton & Bowles; Wade)

Today may be wretched and tomorrow worse, but one of these days, boy—. Essentially that is the brand of heartlift this rather wearying family yarn purveys. In all fairness to the script, it suffers not a little from following its companion weeper, "Today Is Ours." The new NBC-TV soapers, in fact, team up to ask the question: how much human suffering, even fictional, can the viewer be asked to endure in a single hour? Fourteen characters in the first serial and 19 or so in the second, and all of them tense with tribulation. Could very well be this boohoosome-twosome might backfire as programming strategy.

Taken by itself, "From These Roots" ought to have grassroots appeal. The Fraser family is large and of the "typical American" stripe, although some of the younger cast members talk distinctly like New York actors. It cross-sections all age and wealth strata, and every member has a cross to bear, some more than one.

The venerated head of the family is an aging newspaper publisher who is brooding about being 65. Focus for the nonce, however, is on his attractive career-minded daughter who is having trouble keeping her finance in line. He's trying to promote backing for a magazine and therefore is occupied extra-curricularly with a rich and attractive widow. Meanwhile, one of the Fraser sons is trying to keep the family farm going, while a banker uncle is doing everything possible to get it sold. And the younger generation is all mixed up because they are having trouble being understood by their parents. And so on. The quantity of situations tends to diffuse the whole business, and unless the script settles down to one or two involvements at a time it is going to try viewer patience.

By and large the drama is pretty superficial, but this is still a more mature soaper than those heard on radio. It has one unusual, and colorful, character, a Sicilian young woman who has married into the family. Role is played by Julia Bavasso in a manner untypical of a meller performance, which is certainly a plus. Of the other characters, only Liz (Ann Flood), the bride-to-be, stands out from the crowded cast.

Production is all right but the dialog given to the commonplace.
Les.

CHEVY SHOWROOM

With Andy Williams; guests, Dick Van Dyke, Bob Hamilton Trio, others
Producer-Director: Bill Hobin
Writer: Robert Paul Smith
Musical Director: Mort Lindsey
30 Mins., Thurs., 9 p.m.
CHEVROLET
ABC-TV from New York
(Campbell-Ewald)

What the Chevy people have done with the sight and sound on this Thursday half-hour replacement for Pat Boone makes the "Chevy Showcase" one of the better summertime video prospects. Fronter Andy Williams, who demonstrated his excellent vocal delivery preem night (3), was capably supported by the Bob Hamilton Trio, comedian Dick Van Dyke and a well-tuned chorus. The settings were simple.

Williams, softly and in control, opened with "When I Fall In Love." Then he made the first of several nice segues into the next routine, which, in this case, was a Chevy commercial. The bankroller got its money's worth; Williams handled the blurb in style. The Hamilton Trio did an appealing, though not particularly original bit of terp to "Frere Jacques."

Williams worked over three songs, "Swingin' Down the Lane," "Danny Boy" and "Deed I Do." On the first and third he was ably backed by the chorus, and on "Deed" a 10-year-old vibraharpist, Barry Miles, joined in, adding a novel flavor to the proceedings.

Only letdown came via Dick Van Dyke's comedic material. His cat imitation fell flat, although the

(Continued on page 46)

BUCKSKIN

With Tommy Nolan, Sallie Brophy, Carolyn Kearney, Michael Lipton, others
Writer: Harold Swanton
Producer: Robert Bassler
Director: Earl Bellamy
30 Mins., Thurs.; 9:30 p.m.
FORD
NBC-TV (film)
(J. Walter Thompson)

Latest in tv's westerns, "Buckskin" peers at life in a small town in the Montana territory circa 1880 through the eyes of a 10-year-old boy. Obviously, such an approach has all kinds of possibilities. But the opening episode of this half-hour filmed series via NBC-TV Thursday (3) was an unexciting yarn about how a male schoolteacher's mail-order romance was saved by one of his pupils.

Foremost asset of almost any western is action. This was conspicuous by its absence in the inaugural installment. Involved in the proceedings were Tommy Nolan, a likeable schoolboy; Sallie Brophy, his mother who runs the local hotel; Carolyn Kearney, an illiterate blonde who came from Bismarck, N. D., in search of matrimony, and Michael Lipton, as the schoolteacher.

As scripted by Harold Swanton, the story explained that Miss Kearney and Lipton were brought together via an exchange of tintypes. But when she discovered he was a man of letters instead of an ignorant homesteader she backed out. At this point young Nolan gallantly sneaked out of bed to teach Miss Kearney her abc's in nocturnal lessons in the li'l red schoolhouse. Love and learning, of course, prevail at the windup.

Performances were stock as was direction of Earl Bellamy. Latter along with the players, were victims of the material. Nolan, a cute "Tom Sawyerish" lad, shows promise. However, future episodes of "Buckskin" will require lotsa action and suspense if the series expects to build a respectable rating.

Curiously, this skein which was filmed at Revue Productions for the Betford Corp. isn't adult enough to attract mature audiences—yet it's not tailored entirely for juvenile viewers. Slotting at 9:30 p.m. also presents a problem what with "Playhouse 90" and "Navy Log" grabbing most of the grownups. Teenagers appear to be the series' largest audience potential.

Here again is a puzzle. Teenagers aren't new car buyers but they will be in years to come. Evidently the Ford Division of the Ford Motor Co. is picking up the tab on this one in the hope of indoctrinating youth on the values of its product for longterm results. Then, too, the preferences of the youngsters may or may not have some weight when pop gets around to buying a new chariot.
Gilb.

TODAY IS OURS

With Patrick Benoit, Patrick O'Neal, Peter Lazer, Joyce Lear, Ernest Graves, Tom Carlin, Nancy Sheridan, Chase Crosley, Joanna Roos, Martin Blane, Eugenia Rawls, John McGovern, Nelson Olmsted, Barry Thomson, others
Producer: Robert M. Rehbock
Director: Walter Gorman
Writer: Julian Funt
30 Mins., Mon.-Fri., 3 p.m.
PARTICIPATING
NBC-TV, from New York

A soaper is a soaper anyway you cut it, even when it's live television drama. By definition it wades in shallow dramatic waters and must alternately wring and warm the heart. But NBC-TV's two new bread-and-butter servings for the American hausfrau should offer some solace to mourners of the defunct "Matinee Theatre" by virtue of competent live production and the fact that the storylines are not outrageously melodramatic. As for actors, at least as many as were deprived of work in Hollywood, when "Matinee" went off, got new jobs in Gotham, if that's any consolation to the AFTRA fraternity.

"Today Is Ours" leads off the tandem strip and, as it's set in the environs of a small town high school, looks like it will have an infinite supply of stories to tell. It is loaded with characters, every one of them consumed by conflict, and in its premiere week the show radiated some dozen strands of subplot for viewers to keep up with. On the whole, based on the first week, it is a slightly livelier show than its companion piece.

Central character is Laura Manning (Patricia Benoit), asst. principal of the school and a brother's-keeper type who, like any good soap opera heroine, faces a multitude of troubles with a stiff upper lip. She shoulders not only her own but those of her friends, as well. She is divorced, has a son who needs his father, and is obviously about to get involved with a young architect working on a school project. Her ex-husband, it's easy to see, still loves her; a rich citizen is trying to bribe her to give his spoiled son passing grades; her good friend is a lonely spinster, a problem that speaks for itself; and two lovebird teachers are having a rift. There are plenty more problems in the fabric, making for plenty loose ends for the next day and months to come.

Key to the serial's palatability is its restraint, Miss Benoit being the chief contributor in playing down her highly idealized role. Other players are at least satisfactory, and the dialog usually manages to be fairly sober, under the circumstances. In short, every attempt is being made to keep this from seeming like the radio meller prototype. But is that corney bleeding-heart bridge music really necessary?
Les.

BID 'N' BUY

With Bert Parks, emcee; guests
Co-producers: Robert Stivers, Irv Atkins
Director: Seymour Robbie
Writer: Leonard Levinson
30 Mins.; Tues., 10 p.m.
REVLON
CBS-TV, from N.Y.
(Warwick & Legler)

Still another quiz game show made its networrk debut, the format becoming as plentiful these dog days as the western video staple. "Bid 'N' Buy," one of the latest entries on CBS-TV, hardly shapes up as an exciting fun game, commanding a great deal of audience participation.

Bert Parks, an old hand at giveaway shows, tried his best to inject excitement, using all the tricks of the specialized trade—the buildup, the joke, the heralding of the expensive prizes. His is a personality that splashes itself all over the screen.

But he had to work against a format that wasn't too interesting. Facets of the game also were too complicated. Basically, the format had four contestants, each of whom was given $10,000 to bid for word clues identifying the picture or silhouette shown on the screen. There were two winners on the initial outing, a Mercedes Benz sports car going to one contestant and a wardrobe from Bergdorf-Goodman going to another.

Program built up some suspense as the contestants bid for the clues. Production values on this quizzer, which Revlon picked up as a summer replacement for "$64,000 Question," were lush. Prizes were showcased nicely, with an ample plug going to the item given away.

As to the complications in the game, it was not clear to the viewer that the contestants could walk away with the residual of his $10,000, if he put in three successful bids. The gambit which had a successful bidder auctioning off one of his clues was an unnecessary wrinkle. The silhouettes and sole picture employed in the guessing game varied from being difficult to the easy side. The sole picture incidentally, hardly could be distinguished by the viewer.

All in all, a bland quizzer overly dependent on emcee Parks for kicks.
Horo.

DECISION
(The Virginian)

With James Drury, Jeanette Nolan, Andrew Duggan, Stephen Joyce, Robert Burton, Robert Gist, Dan Blocker, others
Producer: Winston O'Keefe
Directors: Lamont Johnson, David Rich
Writer: Leslie Stevens
30 Mins., Sun., 10 p.m.
PROCTER & GAMBLE
NBC-TV, from New York (film)
(Benton & Bowles)

Procter & Gamble, via Benton and Bowles, has taken a different route for the summer.

Instead of playing reruns of the regular "Loretta Young Show," which occupies the NBC-TV half hour slot at 10 p.m., agency and sponsor have decided to ride on new pilots which didn't make it this selling season.

The first entry was "The Virginian," out of the Screen Gems stable. It was a good western, done in real pro fashion, building suspense nicely. It fell off at the end with the pat denouement. Other holes in the oater outing could be found, using a hypercritical eye, but for the 30-minute unspooling, it delivered slick entertainment in the horse-opera genre.

Perhaps it didn't make it this selling season because there are just too many sagebrushes around. Understand, the agency has inked the lineup of about seven pilots, in the hopes of finding a series among them. So, it may not yet be finis to "The Virginian." In addition to the new pilots, "Decision" slot also will utilize reruns of skeins from a variety of sources.

But back at the ranch—James Drury, a young, handsome actor, registered well as "The Virginian." He was adept at the usual mayhem, fisticuffs and shooting, and what's more evidenced good acting ability in his relationship with the other players. Andrews Duggan, the heavy, got all the black licks in his characterization. Robert Burton as the ranch owner and Stephen Joyce as the son were okay. Ditto for the remaining supporting cast.

Script by Leslie Stevens built well in the suspense department and showed a feel for characterizations. Perhaps he made a significant error in terms of a series. At the windup of the 30-minute outing, all the problems of the particular ranch had been exploded by "The Virginian," leading to the inevitable question thrown at a pilot, "where do we go from here?" Sure, though, SG had many answers to that one.
Horo.

Tele Follow-Up Comment

See It Now

The dramatic comeback of Germany as a new world power 13 years after its defeat and devastation in the last war was turned into another firstrate documentary under the "See It Now" banner on CBS-TV Monday night (7). The 60-minute show, which rang the curtain down on this notable seven-year-old series, brought into focus the key questions which the world is asking about a revived Germany. Although no conclusive answers were given, the stanza succeeded in the difficult job of throwing a clear, well-balanced light on issues still loaded with the fears and hatreds generated by the Hitler era.

Contrasting film clips of Germany's Ruhr 13 years ago and today vividly delineated the extent of Germany's emergence out of the war's rubble into Europe's most dynamic industrial power. That was summed up in a striking shot of Volkswagons speeding for export on an endless chain of specially-designed freight cars. This was part of Bill McClure's excellent photographic reportage.

Against this background, the show dug into the central problem of Germany's democratization process. CBS' German correspondent Richard Hottelot explored this area in hardhitting interviews with a German industrialist, the Krupps works' manager, a trade union leader, the German minister of defense and an opposition political leader. No simple or soothing answers were available, but the picture of Germans as a monolithic, authoritarian people was blasted by the wide range of opinions now existing in that country.

The moral distance travelled by the Reich from the Nazi epoch was underlined in a sequence showing an audience's reaction to the play, "The Diary of Anne Frank." The drawn faces of the Germans as they left the theatre spelled out their shock. As commentator, Ed Murrow extracted maximum dramatic values from this portion of the show. Another highlight was a bull session of German college students discussing the question of Germany's future as a democratic and unified power.
Herm.

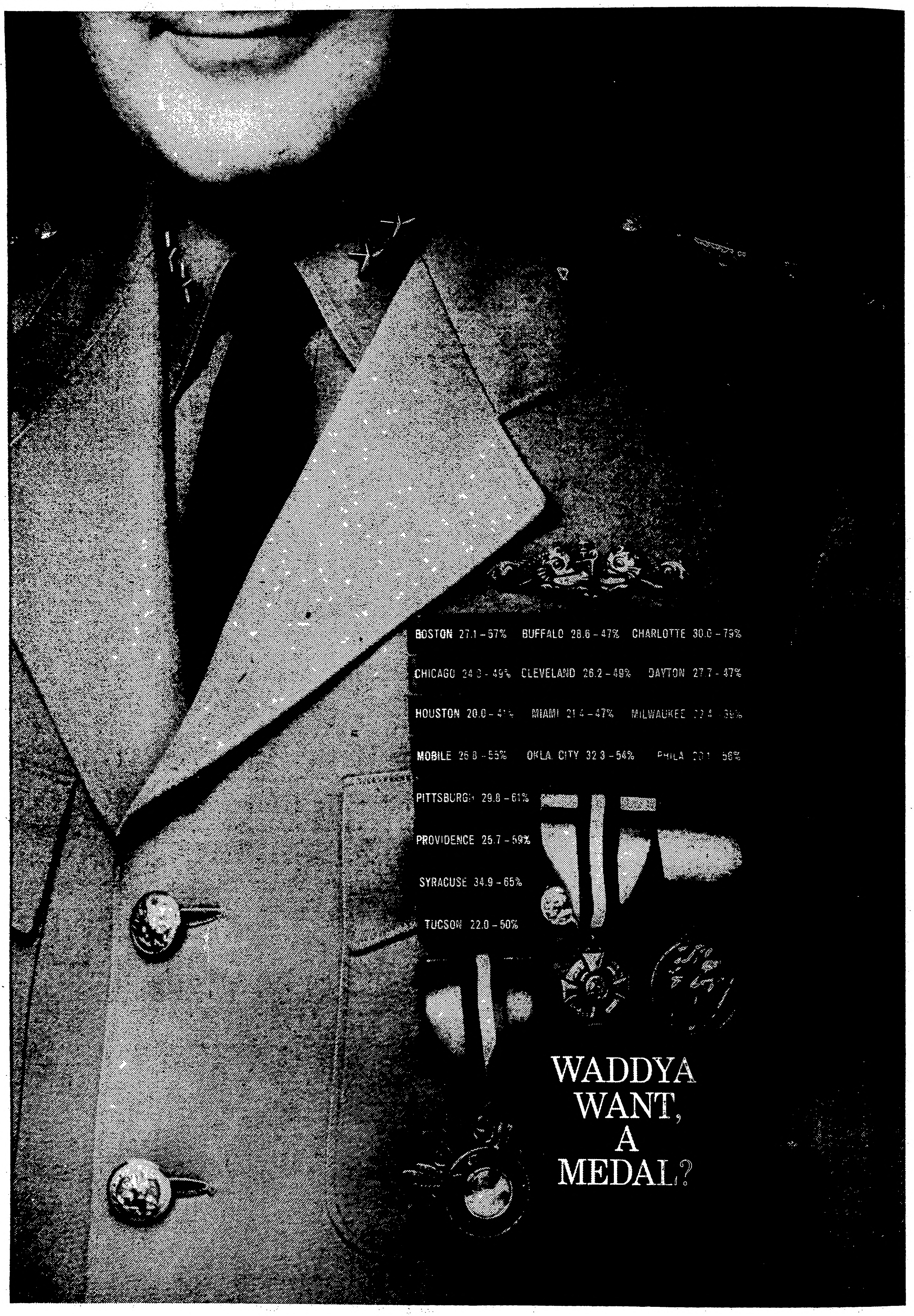
Ed Sullivan Show

The Las Vegas Chamber of Commerce probably couldn't buy the kind of publicity given the gambling oasis by Ed Sullivan on his CBS-TVer last Sunday night (6). Sullivan, who's heading the Desert Inn show there, not only played up the local entertainment and betting angles, but also covered the more sedate aspects of daily living such as churchgoing and schooling. And the plug for the locale's new convention hall was really a wow.

On the performing level, Sullivan concentrated mostly on the acts appearing with him at the Desert Inn. That took in the Kirby Stone Four, Carol Burnett, Prof. Backwards, the Morlidors and Sallie Blair. Other performers on tap were Esther Williams, Jacqueline DuBief, Harold Lloyd Jr. and Joe Cook Jr. Julia Meade, who's also appearing at the nitery with Sullivan, was on hand for a Kodak spiel.

The talent provided a diversified though not always entertaining program. Miss Williams, in swimsuit, was spotted in some poolside chitchat and a brief swimming demonstration. She was preceded in the water by some moppets and a girl swimming team of the Pacific A.A.U. The kids were cute, Miss Williams was attractive and the

(Continued on page 46)



BOSTON 27.1 - 57% BUFFALO 28.6 - 47% CHARLOTTE 30.0 - 79%

CHICAGO 24.0 - 49% CLEVELAND 26.2 - 49% DAYTON 27.7 - 47%

HOUSTON 20.0 - 41% MIAMI 21.4 - 47% MILWAUKEE 22.4 - 39%

MOBILE 26.8 - 55% OKLA. CITY 32.3 - 54% PHILA. 20.1 - 56%

PITTSBURGH 29.8 - 61%

PROVIDENCE 25.7 - 59%

SYRACUSE 34.9 - 65%

TUCSON 22.0 - 50%

We've never been ones to stick out our chest and boast. But our seagoing adventure series, THE SILENT SERVICE, *is* Navy, and when you're Navy, you show your rating or you're out of uniform. So here goes:

During the first quarter of 1958, in all SILENT SERVICE markets covered by ARB, the series averaged a 19.3 rating with a 42% share-of-audience. *For the stations carrying* THE SILENT SERVICE *this is higher than their Sunday-through-Saturday nighttime share-of-audience.*

All of which explains why SILENT SERVICE advertisers like General Cigar Co., Interstate Insurance Co., National Biscuit Co., The F & M Schaefer Brewing Co., The Jos. Schlitz Brewing Co., and Swift & Company have rushed to re-enlist for a second tour of duty 'way ahead of renewal date. If *you* want to come aboard, you'd better move *fast!*

The medals* on our chest? Why, for SILENT SERVICE above and beyond the call of duty, of course!

**Ratings and shares, latest ARB, 1st Quarter, 1958.*

NBC TELEVISION FILMS–A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV, WVUE. TV Homes: 1,198,900. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	WRCV	42.5
2.	Gunsmoke (Sat. 10:00-10:30)	WCAU	35.5
3.	Danny Thomas (Mon. 9:00-9:30)	WCAU	35.2
4.	I've Got A Secret (Wed. 9:30-10:00)	WCAU	31.9
5.	Restless Gun (Mon. 8:00-8:30)	WRCV	31.2
6.	December Bride (Mon. 9:30-10:00)	WCAU	28.9
6.	Tales of Wells Fargo (Mon. 8:30-9)	WRCV	28.9
7.	Lineup (Fri. 10:00-10:30)	WCAU	28.5
8.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU	28.3
9.	Wyatt Earp (Tues. 8:30-9:00)	WFIL	28.2

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (Mon.-Fri. 6:00-6:30)	WFIL	23.7
2.	†Star Theatre (Mon.-Fri. 6:30-7:00)	WFIL	21.1
3.	*Mickey Mouse Club (M-F 5:30-6)	WFIL	18.7
4.	†News-Facenda, Wea. (M-F 11-11:15)	WCAU	16.7
5.	*Amer. Bandstand (M-F 2:30-5:00)	WFIL	14.9
6.	†News-Weather (M-F 11:00-11:15)	WRCV	14.1
7.	*Price Is Right (M-F 11-11:30 a.m.)	WRCV	13.3
8.	*Search Tomorrow (M-F 12:30-12:45)	WCAU	12.8
9.	*Guiding Light (M-F 12:45-1:00)	WCAU	12.6
9.	†Sp'rts Final, Misc. (M-F 11:15-11:30)	WCAU	12.6

TOP TWENTY SYNDICATED SHOWS — TOP COMPETITION

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Popeye (Mon.-Fri. 6:00)	WFIL	AAP	23.7	67	Million $ Matinee	WCAU	6.8
2.	San Francisco Beat (Sat. 10:30)	WCAU	CBS	21.2	44	Your Hit Parade	WRCV	17.9
3.	Honeymooners (Tues. 7:00)	WRCV	CBS	19.5	47	Sheriff of Cochise	WCAU	10.2
4.	Highway Patrol (Sat. 7:00)	WCAU	Ziv	17.9	46	Popeye	WFIL	13.4
5.	Boots and Saddles (Tues. 10:30)	WRCV	NBC	16.9	39	Mike Hammer	WCAU	15.2
6.	Frontier Doctor (Thurs. 7:00)	WCAU	HTS	16.3	39	State Trooper	WRCV	14.2
7.	Sky King (Sat. 6:00)	WCAU	Nabisco	16.2	48	Stage Coach Theatre	WRCV	8.9
7.	Whirlybirds (Wed. 7:00)	WCAU	CBS	16.2	38	Twenty Six Men	WRCV	14.5
8.	Mr. District Attorney (Fri. 7:30)	WCAU	Ziv	15.9	37	Rin Tin Tin	WFIL	16.9
9.	Popeye (Sat. 6:30)	WFIL	AAP	15.4	42	{ Saturday Edition	WCAU	10.5
						} Highway Patrol	WCAU	17.9
10.	Mike Hammer (Tues. 10:30)	WCAU	MCA	15.2	35	Boots & Saddles	WRCV	16.9
11.	Death Valley Days (Mon. 7:00)	WRCV	U. S. Borax	14.5	36	Monday Edition	WCAU	14.2
11.	Harbor Command (Fri. 7:00)	WCAU	Ziv	14.5	42	Studio 57	WRCV	9.9
11.	Twenty Six Men (Wed. 7:00)	WRCV	ABC	14.5	34	Whirlybirds	WCAU	16.2
12.	State Trooper (Thurs. 7:00)	WRCV	MCA	14.2	34	Frontier Doctor	WCAU	16.3
13.	Annie Oakley (Sat. 5:30)	WCAU	CBS	13.9	40	Stage Coach Theatre	WRCV	12.0
13.	Martin Kane (Wed. 10:30)	WRCV	Ziv	13.9	27	U. S. Steel Hour	WCAU	21.5
14.	Silent Service (Sun. 6:30)	WFIL	NBC	13.2	44	Air Power	WCAU	9.5
15.	Looney Tunes (Sat. 11:30 a.m.)	WCAU	Guild	11.9	48	Andy's Gang	WRCV	8.5
16.	Jungle Jim (Sat. 5:00)	WCAU	Screen Gems	11.2	28	Baseball	WRCV	18.0

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 1,044,900. Survey Dates: June 2-9, 1958.

TOP TEN MULTI-WEEKLY SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WJBK	45.2
2.	Wyatt Earp (Tues. 8:30-9:00)	WXYZ	39.5
3.	Perry Como (Sat. 8:00-9:00)	WWJ	37.0
4.	Cheyenne (Tues. 7:30-8:30)	WXYZ	36.7
5.	Have Gun Will Travel (Sat. 9:30-10)	WJBK	36.0
6.	Broken Arrow (Tues. 9:00-9:30)	WXYZ	34.5
7.	Tales of Wells Fargo (Mon. 8:30-9)	WWJ	33.2
8.	Restless Gun (Mon. 8:00-8:30)	WWJ	31.0
9.	Maverick (Sun. 7:30-8:30)	WXYZ	30.5
10.	Danny Thomas (Mon. 9:00-9:30)	WJBK	30.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†Popeye (Mon.-Fri. 6:00-6:30)	CKLW	21.8
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WXYZ	21.1
3.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WXYZ	20.0
4.	†Detroit Bandstand (M-F 5:00-5:30)	WJBK	16.9
5.	†News-Jac Legoff (M-F 11:00-11:15)	WJBK	14.8
6.	*Price Is Right (M-F 11-11:30 a.m.)	WWJ	14.2
7.	*Art Linkletter (M-F 2:30-3:00)	WJBK	13.8
8.	*Do You Trust Wife (M-F 3:30-4:00)	WXYZ	13.7
9.	*Treasure Hunt (M-F 10:30-11 a.m.)	WWJ	12.9
10.	†Soupy's On (M-F 11:00-11:30)	WXYZ	12.8
10.	*Verdict Is Yours (M-F 3:30-4:00)	WJBK	12.8

1.	Honeymooners (Sat. 10:30)	WJBK	CBS	31.2	54	Starlight Theatre	CKLW	9.5
2.	Sea Hunt (Sat. 7:00)	WJBK	Ziv	24.2	48	Explorers	WXYZ	13.2
3.	Highway Patrol (Tues. 10:30)	WJBK	Ziv	23.9	39	Dr. Hudson	WWJ	17.5
4.	Twenty Six Men (Sun. 6:30)	WXYZ	ABC	21.5	49	20th Century	WJBK	9.9
5.	Annie Oakley (Tues. 6:30)	WXYZ	CBS	20.5	41	Mickey Rooney	CKLW	11.2
6.	Popeye (Mon-Sun. 6:00)	CKLW	AAP	20.3	43	Frontier Doctor	WXYZ	16.2
7.	Frontier Justice (Fri. 6:30)	WXYZ	Hollywood	19.7	39	{ News-Legoff, Wea.	WJBK	11.0
						} CBS News	WJBK	11.3
8.	Racket Squad (Sat. 6:30)	WJBK	ABC	19.5	41	Bowling Champs	WXYZ	10.9
9.	Dr. Hudson's Sec't Jour. (Tues. 10:30)	WWJ	MCA	17.5	29	Highway Patrol	WJBK	23.9
9.	Harbor Command (Fri. 10:30)	WJBK	Ziv	17.5	30	Thin Man	WWJ	19.5
10.	Death Valley Days (Mon. 7:00)	WWJ	U. S. Borax	16.9	37	Badge 714	WJBK	10.2
11.	Casey Jones (Tues. 7:00)	WWJ	Screen Gems	16.2	33	Follow That Man	WJBK	12.9
11.	Frontier Doctor (Sun. 6:00)	WXYZ	HTS	16.2	38	Popeye	CKLW	12.0
12.	Dr. Christian (Fri. 7:00)	WJBK	Ziv	15.9	31	Million $ Movie	CKLW	15.2
13.	Sky King (Thurs. 6:30)	CKLW	Nabisco	15.5	33	Frontier Doctor	WXYZ	12.9
13.	Target (Wed. 7:00)	WJBK	Ziv	15.5	28	Sheriff of Cochise	CKLW	15.2
13.	Topper (Wed. 6:30)	WXYZ	Tele Star	15.5	33	Brave Eagle	CKLW	14.5
14.	Sheriff of Cochise (Wed. 7:00)	CKLW	NTA	15.2	28	Target	WJBK	15.5
14.	Silent Service (Thurs. 7:00)	WJBK	NBC	15.2	30	Boots & Saddles	CKLW	14.5
15.	Amos 'n' Andy (Wed. 7:00)	WWJ	CBS	14.5	26	Target	WJBK	15.5
15.	Boots & Saddles (Thurs. 7:00)	CKLW	NBC	14.5	29	Silent Service	WJBK	15.2
15.	Brave Eagle (Wed. 6:30)	CKLW	CBS	14.5	30	Topper	WXYZ	15.5
15.	Frontier (Mon. 6:30)	WWJ	NBC	14.5	32	Three Musketeers	WXYZ	13.9

MEMPHIS

Stations: WHBQ, WMCT, WREC. TV Homes: 142,300. Survey Dates: May 12-19, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WREC	39.2
2.	Danny Thomas (Mon. 8:00-8:30)	WREC	32.9
3.	Have Gun Will Travel (Sat. 8:30-9)	WREC	32.2
4.	Perry Como (Sat. 7:00-8:00)	WMCT	36.1
5.	Playhouse 90 (Thurs. 8:30-10:00)	WREC	30.8
6.	Red Skelton (Tues. 8:30-9:00)	WREC	29.2
7.	I've Got A Secret (Wed. 8:30-9:00)	WREC	28.9
7.	Wyatt Earp (Tues. 7:30-8:00)	WHBQ	28.9
8.	Sugarfoot (Tues. 6:30-7:30)	WHBQ	28.7
9.	Alfred Hitchcock (Sun. 8:30-9:00)	WREC	27.9

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M-F 5:30-6:00)	WHBQ	17.3
2.	†Late Movie (M-F 10:00-Signoff)	WREC	15.3
3.	†Million $ Movie (M-F 10:00-Signoff)	WHBQ	14.8
4.	†Range Rider (M-F 6:00-6:30)	WREC	14.7
5.	†Happy Hal (M-F 6:00-6:30)	WHBQ	14.4
5.	†Your Esso Reporter (M-F 10-10:15)	WMCT	14.4
6.	†Brave Eagle (M,Th,F 6:00-6:30)	WMCT	13.2
7.	*As World Turns (M-F 12:30-1:00)	WREC	12.4
8.	*Our Miss Brooks (M-F 12-12:30)	WREC	12.2
9.	*Art Linkletter (M-F 1:30-2:00)	WREC	11.5

1.	Highway Patrol (Sat. 9:30)	WREC	Ziv	25.9	40	Your Hit Parade	WMCT	23.2
2.	State Trooper (Tues. 8:00)	WHBQ	MCA	24.5	36	To Tell The Truth	WREC	26.2
3.	Gray Ghost (Fri. 6:30)	WREC	CBS	22.9	47	Rin Tin Tin	WHBQ	15.5
4.	Science Fiction Theatre (Thurs. 10)	WREC	Ziv	21.2	41	Million $ Movie	WHBQ	17.8
5.	Martin Kane (Thurs. 8:00)	WMCT	Ziv	20.9	31	Climax	WREC	26.5
6.	Harbor Command (Sun. 9:30)	WMCT	Ziv	18.9	30	What's My Line	WREC	26.9
7.	Frontier (Fri. 9:30)	WHBQ	NBC	18.2	29	Person To Person	WREC	25.5
8.	Honeymooners (Sat. 8:00)	WMCT	CBS	16.9	25	Lawrence Welk	WHBQ	25.5
9.	My Little Margie (Wed. 9:30)	WHBQ	Official	16.5	25	Circle Theatre	WREC	25.2
10.	Annie Oakley (Sat. 6:00)	WREC	CBS	15.9	39	Dance Party	WHBQ	15.2
11.	Twenty Six Men (Mon. 9:30)	WHBQ	ABC	15.5	24	Studio One	WREC	27.5
12.	Boots and Saddles (Thurs. 9:00)	WHBQ	NBC	15.2	24	Playhouse 90	WREC	31.2
12.	Mike Hammer (Fri. 9:00)	WHBQ	MCA	15.2	24	Lineup	WREC	27.2
13.	Sea Hunt (Wed. 7:00)	WMCT	Ziv	14.9	25	{ Disneyland	WHBQ	21.9
						{ Leave It To Beaver	WREC	21.9
14.	Range Rider (Mon.-Fri. 6:00)	WREC	CBS	14.7	35	Wagon Train	WMCT	17.2
15.	Susie (Thurs. 9:30)	WHBQ	TPA	13.9	23	Playhouse 90	WREC	31.5
16.	Brave Eagle (M,Th,F 6:00)	WMCT	CBS	13.2	32	Range Rider	WREC	15.1
16.	Men of Annapolis (Tues. 9:30)	WMCT	Ziv	13.2	22	Phil Silvers	WREC	24.9
17.	Cisco Kid (Wed. 7:30)	WMCT	Ziv	12.5	21	Big Record	WREC	24.2
17.	Star Performance (Sat. 3:00)	WREC	Official	12.5	40	RKO Playhouse	WHBQ	11.2

LAS VEGAS

Stations: KLAS, KLRJ, KSHO. TV Homes: 29,900. Survey Dates: May 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KLAS	47.2
2.	Have Gun Will Travel (Sat. 9:30-10)	KLAS	41.2
2.	Perry Como (Sat. 8:00-9:00)	KLRJ	41.2
3.	Wagon Train (Wed. 7:30-8:30)	KLRJ	38.2
4.	Dinah Shore (Sun. 6:00-7:00)	KLRJ	36.0
5.	Loretta Young (Sun. 7:00-7:30)	KLRJ	34.9
6.	Steve Allen (Sun. 8:00-9:00)	KLRJ	34.2
6.	Tales of Wells Fargo (Mon. 8:30-9)	KLRJ	34.2
7.	Phil Silvers (Tues. 8:30-9:00)	KLAS	32.5
7.	Richard Diamond (Sun. 9:30-10:00)	KLAS	32.5

TOP TEN MULTI-WEEKLY SHOWS

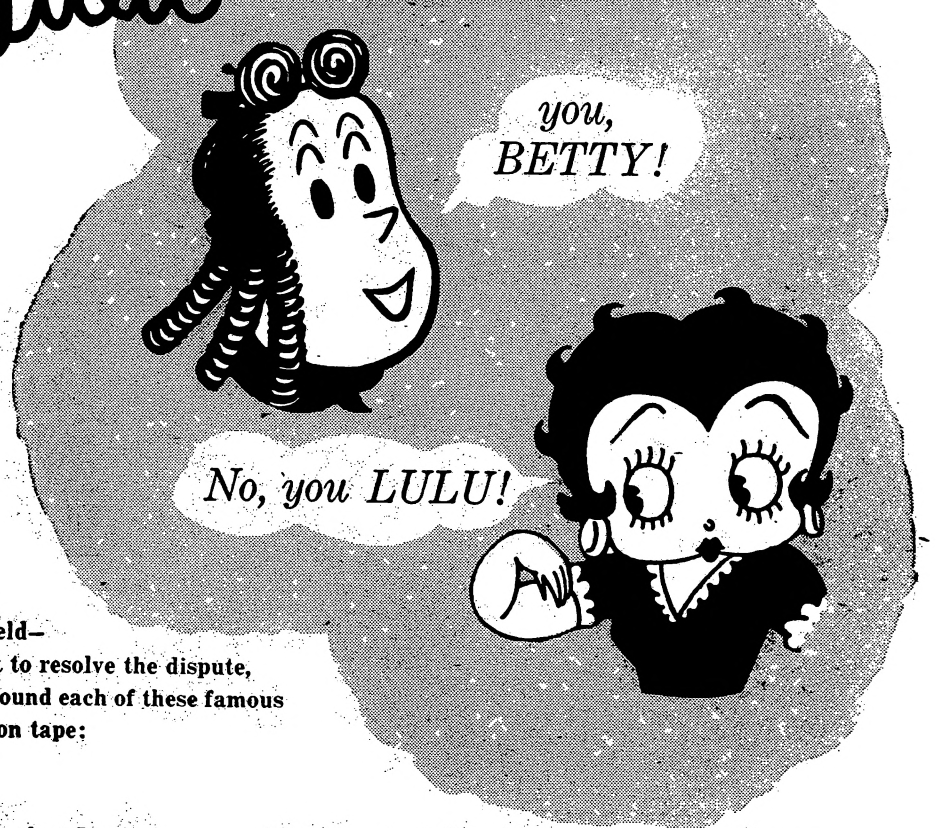
1.	*Queen For A Day (M-F 1:00-1:45)	KLRJ	19.8
2.	†Local Nws, Sp'ts R'dup (M-F 6-6:15)	KLAS	18.7
2.	†Sp'ts, W'ld Nws, W. (M-F 6:15-6:30)	KLAS	18.7
3.	†Popeye (M-F 5:00-5:30)	KLAS	17.6
4.	†Sports Report (M-F 6:15-6:30)	KLRJ	17.3
5.	*Modern Romances (M-F 1:45-2:00)	KLRJ	17.1
6.	†News. Spotlight (M-F 6:00-6:15)	KLRJ	17.0
7.	†Academy Award Thea. (M-F 5:30-6)	KLAS	16.1
8.	†News, Scoreb'd, Misc. (M-F 10-10:15)	KLRJ	15.8
9.	†News, Scoreb'd, Misc. (M-F 10-10:15)	KLAS	15.6

1.	Whirlybirds (Fri. 8:00)	KLAS	CBS	36.5	58	Jefferson Drum	KLRJ	22.2
2.	State Trooper (Tues. 9:00)	KLAS	MCA	34.9	55	Stage Two	KLRJ	23.9
3.	Ray Milland (Sun. 7:30)	KLRJ	MCA	33.9	54	Boots & Saddles	KLAS	19.9
4.	Harbor Command (Wed. 8:30)	KLRJ	Ziv	31.2	47	Disneyland	KSHO	18.2
5.	Highway Patrol (Mon. 9:30)	KLAS	Ziv	29.2	45	People Are Funny	KLRJ	28.5
6.	Sheriff of Cochise (Thurs. 9:00)	KLRJ	NTA	28.9	43	Climax	KLAS	26.2
7.	Silent Service (Mon. 9:00)	KLAS	NBC	27.9	42	Twenty One	KLRJ	31.9
7.	Twenty Six Men (Fri. 8:30)	KLRJ	ABC	27.9	43	Playhouse of Stars	KLAS	27.7
8.	Official Detective (Sat. 9:00)	KLRJ	NTA	27.5	42	G.E. Theatre	KLAS	25.5
9.	Annie Oakley (Fri. 7:30)	KLAS	CBS	26.9	43	{ Boxing	KLRJ	25.0
						} Post Fight Beat	KLRJ	24.3
9.	Honeymooners (Thurs. 8:00)	KLAS	CBS	26.9	41	Martin Kane	KLRJ	25.9
9.	Sea Hunt (Mon. 7:30)	KLAS	Ziv	26.9	44	Stage Two	KLRJ	25.2
10.	Kit Carson (Wed. 7:00)	KLRJ	MCA	26.2	45	Boxing	KSHO	19.2
10.	Target (Fri. 9:30)	KLAS	Ziv	26.2	45	Thin Man	KLRJ	21.5
11.	Martin Kane (Thurs. 8:00)	KLRJ	Ziv	25.9	39	Honeymooners	KLAS	26.9
12.	Gray Ghost (Thurs. 7:00)	KLAS	CBS	25.5	43	Lux Show	KLRJ	24.2
13.	Badge 714 (Mon. 8:00)	KLRJ	NBC	25.2	37	Danny Thomas	KLAS	26.5
14.	Mike Hammer (Tues. 9:30)	KLRJ	MCA	24.5	42	Zane Grey Theatre	KLAS	24.5
14.	Science Fiction Theatre (Tues. 7:00)	KLRJ	Ziv	24.5	45	Bengal Lancers	KLAS	19.5
15.	Death Valley Days (Wed. 6:30)	KLAS	U. S. Borax	24.2	46	Soldiers of Fortune	KLRJ	18.5

(Continued on page 42)

WHO'S CUTER...

Little Lulu or *Betty Boop?*


you,
BETTY!
No, you LULU!

In cartoon circles, a bitter debate rages on who's pre-eminent in the field—Little Lulu or Betty Boop. In an effort to resolve the dispute, we went directly to the source and found each of these famous cuties remarkably modest. As recorded on tape:

LULU: Oh, Betty, you're much funnier than I am. Your famous voice alone knocks 'em in the aisles.

BETTY: Thanks, doll, but you've got me by a mile. Didn't a survey show that 7 out of 10 people recognized *you?*

LULU: I blush. So true! But speaking of numbers, *106 of your* hilarious cartoons, 6½ to 8 minutes each, are now available to TV stations. That's enough for *6 months* of first-run programming. How can I top that?

BETTY: Well, *26* of your colorful, musical side-splitters are also available to TV. That's nothing to sneeze at... even if you do own all that Kleenex.

LULU: A small capital gain at best, I assure you. When it comes to money, you've invented the stuff.

BETTY: Me? I'm in very modest circumstances. But I do have a knack for coining it for others, such as stations smart enough to latch onto me—and you—to pep up their programming.

LULU: This isn't a bad commercial. Except for one thing.

BETTY: What's that?

LULU: We haven't mentioned *NTA.*

BETTY: Boop-boop-be-boop!

They're both cuter 'n' buttons—they'll do wonders for TV station programming—and they're available now!

NATIONAL TELEFILM ASSOCIATES, Inc., 10 Columbus Circle, New York City 19, JUdson 2-7300

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

(Continued from page 40)

NEW YORK

Stations: WABC, WABD, WCBS, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: June 2-9, 1958.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Perry Como** (Sat. 8:00-9:00)	WRCA	41.3
2.	**Gunsmoke** (Sat. 10:00-10:30)	WCBS	40.6
3.	**Playhouse 90** (Thurs. 9:30-11:00)	WCBS	39.2
4.	**Dinah Shore** (Sun. 9:00-10:00)	WRCA	36.5
5.	**Person to Person** (Fri. 10:30-11:00)	WCBS	34.9
6.	**Lineup** (Fri. 10:00-10:30)	WCBS	33.4
7.	**Have Gun Will Travel** (Sat. 9:30-10)	WCBS	32.3
8.	**Loretta Young** (Sun. 10:00-10:30)	WRCA	31.8
9.	**Climax** (Thurs. 8:30-9:30)	WCBS	29.8
10.	**Danny Thomas** (Mon. 9:00-9:30)	WCBS	28.7

RK.	TOP TEN MULTI-WEEKLY SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**News, Wea., Sports** (M-F 11-11:15)	WCBS	21.9
2.	†**News & Wea.** (M-F 11:00-11:15)	WRCA	13.4
3.	***CBS News** (M-F 7:15-7:30)	WCBS	12.6
4.	†**7 O'Clock Report** (M-F 7:00-7:15)	WCBS	12.5
5.	***Price Is Right** (M-F 11-11:30 a.m.)	WRCA	12.2
6.	†**Late Show** (M-F 11:15-Signoff)	WCBS	10.2
7.	***Treasure Hunt** (M-F 10:30-11 a.m.)	WRCA	10.1
8.	***Mickey Mouse Club** (M-F 5:30-6)	WABC	9.2
9.	***Amer. Bandstand** (M-F 3-3:30, 4-5)	WABC	8.6
10.	†**Looney Tunes** (M-F 6:30-7:00)	WABD	8.1

RK.	TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Sea Hunt** (Sat. 10:30)	WCBS	Ziv	29.7	57	Your Hit Parade	WRCA	13.6
2.	**Mike Hammer** (Tues. 10:30)	WCBS	MCA	18.8	37	The Vise	WRCA	11.1
3.	**Highway Patrol** (Mon. 7:00)	WRCA	Ziv	16.7	38	7 O'Clock Report CBS News	WCBS WCBS	12.3 12.8
4.	**Honeymooners** (Tues. 7:00)	WRCA	CBS	14.3	35	7 O'Clock Report CBS News	WCBS WCBS	12.0 12.5
5.	**Death Valley Days** (Wed. 7:00)	WRCA	U. S. Borax	13.4	32	7 O'Clock Report CBS News	WCBS WCBS	12.8 12.5
6.	**Code Three** (Wed. 10:30)	WRCA	ABC	12.8	23	U. S. Steel Hour	WCBS	22.8
7.	**Don Ameche Play of Week** (Sat. 7)	WCBS	TPA	9.7	32	Children's Hour	WABD	5.3
8.	**Silent Service** (Fri. 7:00)	WRCA	NBC	8.8	24	7 O'Clock Report CBS News	WCBS WCBS	13.5 13.0
9.	**Boots and Saddles** (Thurs. 7:00)	WRCA	NBC	8.6	21	7 O'Clock Report CBS News	WCBS WCBS	11.8 12.3
10.	**Annie Oakley** (Sun. 6:00)	WABC	CBS	8.4	26	Baseball	WPIX	10.3
11.	**Looney Tunes** (Mon.-Sat. 6:30)	WABD	Guild	7.7	26	Early Show	WCBS	7.9
12.	**Popeye** (Mon.-Wed., Fri. 6:00)	WPIX	AAP	7.6	25	Early Show	WCBS	7.7
13.	**Our Miss Brooks** (M-F 9:30 a.m.)	WCBS	CBS	7.3	47	Sandy Becker Show	WABD	4.4
14.	**Amos 'n' Andy** (M-W, F 6:30)	WPIX	CBS	7.2	22	Early Show	WCBS	8.2
15.	**Twenty Six Men** (Tues. 10:30)	WABC	ABC	6.4	13	Mike Hammer	WCBS	18.8
16.	**Last of the Mohicans** (Sun. 6:30)	WABC	TPA	6.3	20	Baseball	WPIX	9.3
17.	**Our Miss Brooks** (Sun. 12 noon)	WCBS	CBS	6.2	53	Decision for Research Sunday Movie	WRCA WNTA	1.1 1.1
17.	**Susie** (Mon.-Fri. 9:00 a.m.)	WCBS	TPA	6.2	39	Sandy Becker Show	WABD	4.5
18.	**I Led Three Lives** (Mon.-Sat. 5:00)	WCBS	Ziv	5.9	22	Fun at Five	WABC	6.9
18.	**Last of the Mohicans** (Fri. 8:30)	WABC	TPA	5.9	10	Zane Grey	WCBS	18.7
18.	**Medic** (Wed. 10:00)	WABD	CND	5.9	9	U. S. Steel Hour	WCBS	22.1

MINN.- ST. PAUL

Stations: KMSP, KSTP, WCCO, WTCN. TV Homes: 385,200. Survey Dates: June 2-9, 1958.

	TOP TEN NETWORK SHOWS		
1.	**Perry Como** (Sat. 7:00-8:00)	KSTP	35.2
2.	**Gunsmoke** (Sat. 9:00-9:30)	WCCO	33.9
3.	**Danny Thomas** (Mon. 8:00-8:30)	WCCO	30.9
4.	**I've Got a Secret** (Wed. 8:30-9:00)	WCCO	29.9
5.	**Loretta Young** (Sun. 9:00-9:30)	KSTP	29.5
5.	**Red Skelton** (Tues. 8:30-9:00)	WCCO	29.5
6.	**Playhouse 90** (Thurs 8:30-10:00)	WCCO	29.2
7.	**Lawrence Welk** (Sat. 8:00-9:00)	WTCN	28.0
8.	**Person to Person** (Fri. 9:30-10:00)	WCCO	27.5
9.	**Alfred Hitchcock** (Sun. 8:30-9:00)	WCCO	27.2

	TOP TEN MULTI-WEEKLY SHOWS		
1.	†**Today's Headlines** (M-F 10-10:15)	KSTP	27.9
2.	†**Wea., Sports** (M-F 10:15-10:30)	KSTP	24.4
3.	†**Axel and His Dog** (M-F 5-5:30)	WCCO	16.4
3.	†**Popeye, Misc.** (M-F 5;30-6:00)	WCCO	16.4
4.	†**News-D. Moore** (M-F 10-10:15)	WCCO	15.4
5.	***Capt. Kangaroo** (M-F 8-8:45 a.m.)	WCCO	13.9
6.	***Price Is Right** (M-F 10-10:30 a.m.)	KSTP	13.5
7.	†**Wea., Sports** (M-F 10:15-10:30)	WCCO	13.2
8.	***CBS News** (M-F 6:15-6:30)	WCCO	13.1
9.	***Amer. Bandstand** (M-F 4:00-5:00)	WTCN	12.9

1.	**Death Valley Days** (Sat. 9:30)	WCCO	U. S. Borax	26.9	45	Your Hit Parade	KSTP	13.5
2.	**State Trooper** (Tues. 9:30)	KSTP	MCA	25.2	43	Mike Hammer	WCCO	13.2
3.	**Highway Patrol** (Thurs. 10:30)	KSTP	Ziv	18.9	52	Charlie Chan	WCCO	6.7
4.	**Whirlybirds** (Sun. 9:30)	KSTP	CBS	18.5	30	What's My Line	WCCO	26.2
5.	**Sheriff of Cochise** (Sat. 10:30)	KSTP	NTA	17.0	43	"Shock"	WTCN	11.7
6.	**Honeymooners** (Fri. 6:30)	WCCO	CBS	16.5	32	Rin Tin Tin	WTCN	18.5
6.	**Sea Hunt** (Mon. 9:30)	WTCN	Ziv	16.5	27	Studio One	WCCO	19.9
6.	**Studio 57** (Wed. 9:30)	KSTP	MCA	16.5	29	U. S. Steel Hour	WCCO	16.5
7.	**Looney Tunes** (Mon.-Fri. 5:00)	WCCO	Guild	16.4	49	Hi Five Time Fun at Five	KSTP WTCN	7.9 7.9
7.	**Popeye** (Mon.-Fri. 5:30)	WCCO	AAP	16.4	47	Mickey Mouse Club	WTCN	9.3
8.	**Harbor Command** (Thurs. 9:30)	KSTP	Ziv	15.7	26	Playhouse 90	WCCO	30.2
9.	**Badge 714** (Tues. 10:30)	KSTP	NBC	15.2	44	9:00 Movie, Final Charter Boat	KMSP WCCO	5.3 6.0
10.	**Sky King** (Sat. 9:00 a.m.)	WCCO	Nabisco	15.0	67	Howdy Doody	KSTP	7.5
11.	**Waterfront** (Fri. 10:30)	KSTP	MCA	14.2	40	Dr. Christian	WCCO	9.5
12.	**Mr. District Attorney** (Wed. 10:30)	KSTP	Ziv	14.0	42	Frontier Dr.	WCCO	8.5
13.	**Annie Oakley** (Sat. 5:30)	KSTP	CBS	13.9	42	Wrestling	WCCO	9.5
14.	**Boots & Saddles** (Fri. 7:30)	WTCN	NBC	13.2	22	Zane Gray Theatre	WCCO	23.9
14.	**Mike Hammer** (Tues. 9:30)	WCCO	MCA	13.2	23	State Trooper	KSTP	25.2
14.	**Twenty Six Men** (Wed. 8:30)	WTCN	ABC	13.2	20	I've Got A Secret	WCCO	29.9
15.	**Cisco Kid** (Sat. 11:00 a.m.)	WCCO	Ziv	12.5	72	True Story	KSTP	4.9

BAKERSFIELD

Stations: KBAK, KERO. TV Homes: 70,700. Survey Dates: May 12-19, 1958.

	TOP TEN NETWORK SHOWS		
1.	**Wagon Train** (Wed. 7:30-8:30)	KERO	42.0
2.	**Climax** (Thurs. 8:30-9:30)	KBAK	39.8
3.	**Groucho Marx** (Thurs. 8:00-8:30)	KERO	39.3
4.	**Tales of Wells Fargo** (Mon. 8:30-9)	KERO	38.8
5.	**Perry Mason** (Sat. 6:30-7:30)	KBAK	38.3
6.	**Lawrence Welk** (Sat. 9:00-10:00)	KBAK	37.9
7.	**Steve Allen** (Sun. 8:00-9:00)	KERO	37.3
8.	**Dinah Shore** (Sun. 9:00-10:00)	KERO	36.8
9.	**Have Gun Will Travel** (Sat. 8:30-9)	KBAK	35.3
9.	**This Is Your Life** (Wed. 10-10:30)	KERO	35.3

	TOP TEN MULTI-WEEKLY SHOWS		
1.	†**Trading Post** (M-F 6:00-6:30)	KERO	24.3
2.	†**This Day '58** (M-F 6:30-7:00)	KERO	23.7
3.	†**Warner Bros.** (T-Th 10:30-Signoff)	KERO	17.2
4.	***Mickey Mouse Club** (M-F 5:30-6)	KBAK	16.3
5.	***CBS News** (M-F 6:15-6:30)	KBAK	15.4
6.	†**Cartoons** (M-F 5:30-6:00)	KERO	15.2
7.	†**Hey Kids** (M-F 5:00-5:30)	KERO	14.4
8.	***Queen for a Day** (M-F 1:00-1:45)	KERO	14.3
9.	†**Weather** (Mon.-Fri. 6:00-6:15)	KBAK	14.2
10.	***Matinee Theatre** (M-F 12:00-1:00)	KERO	11.5

1.	**Sea Hunt** (Tues. 8:30)	KERO	Ziv	40.3	67	Honeymooners	KBAK	20.3
2.	**Dr. Hudson's Secret Jour.** (W. 8:30)	KERO	MCA	39.3	62	I've Got A Secret	KBAK	24.3
3.	**Highway Patrol** (Tues. 7:30)	KERO	Ziv	37.8	71	Susie	KBAK	15.8
4.	**Sheriff of Cochise** (Mon. 7:30)	KERO	NTA	33.8	64	Arthritis Appeal	KBAK	18.8
5.	**Boots and Saddles** (Tues. 8:00)	KERO	NBC	33.3	56	To Tell the Truth	KBAK	26.3
6.	**Mike Hammer** (Fri. 9:30)	KERO	MCA	30.8	54	Person to Person	KBAK	26.3
7.	**Casey Jones** (Sun. 6:30)	KERO	Screen Gems	29.8	75	20th Century	KBAK	9.8
8.	**State Trooper** (Mon. 9:30)	KERO	MCA	28.8	53	Wyatt Earp	KBAK	25.8
9.	**Frontier** (Tues. 7:00)	KERO	NBC	28.3	56	Mr. Adams and Eve	KBAK	22.3
9.	**I Search for Adventure** (Mon. 7:00)	KERO	Bagnall	28.3	58	Men of Annapolis	KBAK	20.3
10.	**Official Detective** (Sun. 7:00)	KERO	NTA	27.8	61	Lassie	KBAK	17.8
11.	**Big Story** (Sat. 7:30)	KERO	Official	25.3	49	Top Dollar	KBAK	27.5
11.	**Decoy** (Fri. 9:00)	KERO	Official	26.3	46	Lineup	KBAK	33.3
11.	**Last of the Mohicans** (Thurs. 7:00)	KERO	TPA	26.3	55	Sergeant Preston	KBAK	21.3
12.	**Harbor Command** (Thurs. 7:30)	KBAK	Ziv	24.8	56	Charlie Chan	KERO	19.8
13.	**Medic** (Sun. 9:00)	KBAK	CNP	22.3	37	Dinah Shore	KERO	38.3
14.	**Gray Ghost** (Sun. 9:30)	KBAK	CBS	20.3	37	Dinah Shore	KERO	35.3
14.	**Honeymooners** (Tues. 8:30)	KBAK	CBS	20.3	34	Sea Hunt	KERO	40.3
14.	**Men of Annapolis** (Mon. 7:00)	KBAK	Ziv	20.3	42	I Search for Adventure	KERO	28.3
15.	**Charlie Chan** (Thurs. 7:30)	KERO	TPA	19.8	44	Harbor Command	KBAK	24.8

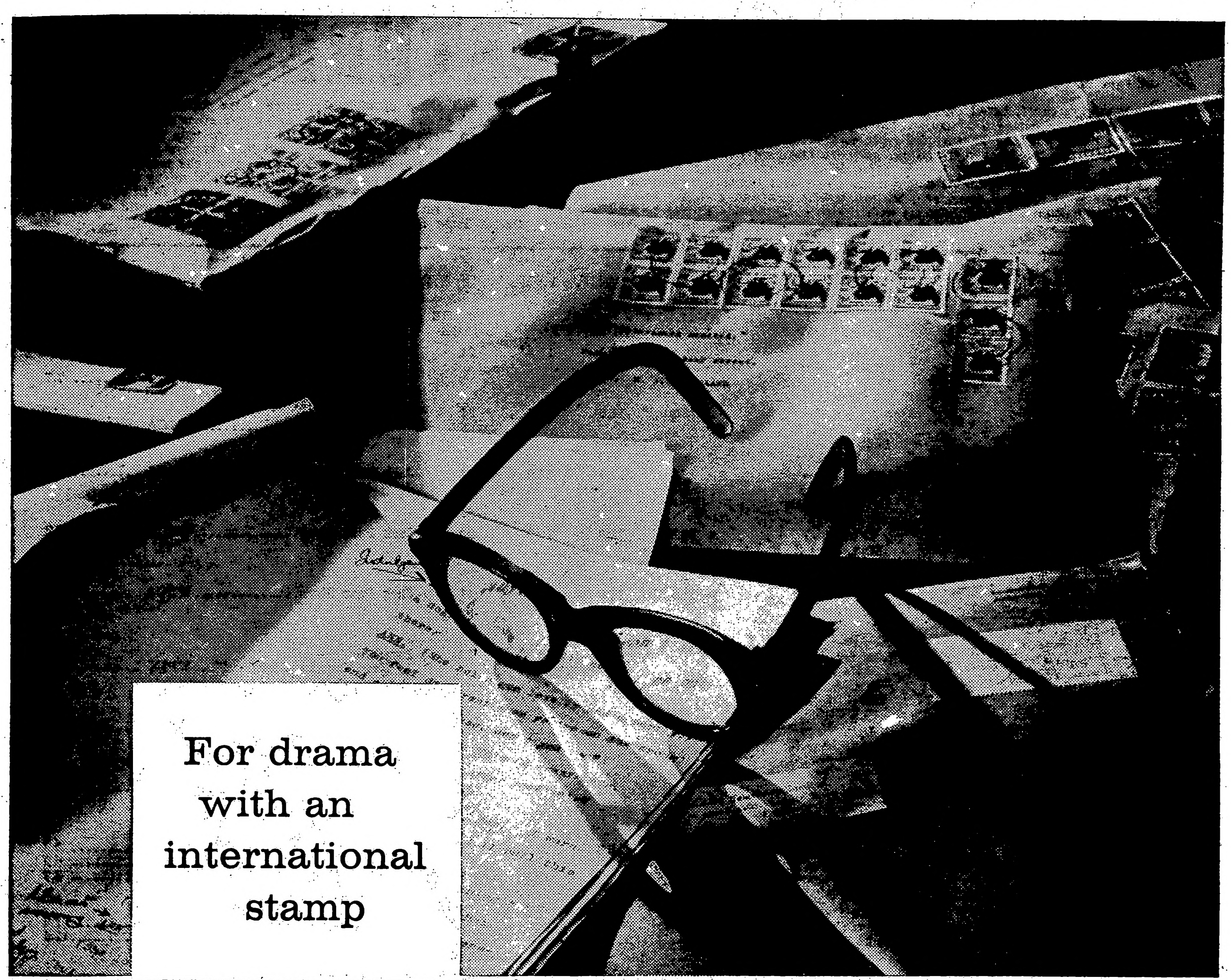
EL PASO

Stations: KELF, KROD, KTSM. TV Homes: 67,200. Survey Dates: May 1-28, 1958.

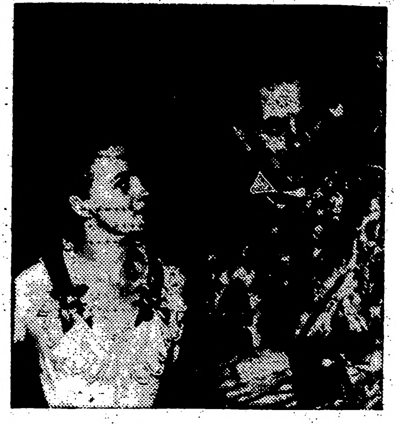
	TOP TEN NETWORK SHOWS		
1.	**Trackdown** (Mon. 9:00-9:30)	KROD	48.3
2.	**Gunsmoke** (Sat. 8:00-8:30)	KROD	47.8
3.	**Have Gun Will Travel** (Sat. 7:30-8)	KROD	44.3
4.	**Danny Thomas** (Mon. 7:00-7:30)	KROD	41.3
4.	**Ed Sullivan** (Sun. 6:-7:00)	KROD	41.3
4.	**Playhouse 90** (Thurs. 7:30-9:00)	KROD	41.3
5.	**I've Got a Secret** (Wed. 7:30-8:00)	KROD	40.8
6.	**G. E. Theatre** (Sun. 7:00-7:30)	KROD	39.3
7.	**DuPont Show of Month** (Fri. 7:30-9)	KROD	37.9
8.	**$64,000 Challenge** (Sun. 8:00-8:30)	KROD	36.3

	TOP TEN MULTI-WEEKLY SHOWS		
1.	†**Popeye** (M-F 4:45-5:15)	KROD	26.7
2.	***CBS News** (M-F 5:15-5:30)	KROD	24.7
2.	†**Kartoon Karnival** (M-F 4:00-4:45)	KROD	24.7
3.	†**Weather, Sports** (M-F 6:00-6:15)	KROD	23.0
4.	†**News** (Mon.-Fri. 6:15-6:30)	KROD	22.9
5.	***Guiding Light** (M-F 10:45-11 a.m.)	KROD	18.5
5.	†**TV News, Weather** (M-F 10-10:15)	KTSM	18.5
6.	***As W'ld Turns** (M-F 11:30-12 noon)	KROD	18.4
6.	***Beat the Clock** (M-F 12-12:30)	KROD	18.4
6.	***Search for Tomorrow** (M-F 10:30-10:45 a.m.)	KROD	18.4

1.	**Sheriff of Cochise** (Mon. 9:30)	KROD	NTA	45.8	69	Victory At Sea	KTSM	11.3
2.	**Famous Playhouse** (Thurs. 9:00)	KROD	MCA	36.3	56	Susie	KTSM	18.8
2.	**Whirlybirds** (Wed. 7:00)	KROD	CBS	36.3	55	Kraft T.V. Theatre	KTSM	15.8
3.	**26 Men** (Sat. 8:30)	KROD	ABC	34.8	51	Your Hit Parade	KTSM	27.3
4.	**African Patrol** (Fri. 9:00)	KROD	Gross-Krasne	34.3	50	Sea Hunt	KTSM	28.3
5.	**Badge 714** (Fri. 7:00)	KROD	NBC	33.8	49	Boxing	KTSM	22.3
6.	**Frontier Doctor** (Tues. 7:00)	KROD	HTS	32.8	47	Adventures of McGraw	KTSM	19.3
6.	**State Trooper** (Tues. 7:30)	KROD	MCA	32.8	47	Casey Jones	KTSM	20.8
7.	**Martin Kane** (Tues. 9:00)	KROD	Ziv	32.3	47	Boots and Saddles	KTSM	26.3
8.	**Highway Patrol** (Sun. 9:30)	KTSM	Ziv	28.8	47	Thin Man	KROD	25.0
9.	**Sea Hunt** (Fri. 9:00)	KTSM	Ziv	28.3	42	African Patrol	KROD	34.3
10.	**Popeye** (Mon.-Fri. 4:45)	KROD	AAP	26.7	62	4:30 Hop	KTSM	12.0
11.	**Harbor Command** (Wed. 10:00)	KROD	Ziv	26.5	55	T.V. News, Wea. Movietime	KTSM KTSM	18.0 15.5
12.	**Big Story** (Fri. 8:30)	KTSM	Official	26.3	37	Show of the Month	KROD	37.8
12.	**Boots and Saddles** (Tues. 9:00)	KTSM	NBC	26.3	38	Martin Kane	KROD	32.3
12.	**Target** (Sun. 9:00)	KROD	Ziv	26.3	38	Wagon Train	KTSM	30.8
13.	**Official Detective** (Wed. 9:30)	KTSM	NTA	24.8	41	Big Record	KROD	27.8
14.	**Decoy** (Tues. 8:30)	KTSM	Official	22.8	33	Phil Silvers	KROD	38.3
14.	**Kit Carson** (Sat. 2:30)	KROD	MCA	22.8	65	6 Gun Playhouse	KTSM	12.3
14.	**Sky King** (Sat. 5:00)	KROD	Nabisco	22.8	62	Ray Milland	KTSM	9.8
14.	**Rocky Jones, Space Ranger** (M. 5:30)	KROD	Official	22.8	46	Mickey Mouse Club	KELP	16.5



For drama with an international stamp



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VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

NEW YORK

Stations: WABC, WABD, WCBS, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: June 2-9, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **"RIFIFI"**— Perlo Vita, Jean Servais; UMP—1956; Flamingo	Movie 4 Sun. June 8 10:30 p.m.-S.O. WRCA	19.1	24.0	15.0	51	What's My Line Late Show: "Fury"	WCBS WCBS	23.8 7.7	44 29
2. **"NOW, VOYAGER"**— Bette Davis, Paul Henreid, Claude Rains; Warner Bros.; 1942; AAP	Late Show Sat. June 7 11:15 p.m.-S.O. WCBS	16.2	17.0	15.3	61	Movie 4: "Frisky"	 WRCA	 4.9	 18
3. **"GENTLEMEN'S AGREEMENT"**— Gregory Peck, John Garfield, Dorothy McGuire; 20th Century Fox; 1947; NTA	Late Show Fri. June 6 11:15 p.m.-S.O. WCBS	12.9	13.5	12.5	43	Jack Paar Show	WRCA	6.6	22
4. **"THE PETRIFIED FOREST"** Humphrey Bogart, Bette Davis, Leslie Howard; Warner Bros.; 1936; AAP	Late Show Mon. June 2 11:15 p.m.-S.O. WCBS	10.8	11.8	10.0	40	Jack Paar Show	WRCA	7.8	29
5. **"THAT HAGAN GIRL"**— Shirly Temple, Ronald Reagan; Warner Bros.; 1947; AAP	Late Show Wed. June 4 11:15 p.m.-S.O. WCBS	10.6	11.0	10.0	41	Jack Paar Show	WRCA	7.8	30
6. **"TOO HOT TO HANDLE"**— Clark Gable, Myrna Loy; Walter Pidgeon; MGM; 1938; MGM-TV	Picture for a Sunday Afternoon Sun. June 8 2:30-4:00 p.m. WCBS	9.0 8.6	9.5 9.0	8.3 8.0	29 38	Baseball: "New York vs. Cleveland"	 WPIX	 13.2	 42
7. **"BWANA DEVIL"**— Robert Stack, Barbara Britton; United Artists; 1953; UA-TV	Late Show Tues. June 3 11:15 p.m.-S.O. WCBS					Jack Paar Show	WRCA	5.6	25
8. **"PRISONER OF SHARK ISLAND"**— Warner Baxter, Gloria Stuart; 20th Century Fox; 1936; NTA	Late Show Thurs. June 5 11:15 p.m.-S.O. WCBS	8.2	9.3	7.3	39	Jack Paar Show	WRCA	7.7	36
9. **"SONS O' GUN"** Joe E. Brown, Joan Blondell; FCH; 1926; AAP	Early Show Mon. June 2 5:30-7:00 p.m. WCBS	8.1	9.3	6.2	26	Mickey Mouse Club Popeye Looney Tunes	WABC WPIX WABD	9.2 6.9 8.7	31 23 26
10. **"SHADOWED"**— Anita Louise, Michael Duane, Lloyd Corrigan; Columbia; 1946; Screen Gems	Late Matinee Sun. June 8 4:00-5:00 p.m. WCBS	7.8	8.5	7.3	21	Baseball: New York vs. Cleveland Wide Wide World	 WPIX WRCA	 11.8 11.5	 31 31

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 1,044,900. Survey Dates: June 2-9, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **"THE LAST GANGSTER"**— Edward G. Robinson, Jimmy Stewart, Rose Stradner; MGM; 1937; MGM-TV	Million $ Movie Fri. June 6 7:00-8:30 p.m. CKLW	14.5	15.3	13.3	24	Dr. Christian Rin Tin Tin Jim Bowie	WJBK WXYZ WXYZ	15.9 21.5 20.5	31 36 31
2. **"SHE WOLF OF LONDON"**— June Lockhart, Don Porter; Universal; 1946; Screen Gems	Shock Theatre Fri. June 6 11:30 p.m.-S.O. WXYZ	14.4	14.7	14.0	40	Nightwatch Theatre: "Sister Kenny"	 WJBK	 9.2	 26
3. **"BARNACLE BILL"**— Wallace Beery, Majorie Main, Leo Carrillo; MGM; 1941; MGM-TV	Million $ Movie Mon. June 2 7:30-9:00 p.m. CKLW	12.8	13.7	11.3	19	Price Is Right Restless Gun Tales of Wells Fargo	WWJ WWJ WWJ	24.2 31.0 33.2	40 44 47
4. **"DECOY"**— Jean Gillie, Edward Norris, Robert Armstrong Monogram; 1946	Mr. Crime Sat. June 7 2:30-4:00 p.m. WXYZ	12.6	13.0	12.0	29	Baseball: "Detroit vs. Washington" Belmont Stakes	 WJBK WJBK	 19.8 15.5	 44 40
5. **"DRACULA'S DAUGHTER"**— Otto Kruger, Gloria Holden, Marguerite Churchill; Universal; 1936; Screen Gems	Shock Theatre Sat. June 7 11:30 p.m.-S.O. WXYZ	12.5	12.7	12.3	34	Nightwatch Theatre: "Every Girl Should Be Married"	 WJBK	 9.9	 27
6. **"THE GREAT AMERICAN HOAX"**— Walter Abel, Kathleen Crowley, Conrad Nagel; 20th Century Fox; 1956; NTA	20th Century Fox Hr. Sat. June 7 5:30-6:30 p.m. WJBK	11.2	12.3	10.0	26	Wrestling Popeye	WXYZ CKLW	10.5 21.2	28 39
6. **"STABLEMATES"**— Wallace Beery, Mickey Rooney; MGM; 1938; MGM-TV	Million $ Movie Sun. June 8 3:30-5:30 p.m. CKLW	11.2	13.3	6.7	26	Baseball Scoreboard South African Parks Wide Wide World Texas Rangers	WJBK WJBK WWJ WXYZ	29.3 23.3 11.9 14.2	60 51 30 31
7. **"BOOM TOWN"**— "Clark Gable, Spencer Tracey, Claudette Colbert; MGM; 1940; MGM-TV	Command Perform'nce Sun. June 8 8:00-10:00 p.m. CKLW	10.7	11.3	10.0	16	Maverick Ed Sullivan Dinah Shore Alfred Hitchcock	WXYZ WJBK WWJ WJBK	27.2 21.2 23.2 23.5	38 32 36 36
8. **"THE FUGITIVE"**— Henry Fonda, Dolores Del Rio; RKO; 1947; C&C	Nightwatch Theatre Sun. June 8 11:30 p.m.-S.O. WJBK	10.0	10.7	9.3	36	Armchair Theatre: "Almost a Bride"	 WXYZ	 7.5	 27
9. **EVERY GIRL SHOULD BE MARRIED"**— Cary Grant, Franchot Tone, Diana Lynn; RKO; 1948; C&C	Nightwatch Theatre Sat. June 7 11:30 p.m.-S.O. WJBK	9.9	10.0	9.7	27	Shock Theatre: "Dracula's Daughter"	 WXYZ	 12.5	 34
9. **"MARK OF THE AVENGER"**— Russ Hayden, Sidney Toler, Charlotte Field; Screen Gems; 1938	Boot Hill Sun. June 8 2:30-4:00 p.m. WXYZ	9.9	11.3	9.0	21	Baseball: Detroit vs. Washington Baseball Scoreboard South African Parks	 WJBK WJBK WJBK	 31.1 29.3 23.3	 68 60 54

MULTI-STRIPPED SALES

NEW YORK, JUNE, 1958

TITLE AND OTHER DATA	STATION	TIME SLOT	NO. OF SHOWINGS	TOTAL AUDIENCE RATING	AVERAGE RATING PER TELECAST	HIGHEST SINGLE AVE. RATING
"TENDER COMRADE"— Ginger Rogers, Robert Ryan, Ruth Hussey; RKO; 1943; RKO-TV	WOR	Million $ Movie Mon.-Sat., 7:30-9:00 p.m. Mon.-Fri., Sun. 10:00-10:30 p.m. Sat., Sun., 4:30-6:00 p.m.	16	46.6	2.9	Mon. June 2 7:30-9:00 p.m. 6.9

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Television Reviews

Continued from page 37

comedian himself shows a loose-jointed talent that could be very enjoyable if he were given the right stuff to play with.

Like so many other shows of a musical genre, the star here was perhaps too casual, but he was not above poking fun at himself for it. All in all, "Showcase" makes it. *Art.*

ANYBODY CAN PLAY
With George Fenneman, emcee
Producer: John Guedel
Director: John Alexander
Writers: Mannie Mannheim, Eddie Mills, Marion Pollock
30 Mins., Sun. (6), 8:30 p.m.
SALEM CIGARETS
ABC-TV, from Hollywood
(Esty)

Here today, here tomorrow — that's the dull refrain of the quiz producers. John Guedel, who knows a thing or two or three about audience participation programs and having given birth to "You Bet Your Life," "House Party" and "People Are Funny," now comes up with a quiz panel affair entitled "Anybody Can Play" with George Fenneman as emcee via ABC-TV Sundays at 8:30 p.m. from Hollywood.

Far less impressive than any of Guedel's previous quizzers, "Anybody Can Play" is a rather flat and uninspired excursion into the q&a quagmire of "entertainment."

Idea of "Anybody Can Play" is to present four contestants in competition for cash and prizes by responding to questions on a point system. Contestants stick around for many weeks. Televiewers participate by submitting their estimates of age, weight and ability of studio contestants, with winner getting $10,000 jackpot. Runners-up, as usual, get new autos, deep freezers, trip to Disneyland, etc.

As is usual, conversation between the emcee and contestant is on the banal, unimaginative side, nor are the questions of such an arresting nature that they hold the home viewer's unflagging interest. Fenneman does adequately quizzing the contestants but who can draw pearls of wisdom and choice morsels of knowledge from contestants such as graced the initial "Anybody Can Play."

Few will linger to watch this one. *Rans.*

IT COULD BE YOU
With Bill Leyden, others; guest, Jack Carson
Producer: Steve Hatos
Director: Stuart Phelps
Writers: Henry Hoople, Bill Burch, Joe Landis, Robert Lauher
30 Mins., Wed., 10 p.m.
PROCTER & GAMBLE
NBC-TV, from Hollywood

Twenty-five months ago, "It Could Be You" started as a daytime entry on NBC-TV, and it has lasted since then. It wasn't bad commercially then and it isn't now —as a nighttime summer replacement for "This Is Your Life." As ethical entertainment, the show is something else. Both "You" and "Life" are produced out of the Ralph Edwards shop.

When first reviewed, in June of 1956, it was noted in VARIETY that "You" was "several 'This Is Your Life, a day, but without the maudlin big sob and without the hackneyed bigger giveaway." Well, that's all changed; when seen last Wed. (2), "It Could Be You," virtually run by the same people who kicked off the daytime version (but different writers) now does indulge in the big sob, etc. It was better the other way, though some of the potentially embarrassing moments were averted through deft and careful handling, thanks to a calm Bill Leyden, the emcee.

Show is potpourri of surprises— picking unwitting subjects from the studio audience and popping capsules of their life histories. One old gal, who thought she was second-prize winner in a national contest, was informed she was really first-prize winner. After tears of joy and sadness (thanks to the show's researchers) she was given her weight in gold—quite literally; there was $50,000 waiting for her. There is no forgiving the corny presentation of the coin: She was hustled into a Brink's wagon, which was waiting on stage.

Another lady was victimized when she was introduced to guest Jack Carson. He was victimized too. The femme had to sit on Carson's knee and act as a dummy while he read some inane lines. It was not funny.

Nonetheless, while it is difficult to approve of forcing a big tear before an audience of millions, "It Could Be You," as shows of this genre go, should satisfy the bankroller, Procter & Gamble. *Art.*

MEMO TO CHAMPLAIN
With Joyce Davidson, Rene Levesque, others
Producer: Norman Caton
Director: Stan Harris
Writer: Len Peterson
Music: Lou Applebaum
90 Mins.; Tues. (1); 4:30 p.m.
CBC-TV, from Various Points

The Canadian Broadcasting Corp. chose Canada's 91st birthday — Dominion Day, July 1, 1958 — to produce a showcase of its new 4,900-mile coast-to-coast television web, "the largest in the world." The show originated in many places between the nation's Atlantic and Pacific coasts and was probably the weakest effort CBC has made in the live documentary slot. It did, however, work the electronic miracle of switching screens from Nova Scotia to British Columbia in split seconds.

Standout fault of the spectacular was in the commentary. The show's narrating duo, Joyce Davidson from CBC's daily "Tabloid" and various commercials, and Rene Levesque from CBC's French-language network, gave the impression of never having rehearsed. Miss Davidson is always worth watching for she's one of Canadian tv's prettiest femmes. She was given relatively few lines to handle and those she got she raced through as though to beat Levesque's, who, it would be supposed, was installed to handle French narration, carried the load of both English and French. He lacks screen presence. His voice, high-pitched and husky, sounded like a high-tenor Satchmo with a French accent. It came from the loudspeakers in an unpleasant, irritating flow and many times he seemed to cut into Miss Davidson's chores and upstage her rudely.

Production of "Memo To Champlain" was far from smooth. Locations were switched so fast and so frequently viewers were almost always lost or confused and the continuity practically disappeared. The familiar sight was the statue of Champlain, standing in Quebec City, which CBC kept bringing on at close intervals presumably to point up that this was a message for the early explorer. There was persistent difficulty in getting the people being interviewed to respond to the questions of the narrators who were in a studio hundreds, often thousands, of miles away, watching their victims on a big screen. Some of the interviewed people were in a field, most were in some outdoor location, one was being rained on as he spoke. He was a Calgary oil man who explained the reason he wore a cowpoke-type hat was "so I won't be mistaken for an eastern football player." That was the size of most of the wit in the script, particularly weak because the lines were delivered by people who had no experience or training in handling lines of any kind, let alone comedy, and most of them gave the impression they would rather not have tried.

For the thousands of dollars this production must have cost, it would seem the CBC could have slicked up its web preem with fewer attempts at authenticity and a lot more professional showmanship.

CBC's finest shows in the past have been this type—live coverage of public events such as visits of royalty. "Memo To Champlain" may have suffered from over-anxiety of all concerned to push production deeply into the show. Possibly, had they allowed the events on which the cameras were aimed to go their own ways with only some guidance, the old explorer would have had a message worthy of the nation to which he gave the initial push. *Gorm.*

WHIZZO'S CARTOON PARADE
With Frank Wiziarde
Producer: Wizarde
Director: John Tilton
Mondays: 6-7 p.m.
Participating
KMBC-TV, Kansas City, Mo.

Frank Wiziarde, as "Whizzo, the Clown," has a generous and faithful following established from his hour-long daily show, "Whizzo's Wonderland," which has been potent on KMBC-TV at 11 a.m. for years. Recently he took to the evening airwaves with this hour entry on Mondays when he gives the viewers some cartoons and some of his own magic and other tricks.

This one is aimed at a somewhat more mature audience, while the morning show makes a frank play for the pre-school crowd, and through them the adults, as has been firmly proven to his sponsors. Four of them have been with him for more than a year.

This evening show exhibits a few different facets of Whizzo, who hangs the show on some standard segments. He shows his films through the "yell and howl" projector, creates some magical illusions and generally makes the hour pass swiftly. The material is about evenly spaced, half cartoons and half Whizzo.

Clown getup with the baggy pants, putty nose, out-size feet and other earmarks is Wiziarde's own and is widely known over the KMBC-TV coverage area. His antics are backed by long experience in broadcasting and his background as a member of a onetime circus family. His clown character has steadily been among the highest rated programs here, and rates as one of the tops among locally originated shows.

Whizzo, in fact, has great network possibilities as a different talent. This evening hour is proving just as pulse-getting as the morning shows. *Quin.*

SHORTY'S SHOW
With Bill Hart
30 Mins., Tues., 5 p.m.
WCAU-TV, Philadelphia

Latest addition to the several popular local clown programs is "Shorty's Show" with Bill Hart as a retired buffoon who entertains several youngsters in his little house in the woods. He tells stories, jokes and, as a bonus during the current newspaper strike, reads the Evening Bulletin "funnies." In the tradition of kid nicknames, "Shorty" is the six-foot-four Hart, who also hosts the long-running "Cinderella Weekend," hausfrau quizzer.

Out of the grab bag of early adult variety sessions he digs the "who puts on all the things out of the suitcase quickest" routine. Hart has a tongue-in-cheek manner in handling an obstreperous sprig.

To the little one who insists, "I was second" he says, "Don't worry, you'll probably end up first." Included in the shennanigans are "Simon Says" and "Shorty's Symphony," a cacaphonous march by his guests happily tooting anything that comes along.

Hart's outsize makes for a comic gangling gait and such small fry delights as banging his head against door jams and light fixtures. Entire show is in color, both its live portion and the cartoons—"Crusader Rabbit and "Animal Land." *Gagh.*

JACK VALENTINE'S T-K RANCH
With the Tommy Ferguson Trio, Jack "Shotgun" Powers
30 Mins., Sat. 12 a.m.
TABLE KING MARGARINE
WCAU-TV, Philadelphia

The wide open spaces behind the WCAU studios have again been corralled for a western-type session. Two previous efforts, "Action in the Afternoon" and a one-shot kiddie oater, have already bitten the dust.

Jack Valentine, formerly of the "Action" cast, sings standards ranging from "Deep in the Heart of Texas" to "Get Along Little Dogie." Several of the youngsters are picked out of the "live" audience of about 300 sitting on outdoor stands to compete in a running contest to determine "the fastest draw." A satire on westerns with Jack "Shotgun" Powers, a radio comedian, taking pratfalls will be amusing to only the littlest cowpokes. The young rope-twirling guest proved practically tonguetied in an interview with Valentine. The Tommy Ferguson Trio—bass, guitar, and accordion—strums country music.

Gruesome interest is added by some films on branding, with Valentine explaining to the kiddies that the flaming irons are painless to the cattle. Nevertheless there was loud and visible objections by the scorched animals. The idea of rounding up several hundred sprigs and entertaining them outdoors is a healthy one and by the looks of the full benches has appeal for the 4-10 age group. Margarine commercials are spread liberally through program—about five plugs in the half-hour. *Gagh.*

Smith Bros., Cracker Jack In 'Lone Ranger' Buys

Smith Bros. and Cracker Jack Co. are buying extensive participation spreads in "Lone Ranger" next season on ABC-TV. The bankrollers join General Mills which renewed for half of the 5-5:30 kidfilm.

Smith and Cracker Jack are divvying the other half as follows: Smith (via SSC&B) bought 13 one-minute participations beginning Sept. 21; Cracker Jack, out of Leo Burnett, is taking 26 one-minute blurbs as of Sept. 28.

Foreign TV Reviews

SID CAESAR SHOW
With Imogene Coca, Cliff Norton, Earl Wild, Jeremy Hawk, Irving Davies Dancers, Stanley Black orch
Writers: Mel Tolkin, Mel Brooks, Mike Stewart
Executive Producer: Hal Janis
Producer: Duncan Wood
30 Mins., Tues., 8 p.m.
BBC-TV, from London

Sid Caesar, reportedly making $140,000 for 13 30-minute programs for BBC-TV, made a favorable impression with the first offering in his series. The American comedian, completely unknown to British viewers, had been the subject of one of the biggest publicity campaigns sponsored by the state web to date, which hopes that Caesar will be a big enough attraction to win back viewers from the top rating "Emergency—Ward" series which is aired at the same time on the commercial channel. Although Caesar and Imogene Coca scored personal successes with three spots, the production was generally disjointed with ungainly breaks for entries by the Irving Davies Dancers, and some piano playing by Earl Wild. However, there is little doubt that BBC-TV has a valuable property on its hands.

On the show caught, Caesar's comedy, based on slick observation, provided solid yocks, firstly with a well timed mime of a nervous concert pianist, and later with Miss Coca in a domestic sketch about smoking. But the best entry, and one which had the studio audience near hysteria, was a great piece of comic observation based on an operetta, where Caesar, as the strong, silent hero was sung at by Miss Coca. Cliff Norton and Jeremy Hawk in the opening show had little to do. Norton made one appearance to introduce a sketch, and Hawk billed as emcee, was also rarely seen. *Bary.*

I'VE GOT A SECRET
With Eunice Gayson, Sara Leighton, Sidney James, Jon Pertwee, Lita Roza, Digby Wolfe
Producer: Maurice Winnick
Director: Tig Roe
30 Mins., Wed., 7:30 p.m.
Associated-Rediffusion, from London

Produced for Associated-Rediffusion by Maurice Winnick in association with Mark Goodson and Bill Todman, "I've Got a Secret" will have to be slickened up if the full impact of this basically good and potentially amusing show is to come across. The panel, with a fair share of resident comedy talent, failed in four attempts to discover contestants' secrets on the show caught, because the questions appear to be aimed more at laughs than investigation. Questionmaster Digby Wolfe has a pleasant manner and registered well with some good ad-libbing, while direction by Tig Roe is straightforward but adequate.

Particularly good entry on the program under review was the guest spot filled by songstress Lita Roza who baffled the team with her secret, which was that she answered "yes" to all the questions put by Jon Pertwee and Sidney James and "no" to the femme panellists. Other players who stumped the team were a group of nudists, a man standing on his head, and a former airline pilot who claimed to be the most travelled man in the world, with 4,300,000 miles to his credit. *Bary.*

I HEAR: I SEE
With Anthony Wedgwood Benn, Dr. D. B. Fry, John Trim, Dr. Frieda Eisler, Neville Wortman.
Director: Michael Jeans.
Producer: John Irwin.
20 mins., Mon., 7:10 p.m.
Associated TeleVision from London.

Three eggheads, a member of Parliament and an artist combined their talent to make "I Hear: I See," not only an interesting experiment which proved that people give away everything by the way they talk, but also a good panel game. The brains, the head of the Phonetics Department at London University, a lecturer in Phonetics and a psychologist-speech expert, pinpointed two out of three unseen people accurately into size, build, facial features, dress and occupation after hearing their voices. Shades of Professor Higgins?

Wedgewood Benn, in the chair, made intelligent contributions and steered the offering neatly through to its close. The panel was pleasing and candid, and artist Neville Wortman did a standout job building up life size drawings of the owners of the voices from the team's descriptions. The first voice was labelled as a professional man, lean, tall with an aquiline nose and well dressed. The second voice brought a little confusion, and, although his physique and features were rightly deduced, stumped the experts with his age and occupation; the third was immediately and correctly dubbed a clergyman. A highly entertaining show which deserves a regular place in the schedules. *Bary.*

MY WIFE AND I
With Mai Zetterling, Rex Garner, Joan Benham, Joan Young, Betty Romaine.
Writer: Pamela Craig
Director: Eric J. Croall
30 Mins., Mon., 8 p.m.
Associated-Rediffusion, from London.

British television has relied mainly on Yank skeins for slick domestic comedy shows and, despite efforts, has not yet provided a home made challenger to the many similar American programs going out over the commercial or BBC webs. The latest attempt, "My Wife And I," suggests that there is still a long way to go before the imported programs need worry.

Not even the natural charm and cute looks of the star, Mai Zetterling, could compensate for the stodgily contrived situations and trite script which called for the Swedish actress and Rex Garner to twitter inanities at each other as a young married couple. This series will certainly need better scripts to erase the impression created on its first airing.

Show caught was subtitled, "His Life Is Upset By That Mother Of Hers," which about summed up the whole situation and paved the way for a spate of reminiscent mother-in-law gags. *Bary.*

MURDER BAG
With Raymond Francis, John Harvey, Robert Donning, Bryan Drew, Arthur Goulett, Gordon Needham, John Stuart, Ronald Wood, Barry Steele, Lane Meddick, Stratford Johns, Malcolm Webster, Dorothy Black, others
Writer: Barry Baker
Designer: George Haslam
Director: Cyril Coke
30 Mins., Mon., 9:30 p.m.
Associated-Rediffusion, from London

Based on fact, and with a note of authenticity, "Murder Bag," a 30-minute Associated-Rediffusion Scotland Yard series, is back on the air after a few months rest and looks set to provide a good weekly whodunit. Writing is taut and production imaginative, with a standout performance by Raymond Francis as Superintendent Lockhart, the skein's central character.

Story of the show caught was developed with the aid of normally unsatisfactory flashbacks, but on this occasion it turned out neatly, as a class of police students listened to a lecture based on one of Lockhart's murder cases. Slot was tidily carried through to its conclusion, where, naturally, through some smart detection, the murderer was nabbed. The supporting cast was adequate. *Bary.*

Tele Followups

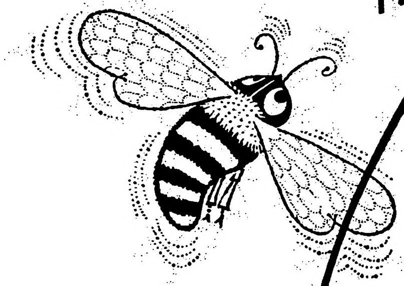
Continued from page 37

exhibition of swimming synchronization by the femme team interesting.

Kirby Stone Four did a good job on "Lazy River," with Larry Foster scoring with his mimicry of various personalities. Miss Burnett's comedy routine was just so-so and Prof. Backwards was going after yocks with some tired material. The Morlidor Trio is strictly a sock turn, although the impact of the male member's fantastic contortions has been lessened by prior outing on the Sullivan stanza.

Sallie Blair, in the closing spot, gave the show one of its biggest lifts. The gal can really sell a song as evidenced by her delivery of "Witchcraft." Preceding her with a not too impressive routine was Joe Cook Jr. His material wasn't too hot. Hal Lloyd Jr., another son of a show biz vet, gave a fair rendition of "Gigi." Miss DuBief, who's appearing at the Stardust in Vegas, was okay in some iceskating turns.

Some film clips of Frank Sinatra in Monaco for the recent preem "Kings Go Forth," were also shown. An early-in-the-show commercial for Mercury station wagons with Jack Kramer and other tennis players plugging the car was just a little too hard to take. *Jess.*



"Live" all summer long

U.S. STEEL HOUR

PRODUCED BY THE THEATRE GUILD

TV entertainment remains at its best all summer long on the United States Steel Hour, with outstanding stories and top stars, including Farley Granger, Richard Kiley, Robert Culp, Gloria Vanderbilt, James Daly, Leora Dana, Betsy Palmer.

Television Reviews

Continued from page 37

comedian himself shows a loose-jointed talent that could be very enjoyable if he were given the right stuff to play with.

Like so many other shows of a musical genre, the star here was perhaps too casual, but he was not above poking fun at himself for it. All in all, "Showcase" makes it. *Art.*

ANYBODY CAN PLAY

With George Fenneman, emcee
Producer: John Guedel
Director: John Alexander
Writers: Mannie Mannheim, Eddie Mills, Marion Pollock
30 Mins., Sun. (6), 8:30 p.m.
SALEM CIGARETS
ABC-TV, from Hollywood
(Esty)

Here today, here tomorrow — that's the dull refrain of the quiz producers. John Guedel, who knows a thing or two or three about audience participation programs and having given birth to "You Bet Your Life," "House Party" and "People Are Funny," now comes up with a quiz panel affair entitled "Anybody Can Play" with George Fenneman as emcee via ABC-TV Sundays at 8:30 p.m. from Hollywood.

Far less impressive than any of Guedel's previous quizzers, "Anybody Can Play" is a rather flat and uninspired excursion into the q&a quagmire of "entertainment."

Idea of "Anybody Can Play" is to present four contestants in competition for cash and prizes by responding to questions on a point system. Contestants stick around for many weeks. Televiewers participate by submitting their estimates of age, weight and ability of studio contestants, with winner getting $10,000 jackpot. Runners-up, as usual, get new autos, deep freezers, trip to Disneyland, etc.

As is usual, conversation between the emcee and contestant is on the banal, unimaginative side, nor are the questions of such an arresting nature that they hold the home viewer's unflagging interest. Fenneman does adequately quizzing the contestants but who can draw pearls of wisdom and choice morsels of knowledge from contestants such as graced the initial "Anybody Can Play."

Few will linger to watch this one. *Rans.*

IT COULD BE YOU

With Bill Leyden, others; guest, Jack Carson
Producer: Steve Hatos
Director: Stuart Phelps
Writers: Henry Hoople, Bill Burch, Joe Landis, Robert Lauher
30 Mins., Wed., 10 p.m.
PROCTER & GAMBLE
NBC-TV, from Hollywood

Twenty-five months ago, "It Could Be You" started as a daytime entry on NBC-TV, and it has lasted since then. It wasn't bad commercially then and it isn't now —as a nighttime summer replacement for "This Is Your Life." As ethical entertainment, the show is something else. Both "You" and "Life" are produced out of the Ralph Edwards shop.

When first reviewed, in June of 1956, it was noted in VARIETY that "You" was "several 'This Is Your Life, a day, but without the maudlin big sob and without the hackneyed bigger giveaway." Well, that's all changed; when seen last Wed. (2), "It Could Be You," virtually run by the same people who kicked off the daytime version (but different writers) now does indulge in the big sob, etc. It was better the other way, though some of the potentially embarrassing moments were averted through deft and careful handling, thanks to a calm Bill Leyden, the emcee.

Show is potpourri of surprises—picking unwitting subjects from the studio audience and popping capsules of their life histories. One old gal, who thought she was second-prize winner in a national contest, was informed she was really first-prize winner. After tears of joy and sadness (thanks to the show's researchers) she was given her weight in gold—quite literally; there was $50,000 waiting for her. There is no forgiving the corny presentation of the coin: She was hustled into a Brink's wagon, which was waiting on stage.

Another lady was victimized when she was introduced to guest Jack Carson. He was victimized too. The femme had to sit on Carson's knee and act as a dummy while he read some inane lines. It was not funny.

Nonetheless, while it is difficult to approve of forcing a big tear before an audience of millions, "It Could Be You," as shows of this genre go, should satisfy the bankroller, Procter & Gamble. *Art.*

MEMO TO CHAMPLAIN

With Joyce Davidson, Rene Levesque, others
Producer: Norman Caton
Director: Stan Harris
Writer: Len Peterson
Music: Lou Applebaum
90 Mins.; Tues. (1); 4:30 p.m.
CBC-TV, from Various Points

The Canadian Broadcasting Corp. chose Canada's 91st birthday — Dominion Day, July 1, 1958 — to produce a showcase of its new 4,900-mile coast-to-coast television web, "the largest in the world." The show originated in many places between the nation's Atlantic and Pacific coasts and was probably the weakest effort CBC has made in the live documentary slot. It did, however, work the electronic miracle of switching screens from Nova Scotia to British Columbia in split seconds.

Standout fault of the spectacular was in the commentary. The show's narrating duo, Joyce Davidson from CBC's daily "Tabloid" and various commercials, and Rene Levesque from CBC's French-language network, gave the impression of never having rehearsed. Miss Davidson is always worth watching for she's one of Canadian tv's prettiest femmes. She was given relatively few lines to handle and those she got she raced through as though to beat Levesque's, who, it would be supposed, was installed to handle French narration, carried the load of both English and French. He lacks screen presence. His voice, high-pitched and husky, sounded like a high-tenor Satchmo with a French accent. It came from the loudspeakers in an unpleasant, irritating flow and many times he seemed to cut into Miss Davidson's chores and upstage her rudely.

Production of "Memo To Champlain" was far from smooth. Locations were switched so fast and so frequently viewers were almost always lost or confused and the continuity practically disappeared. The familiar sight was the statue of Champlain, standing in Quebec City, which CBC kept bringing on at close intervals presumably to point up that this was a message for the early explorer. There was persistent difficulty in getting the people being interviewed to respond to the questions of the narrators who were in a studio hundreds, often thousands, of miles away, watching their victims on a big screen. Some of the interviewed people were in a field, most were in some outdoor location, one was being rained on as he spoke. He was a Calgary oil man who explained the reason he wore a cowpoke-type hat was "so I won't be mistaken for an eastern football player." That was the size of most of the wit in the script, particularly weak because the lines were delivered by people who had no experience or training in handling lines of any kind, let alone comedy, and most of them gave the impression they would rather not have tried.

For the thousands of dollars this production must have cost, it would seem the CBC could have slicked up its web preem with fewer attempts at authenticity and a lot more professional showmanship.

CBC's finest shows in the past have been this type—live coverage of public events such as visits of royalty. "Memo To Champlain" may have suffered from overanxiety of all concerned to push production deeply into the show. Possibly, had they allowed the events on which the cameras were aimed to go their own ways with only some guidance, the old explorer would have had a message worthy of the nation to which he gave the initial push. *Gorm.*

WHIZZO'S CARTOON PARADE

With Frank Wiziarde
Producer: Wizarde
Director: John Tilton
Mondays: 6-7 p.m.
Participating
KMBC-TV, Kansas City, Mo.

Frank Wiziarde, as "Whizzo, the Clown," has a generous and faithful following established from his hour-long daily show, "Whizzo's Wonderland," which has been potent on KMBC-TV at 11 a.m. for years. Recently he took to the evening airwaves with this hour entry on Mondays when he gives the viewers some cartoons and some of his own magic and other tricks.

This one is aimed at a somewhat more mature audience, while the morning show makes a frank play for the pre-school crowd, and through them the adults, as has been firmly proven to his sponsors. Four of them have been with him for more than a year.

This evening show exhibits a few different facets of Whizzo, who hangs the show on some standard segments. He shows his films through the "yell and howl" projector, creates some magical illusions and generally makes the hour pass swiftly. The material is about evenly spaced, half cartoons and half Whizzo.

Clown getup with the baggy pants, putty nose, out-size feet and other earmarks is Wiziarde's own and is widely known over the KMBC-TV coverage area. His antics are backed by long experience in broadcasting and his background as a member of a onetime circus family. His clown character has steadily been among the highest rated programs here, and rates as one of the tops among locally originated shows.

Whizzo, in fact, has great network possibilities as a different talent. This evening hour is proving just as pulse-getting as the morning shows. *Quin.*

SHORTY'S SHOW

With Bill Hart
30 Mins., Tues., 5 p.m.
WCAU-TV, Philadelphia

Latest addition to the several popular local clown programs is "Shorty's Show" with Bill Hart as a retired buffoon who entertains several youngsters in his little house in the woods. He tells stories, jokes and, as a bonus during the current newspaper strike, reads the Evening Bulletin "funnies." In the tradition of kid nicknames, "Shorty" is the six-foot-four Hart, who also hosts the long-running "Cinderella Weekend," hausfrau quizzer.

Out of the grab bag of early adult variety sessions he digs the "who puts on all the things out of the suitcase quickest" routine. Hart has a tongue-in-cheek manner in handling an obstreperous sprig.

To the little one who insists, "I was second" he says, "Don't worry, you'll probably end up first." Included in the shennanigans are "Simon Says" and "Shorty's Symphony," a cacaphonous march by his guests happily tooting anything that comes along.

Hart's outsize makes for a comic gangling gait and such small fry delights as banging his head against door jams and light fixtures. Entire show is in color, both its live portion and the cartoons—"Crusader Rabbit and "Animal Land." *Gagh.*

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30 Mins., Sat. 12 a.m.
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Sallie Blair, in the closing spot, gave the show one of its biggest lifts. The gal can really sell a song as evidenced by her delivery of "Witchcraft." Preceding her with a not too impressive routine was Joe Cook Jr. His material wasn't too hot. Hal Lloyd Jr., another son of a show biz vet, gave a fair rendition of "Gigi." Miss DuBief, who's appearing at the Stardust in Vegas, was okay in some iceskating turns.

Some film clips of Frank Sinatra in Monaco for the recent preem "Kings Go Forth," were also shown. An early-in-the-show commercial for Mercury station wagons with Jack Kramer and other tennis players plugging the car was just a little too hard to take. *Jess.*

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TV Bouts—New Format

Continued from page 25

"are more interested in his tensions than the boxer's historical data."

Three, there is the 10-round fight itself. Graziano and a guest boxer (in the same weight division as the boxers appearing) will do the between-round analysis: The regular sportscaster will handle the blow-by-blow. And last, a post-fight interview, with the same boxers, will be done—again in the dressing room. Smith explained that rarely in any sport event does the loser permit an interview, but in the case of "Main Event," the pyschologist explained, "we have access to the winner and the loser too."

Two other elements, not part fo the regular continuity, were described by Lirtzman. Lirtzman, a v.p. in O-S, said there will be "The Match of the Month," which Brenner will endeavor to arrange on the strength of the most write-in requests. Then there's a gimmick which most tv producers didn't need a PhD to figure out: a weekly "viewers' purse"—write-in prediction of a k.o., and the time closest to when it actually happens, wins the writer $2,000. In the event of a decision, all the viewers who predicted it get their names thrown into a hat and the one plucked back out gets $1,000.

Brenner handles the fights for Metropolitan (ex-DuMont) Broadcasting. But the new show, in all probability, will go elsewhere—to a full, national network. With NBC and ABC already with fights of their own, Smith let it be inferred that CBS is interested.

Oxtoby-Smith does a large share of its research work in the advertising and video fields.

CBS Films' $15-Mil.

Continued from page 28

in numbers but gives CBS Film Sales the mantle of the "prestige house" in foreign countries. It goes without saying that virtually all of these shows help to create a better understanding of the U. S. as well.

One of the Latino distributors, Television-Interamerica, S.A., is topped by Gore Mastre, owner and operator of CMQ-TV, in Havana. In his two separate deals with CBS Film Sales, he acquired licensing rights for three years on four series for all Latin America. He will do the dubbing. Series include "Trackdown," "Navy Log," "Whirlybirds" and "Range Riders." He also will handle other Spanish-dubbed series in most other Latino markets, exclusive of Mexico and Central American countries. The latter markets will be handled by Fremantle International, which picked up representation in Italy as well. All in all, CBS Film Sales has 15 series dubbed in Spanish.

Prior to the Television-Interamerica and Fremantle deals, CBS Films Sales had only one representative for the Latino market working out of Caracas.

As part of its expansion program, telefilmery for the first time is planning key merchandising and sales promotion material for the foreign markets. Sales promotion material on shows will be printed in French, German and Spanish. Japan will be used as a testing ground for a licensing merchandising operation.

Ruth Hagy's NATO Stint

Ruth Hagy winged to Paris Sunday (6) to do a "College News Conference" with NATO secretary general Paul - Henri Spaak and NATO military commander Gen. Lauris Norstad. Show is being lensed tomorrow (Thurs.) for use on ABC-TV Sunday (20).

While in Paris, Miss Hagy will oversee an international confab of political youth organizations under NATO auspices.

ABC D-Rate

Continued from page 23

11 a.m. to 3:30 p.m. SRO with more sponsored quarter-hour daytime segments than NBC (though not matching the latter web in billings). The big question the rival webs are asking: "Even with its $13,000,000 billings, how can ABC hope to turn in a profit under terms of the deals?" They go on the assumption that station compensation alone will eat up the coin.

NBC and CBS' distress stems mainly from the D rate pattern utilized by ABC in negotiating the deals—a rate calling for one-third the nighttime price (whereas the conventional daytime C rate permits one-half the nightime rate). Also, for every quarter-hour purchase, the ABC client gets one free quarter-hour—in effect each quarter hour thus costing $6,400 (program & time) compared with NBC and CBS' $18,000 program & time.

There's one other aspect that that particularly distresses the other networks: the creation of a "threefer" whereby the ABC clients are permitted cross-plugs on two other shows instead of one.

Whatever the ramifications of the deals and the anxieties originating from rival webs, ABC will go to the post this fall with a full-blown daytime operation that's already sparked a romance with some of tv's biggest advertisers.

Nat Hiken Prepping Betty Hutton Series

Hollywood, July 8.

CBS-TV producer-writer Nat Hiken is working on a new situation comedy series to star Betty Hutton. Miss Hutton has just returned from N. Y. where she conferred with Hiken on the new project.

Miss Hutton opens a four-week date at the Sahara in Las Vegas Aug. 5, drawing $30,000 a week. She's under pact to the Sahara for two four-week bookings a year.

Madison Ave.

Continued from page 25

office. Grant Advertising let go of its radio-tv topper in New York, Bill Patterson, and replaced him with Rudy Behlmer. In the Ruthrauff & Ryan merger George Wolf exited as radio-tv head to package his own shows. He now owns the upcoming "ESP" stanza. These, of course, are only sampling of the Madison Ave. treadmill.

Not only have there been switches from agency to agency but there have been major tv-radio shakeups and reorganizations within BBDO, McCann-Erickson, Young & Rubicam, Leo Burnett, Needham, Louis & Brorby, Foote, Cone and Belding and almost any agency you want to name.

Importance of Coast

As the scene of the commercial production of television changes from the east to the Coast, the ad agencies have joined in the tag-along movement. Within the last year nearly a dozen agencies have opened West Coast offices.

Since the first of the year, Grey Advertising, Cunningham & Walsh, Lennen & Newell, Grant, Compton, Donahue & Coe, Burke, Dowling & Adams, just to mention a few, have either opened offices on the Coast or by merging have fortified their position there.

New York's Madison Ave. is still the capitol of the ad world but Detroit, Chicago, and the Coast are assuming greater importance.

In some cases it's more than the setting up of a service office by the agencies. Young & Rubicam handles 16 accounts out of its San Francisco and Los Angeles office, some of which are multi- million accounts such as the Borden Co., Kaiser Aluminum & Chemical, Capitol Records, Hunt Foods and others. In addition Y&R maintains, like the other agency giants, a Hollywood office for radio-television production.

In L. A. alone there are a total of 123 advertising agencies of which 50 are of major dimension with home bases in New York. In San Francisco, there are a total of 25 New York based agencies.

Last week when Florists Telegraph Delivery stated it had divorced itself from Grant Advertising, it declared it was on the search for a new agency with a large Detroit office. This is not the first time that a national advertiser has emphasized that the agency handling an account must be well staffed in a particular area.

"GEE! THIS BEER REALLY TASTES LIKE BEER!"

He's taste-testing a product he saw advertised on WGN-TV. And he's *sold!* He was watching the White Sox-Yankees night game June 24, along with an estimated cumulative audience of 1,980,000 other viewers (ARB Special). Viewer enthusiasm for top-rated shows is what you expect to get on WGN-TV.

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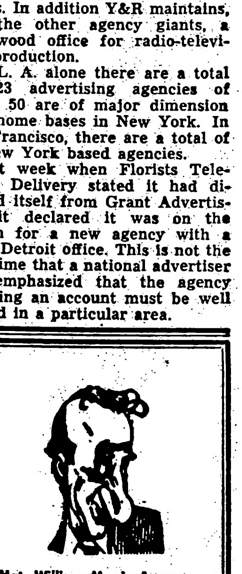

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KNXT to Take Editorial Plunge In New Policy; 2d L.A. Station

Hollywood, July 8.

KNXT will become the second Los Angeles television station to take editorial stands on controversial issues when it inaugurates a new editorial policy in mid-August with an hour-long filmed program on the issue of capital punishment. KCOP recently became the first local station to take the editorial plunge.

The L. A. CBS station will continue to opinionate on editorial subjects as issues arise in the future, and, with the exception of the CBS o-and-o station in Hartford, is the first in the Columbia link to attempt editorialization. Local sources said that CBS' new St. Louis station has announced its plans to do editorials also.

Initial program, titled "Thou Shalt Not Kill," will include opinions of penologists, clergymen, doctors, even prisoners themselves on the subject of capital punishment, with first 50 minutes of the show to deal with all aspects of the subject in documentary style, followed by a five-minute summation of the stand advocated by proponents of capital punishment. Fact that proponents are to be given five minutes indicates that the station's editorial stand, slated for the final five minutes of the hour, will be taken against capital punishment.

KNXT newscaster Bill Stout, co-writer of the editorial with Irwin Rosten, who's to serve as writer-researcher, will deliver the editorial. William Whitley will produce. Rosten left last week for San Quentin to start researching. Also slated for visits will be Chino Men's Prison and the California Medical Facility.

Schorr

Continued from page 23

major correspondent in Moscow. It's been getting more difficult to do a thorough job of reporting in the U.S.S.R., the news chief observed. There's been a grim tightening up of the censorship reigns in Moscow, he noted. On one recent occasion, Levine prepared seven scripts for the Russian censor's approval. Only one was approved for broadcast to the states.

Meanwhile, both McAndrew and Day are lining up various specials from Alaska but have no intentions of assigning permanent staff men to the 49th state of the union. They plan to stay with their stringers for the time being.

NBC News is busy lining up a banner list of specials from various parts of the globe. Among the in-depth broadcasts will be a special for 7:30 to 8 p.m. on Friday, July 18, featuring the observations of a group of American educators in Paris after a sojourn in Russia. Chet Huntley will fly to Paris for interviews with the educators. News Editor Eliot Frankel and Jack Sughrue, director of "Outlook" and the Huntley-Brinkley Show, will be on hand to handle production details.

On Sunday, Aug. 10, NBC News will telecast a full hour (6:30 to 7:30 p.m.) special "Outlook" slugged "Whatever Happened to the Sense of Urgency," an appraisal of the state of affairs here following the Sputnik launching by the Russians. Reuven Frank will produce. Roy Neal of NBC News is touring the country for material for this program.

NBC News' special "Comment" show on Alaska, a solid examination of the for-and-against statehood arguments will be presented on July 13. Martin Agronsky, cameraman Bruce Kress and soundman Ronald Willoner hopped to Alaska to film the program on "The Meaning of Statehood." It'll be telecast at 5:30 p.m. Also McAndrew's staff is readying an NBC Radio analysis of "Gift Giving" here and abroad to be heard on Wednesday, July 16. Basis of the broadcast stems from the Bernard Goldfine gift-giving proclivities. Furthermore, the NBC News dept. is fashioning a 55-minute special for NBC Radio dealing with the myriad problems of weather control.

TV Cartoons

Continued from page 29

atricals released by Universal-International but fresh to tv; and Walt Disney cartoons slotted in "Mickey Mouse Club" and "Disneyland." NBC-TV has "Ruff & Ready" out of the Screen Gems lot, a cartoon specially made for tv.

CBS-TV has "Mighty Mouse Playhouse," "Heckle & Jeckle" and "Tom Terrific," the latter slated in "Captain Kangaroo's Show." All of the aforementioned shows come from the Terrytoon outfit, now completely owned by CBS-TV, and represent vintage theatrical shorts seen for the first time on tv. CBS-TV also is telecasting "McBoing Boing," the UPA label, as a sustainer Friday nights from 7:30 to 8 p.m. Net took an awful financial licking with the UPA cartoons, first telecast Sundays without attracting commercial sponsorship despite critical hosannahs.

Terrytoon shorts, distributed by CBS Film Sales in syndication, still have a long way to go before the entire library is released via the market-by-market route. But other libraries, to a varying degree, are facing depletion.

WTTG

Continued from page 23

films, or even keep its head above financial waters.

WTTG throughout its existence has been a bad fourth in a four-station market, writing its history mostly in red ink. Under its last two managers, and particularly under Jim Bonfils, it has crept over to the profit side of the ledger, but by a razor-thin margin. More dramatic has been the fact that it has increased its ratings. This has not permitted it to desert last place in the standings, because the ABC affiliate, WMAL-TV, has also pushed forward. The NBC o&o and the CBS affiliate have simply lost ground to stations No. 3 and 4.

The lessening of the distance between station No. 1 and DuMont's station No. 4 started before Bonfils took over, but was greatly accelerated under his command. The station has the city's top local show, Milt Grant's teenage "Record Hop." Under the Bonfils aegis, WTTG took away from the CBS affiliate the Giant Food account, which is as large as its name. This gave WTTG the two top children's programs, the "Giant Food Pick Temple Show," and Lee Reynold's "Grandpa's Place." Giant signed an unusual contract for eight hours per week for three years, using Pick Temple and a Saturday Night feature film uninterrupted by commercials.

Bonfils tried out a variety of local, live shows. Some have stuck, while some have folded. None has had sensational success. He also carried the Senate labor hearings live for a while, until it got too expensive for DuMont. He was attempting to move towards some public service programming, the latest being a quiz progrom to aid tuberculosis with some $10,000 in prizes donated by local merchants to run through Aug. 29 in the form of two questions daily before a feature film program.

The change at WTTG, therefore, takes on national significance. It marks a company veto on a policy of making a non-network station a medium of local expression, with the veto clamped down under the eyes of Congress and the FCC.

Dr. Casson

Continued from page 24

counted at other bookstores in the metropolitan area.

Barnes & Noble is also doing a heavy promotion job on the "Midnight College" course over WNTA-TV under the auspices of Fairleigh Dickinson U. with Dr. Clair W. Black wielding the abacus and slide rule. Like the NYU reading list, it has prepared a similar one for the students taking the video course in introductory college math.

Both courses, as well as several radio series given by NYU profs, will be the subject of window displays at the Fifth Avenue shop of Barnes & Noble during the summer months. Central theme will be a plea not to fritter away one's time and that summer is an excellent time to learn something new.

NYU's Office of Radio-TV, directed by Warren Kraetzer, said there had been more than 1,000 queries for information about the summer session of "Sunrise Semester" and that 107 applications were mailed out. While actual registration was not as large as for the Zulli courses (177 for first semester; 148 for second semester), NYU was not disappointed. Students had until Monday, July 7, to compete their registration.

Both WCBS-TV and NYU's Office of Radio-TV are huddling regarding plans for the fall and winter courses which will most likely deal with math, classical civilization and government. Names of the profs for the video assignments will be announced shortly.

Prof. Zulli, currently in Europe, will not return to the "Sunrise Semester" faculty in the fall. He was recently upped from assistant prof to associate prof and will teach graduate courses at both the Heights and Washington Square centers of NYU, this being regarded as an ideal and long-sought after assignment in pedagogical circles. However, Digges will confer with Zulli upon the latter's return to the states concerning the possibility of a series of literary programs over WCBS-TV but not necessarily under the auspices of NYU.

Kraetzer, who produced the hot weather "Sunrise Semester," is dropping out to perform other projects in the NYU Office of Radio-TV and future Casson telecasts will be produced by Richard Porter. Lee Polk of the WCBS-TV production staff will continue to direct the series.

The Casson lectures on the Greek theatre, by the way, are calling forth considerable comment from young actors and actresses on the Broadway beat. Many of them report catching the prof's crack-of-dawn commentaries on Aeschylus, Euripides, Sophocles and are profiting, albeit with sagging eyelids, from Casson's cerebrating classicisms.

Brit. TV Serious

Continued from page 33

pare the living standards of the British with the rest of the world.

These are just a few programs which rate special mention, but this outlet has also probed via documentaries and discussions, the American recession, devoted a weekly 30-minute session to historian Alan Taylor who lectured on the Russian Revolution, and sponsored a get-together of some of the world's top artists at the Albert Hall under the title "International Celebrity Festival.

Associated-Rediffusion, too, is having a large part to play in promoting the popularity of programs with a culture content. An outstanding example of this attitude is the recently inked two-year contract with the Halle Orchestra. Aim of this series is to explain and interest the public in serious music, opera and ballet.

From this source has also come three series to probe social problems. In the first batch it was dubbed "Out of Step," and dealt with the odd men out of society; later it was renamed "Keeping In Step," and was devoted to the rigors of convention; and most recently it was presented as "People In Trouble" and admirably handled such doubtful subjects as abortion and suicide.

A-R also has a weekly news feature and a program devoted to recalling great events of the past. Lined up for the future is "Undercurrent" which will probe into the headline story of the week.

Granada-TV, while adding its weight with straightforward sober minded entries, has also used its "Chelsea At Eight" series as a pedestal for promoting good taste. Charles Laughton has collared the top spot of this variety show with readings from the Bible, Yehudi Menuhin has played, Maria Callas has sung and world famous ballet companies have danced on the program.

The program company has produced programs dealing with the color bar and homosexuality, as well as a weekly squint at Fleet Street's handling of the news in "What the Papers Say"; "Under Fire," a free for all with the studio audience firing unprompted and often hard hitting questions at politicians, industrialists, etc.; and the coverage of a Parliamentary election. Teenagers, too, have been encouraged to speak up by Granada which has provided them with several forum shows of their own.

ABC-TV has placed a major emphasis on religion during its weekend programming. Meeting the people half way appears to be its aim. Its "Sunday Break" serves up religion to youngsters with liberal doses of jazz, rock 'n' roll and skiffle music, along with competitions. The programmer's regularly make a point of airing other religious features.

A big event coming up for ABC-TV on July 20 will be the Festival of Arts From Coventry Cathedral which initially got the thumbs down from the Lord's Day Observance Society. At one time it looked like the whole thing would be called off because of the opposition, but the programmers offered to do the show without a fee. Commercial tv's sole program devoted to book reviews, "The Bookman," which originated from this outlet, is now being rested until September.

NBC-Havana Tie

Continued from page 33

received previous transmissions (of remote American tv stanzas) via this method.

Moulds, meanwhile, has inked with NBC International Ltd. for five NBC half-hour film series, which were previously dubbed into Spanish. Over 175 half-hours are involved in the deal. They are from "Medic," "Frontier," "Boots & Saddles," "Life of Riley" and "Silent Service."

Heretofore, the preponderance of U.S.-produced television film programs in Cuba have been bought by the Goar Mestre stations.

CMTV is expected to program television shows for seven hours a day. Barletta, who franchised all the time on the new outlet to Moulds, owns another station here. Cuba's three other stations are controlled by Mestre.

NBC-TV's $3,000,000 Daytime Billings

NBC-TV garnered almost $3,000,000 in gross advertising revenue from a daytime order from Sunshine Biscuits and a 52-week daytime renewal from Whitehall Laboratories during the last week in June.

Latest sales upswing reportedly climaxes another month of daytime sales activity and brings to $10,500,000 in gross billings the daytime biz placed with NBC last month.

Dodgers, Giants

Continued from page 25

fairness to the WOR-TV ratings that neither the Dodgers nor Giants made an appearance against the Phillies in the six games, a factor which would diminish the ratings.

But there appears to be no doubt that the departure of the Giants and Dodgers to their respective new Coast berths has left N. Y. fans with a faded interest in their fate, as indicated in their ratings.

For the six situations measured, it was found that the Yanks drew an average of 5.9 against a 1.0 for the Phillies. For the three situations, when WPIX, WOR-TV, and WNTA-TV, carried ballgames on their respective channels in opposition to one another, the Trendex scorecard gave an average rating of 6.4 for the Yanks, 3.5 for the Dodgers and Giants (WNTA-TV) and 1.1 for the Phillies. Days scored by Trendex were April 15, 23, 25, May 16, 18 and June 1.

'Omnibus'

Continued from page 23

fall series. This time, however, Saudek won't cast the British performer in a "geriatric" bit as he did last season when Ustinov portrayed Samuel Johnson and his bout with gout.

Ustinov and Saudek are mulling over a piece dealing with origins of theatrical farce; a production showcasing Ustinov's ability for comedy and satire; a dramatic recreation of the life of an international personality whose activities affected many facets of U. S. life. Also, "Omnibus" is interested in presenting another play by Ustinov quite apart from anything he has thus far done for the series.

In addition to firming up the "Omnibus" deal for the coming fall and winter semester, NBC has agreed to let Bob Saudek Associates produce some 90-minute specials in prime evening time.

New "Omnibus" arrangement calls for 15 programs during the season to be heard Sundays from 5 to 6 p.m.

Dallas — Gordon McLendon, Texas radio exec, will head the Texas March of Dimes campaign for the second straight year. He's prexy of KLIF, Dallas; KTSA, San Antonio; KILT, Houston and KEEL, Shreveport.

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Cleve. KYW

Continued from page 24

gram of interviews and reports. The new ordinance, according to Mayor Anthony J. Celebrezze, will further the drive to help keep our city clean."

The change in tire recording procedures, doing away with hours of filing and checking by new car dealers and the police auto bureau, came in another "Viewpoint" show after preliminary work by newsmen under Sanford Markey. Under city law, new car dealers had to file numbers of new tires as a protection against theft. Two major tire companies (US Rubber and Goodyear) after instituting automation eliminated individual numbers, making police crackdown on stolen tires impossible. Following the program, Police Chief Story ruled that car dealers no longer had to submit tire numbers, and that he would seek a state law when the legislature convenes to reinstitute individual tire numbering.

Possible changes in the state auto license law will rest with recommendations to be made by a committee headed by Alvin Krenzler, deputy state auto registrar, named to investigate the license state including recommendations by through KYW, KYW-TV news that plates be mailed to owners as now realized in several states. Ohio policy calls for individual pickup at license bureaus, which KYW maintains is "antiquated, and a loss of time for motorists."

Dunton

Continued from page 24

Dunton in 1944 organized all press and radio coverage of the two Quebec Conferences and set up Canadian coverage of the United Nations Charter Conference in San Francisco. Under his chairmanship, CBC has expanded its radio facilities and production and it was during his term that CBC brought television to Canada.

Dunton has repeatedly declared that CBC was ready for color tv when the market became right, also that subliminal projection would never be allowed on Canadian video. Only last week (1), CBC preemed Canada's first coast-to-coast television web, claiming it's the longest in the world (6,000 miles).

Among newsmen, Royal commission probers, federal cabinet ministers, others, Dunton was w.k. for his calm wisdom and diplomacy when quizzed re the corporation and its activities.

His wife was a lawyer, expert in constitutional law. They have two daughters.

Tape

Continued from page 24

liam C. MacPhail, sports director for the network, was present for some time and it appeared a hopeless situation until video tape was developed.

CBS-TV's successful use of the tape during the broadcast of the Preakness and Belmont Stakes gave the network something to work on. Effective immediately each race, in addition to being broadcast live will be simultaneously taped and telecast immediately after completion of the "Baseball Game of the Week" if the game should run past the scheduled time.

'Cimarron'

Continued from page 23

played off in '58-'59, as per agreement, and not put on the shelf for a season.

This is the lone new MCA series which NBC pacted for next season. The fact that the network has committed itself to four thus-far unsold film series, all of which are now obliged to ride through '58-'59 is one of the major contributory factors in the current distress. These are, in addition to "Cimarron," the Tuesday 7:30 "Dragnet" skein; "Wagon Train" (only half sold) and "Northwest Passage."

Denver — KOA-TV and KOA radio will start construction this month on an $800,000 building to house their activities. The studios and offices will be in a $600,000 building, containing about 30,000 square feet of space.

Max Factor, Squirt Buy KTTV Pageant

Hollywood, July 8.

KTTV will devote 16 hours of air time to the seventh annual "Miss Universe Beauty Pageant," beginning July 15 and concluding July 25 in Long Beach. Station will present 11 separate telecasts in 10 days of the event. Max Factor and Squirt will co-sponsor.

'Beaver's' Switch

"Leave It to Beaver" is giving up the Friday-at-8:30 slot on ABC-TV and is switching to Thursdays at 7:30 on the same network. Move was okayed by the telefilm's two bankrollers, Ralston and Miles Labs.

Ralston and Miles, who each have a third of "Beaver" for the fall, were aiming at an audience gain from ABC's "Zorro" at 8. Meantime, ABC has not scheduled an 8:30 Friday replacement for "Beaver."

CONCERT NETWORK'S 3,600,000 FM SETS

The Concert Network, composed of FM outlets, WNCN, N. Y.; WBCN, Boston; WHCN, Hartford, and WXCN, Providence, claims a potential audience of more than 3,600,000 FM sets in the four-state area.

In a report, based on Pulse and data from other sources, the interstate FM net claims a quality audience whose listeners are 51.1% college graduates. Economically, according to the net's report, 54.2% of its audience earns $7,500 a year or more

Indicative of the rise in interest in concert music throughout the U. S., Lawrence L. Wynn, Concert Network general manager, cited the growth of classical record sales. The net's survey showed that in 1946, classical records accounted for 15% of all record sales and in '57 for more than 40%.

Dallas — Bob Tripp, formerly head of both WFAA and WFAA-TV news staffs, has been named director of WFAA-TV's news operations.

Chi WBBM

Continued from page 25

one tv show, "Jazz in the Round," on WBBM-TV.

As of now, it's all top secret at the stations, althoug hthe first FM overtures are due to be made sometime in mid-month. An unofficial report was that the station would just be experimenting at first, that it "is not ready yet for any practical stuff." Eventually, though, the FM station is headed for complete re-programming as an entirely separate entity in the shop, with its own staff and sales department.

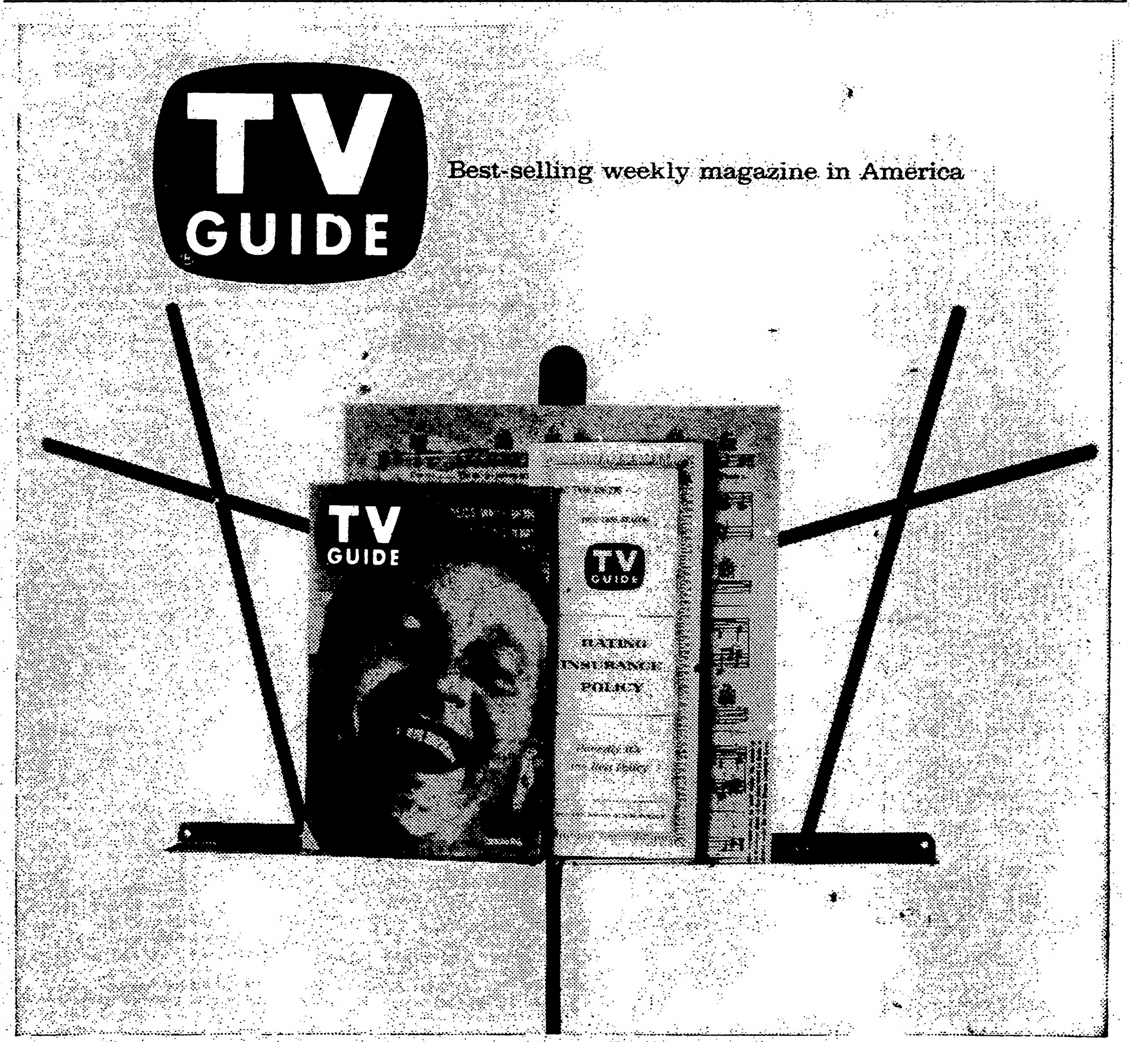
WBBM, in the past, has never allowed its salesmen to recognize the FM station in dealing with clients. It has never entered the WBBM pitch that any AM time purchased would also have benefit of FM simulcast at no extra cost. Apparently, the station has played a waiting game with its FM frequency, keeping it all but dormant but holding onto it so that no other interests could purchase it.

All the FM frequencies on the Chi band are now spoken for, but only one has had a success thus far worthy of trade note. That would be WFMT, owned by Bernie Jacobs, which programs with a fine arts accent. Station derives some of its revenue from the subscription sale of its monthly program guide but in the last couple years has been tapping both local and national sponsors for impressive buys. Recently, WFMT wrapped up a five year cross-the-board deal with Talman Federal Savings.

WNHC-TV's 10th Anni

New Haven, July 8.

WNHC-TV (Triangle Publications) is marking its 10th anni with a series of innovations, major one of which is groundwork now in progress for a new radio and tv center in connection with New Haven's multi-million dollar urban redevelopment program.



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  (Ford Division)
  (Lincoln-Mercury Division)
General Electric Co.
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General Motors Corp.
  (Chevrolet Division)
  (Oldsmobile Division)
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Sterling Drug, Inc.
Swift & Co.
Sylvania Electric Products, Inc.
The Texas Co.
United Motors System
United States Rubber Corporation
United States Steel Corporation
Youngstown Kitchens

A WEEKLY MAGAZINE...A DAILY HABIT

Syndicators Hope to Capitalize On Kellogg's National Spot Deal

Kellogg's $7,000,000 swing in favor of national spot, as opposed to a network ride via ABC-TV, has syndication humming with plans to capitalize on the unprecedented deal worked out by Chicago's Station Representatives Assn.'s branch.

Additionally, SRA reppery members which formed the Spot Development Council in the Windy City, feel that they will develop similar councils elsewhere, as the need arises, to corral more biz in the spot route.

It's expected that other bluechip multiple-product sponsors will be approached, such as General Foods, General Mills, Kraft, even the automakers and the tobaccos. Whether the same discount structure given to Kellogg could be worked out for other sponsors is problematical, but it's believed something similar could be arranged. Under the Kellogg deal, SRA repped stations cooperating with the plan offered 20% off earned rates for three half-hour shows, 25% for four shows, and 30% for five.

This discount is labelled under the plan a "program contribution," given to the advertiser for bringing in a multiplicity of shows.

But whatever it's called, it remains a discount which syndicators feel will not only attract other big national sponsors to the spot route, but act as a stimulant for those national advertisers already in spot to place a multiplicity of shows on participating stations. The 20 to 30% discount for bringing in from three to five shows, if duplicated for other sponsors would act as a lure for an advertiser who may be riding two shows in spot.

It's further felt that stations going along with the Kellogg deal could not turn around to other advertisers and say that the discount structure is only for the cereal firm. Other sponsors placing three shows on participating stations also will want some discount.

Of course, savvy syndicators acknowledge that there are limitations to this discount multiple-show route. Participating stations, most of which are affiliates, won't have trouble clearing time for a kiddie adventure strip. Its easy enough to get an early evening or late afternoon time period on prime affiliate stations. The trouble comes when the advertiser may want prime time for his show via the Kellogg route. Then, of course, there are clearance problems. But even that doesn't present an insoluble problem, with indies available in major cities. It remains a very difficult one, though, a situation which limits the application of the Kellogg approach to a relatively handful of sponsors.

Hollywood—Paul Pierce, for the past two years with KNXT handling the station's "Farm Report" and emceeing its "Quiz Down" segment, shifts over to KMPC July 1 as a newsroom exec. He takes charge of the KMPC newsroom during the afternoon swing, and also will do occasional on-the-air newscasting. Grant Holcomb takes over "Farm Report" on KNXT.

'MacKenzie's Raiders' Next on Ziv's Agenda

Hollywood, July 8.

Ziv Television Programs, already selling its made-in-England "Dial 999" series, is planning "MacKenzie's Raiders" as its next syndication entry. Richard Carlson will star in the series about the cavalry colonel who was sent to clean up the southwestern border area in the 1870's.

Series leans heavily on historical files, with emphasis on the secret orders MacKenzie had to cross into Mexico in his mopup but to avoid detection for fear of starting a war. Production on the new series starts in a couple of weeks (pilot has already been made), with airdate in the fall.

Start on the new show gives Ziv a total of seven shows shooting here and one in England during July. Latter is "999," and the seven are the three network entries, "Bat Masterson," "Rough Riders" and "World of Giants," along with "Target," second-year production on "Sea Hunt" and fourth-year production of "Highway Patrol."

CBS-TV Pix Prod.

Continued from page 29

also asked to do vidpix but didn't want to.

Web isn't extending the practice of switching live directors to film much beyond Kulik and Berns at the moment, but purpose of the move, according to CBS-TV exec v.p. Hubbell Robinson Jr., is to widen the scope of the directors and in effect make switch-hitters out of them to establish a more bexible setup if and when it's needed.

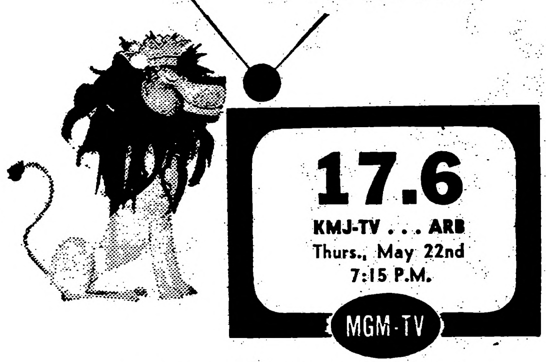
Filming currently is taking place at several studios—Filmaster, localled at the California lot, does "Have Gun" and "Gunsmoke." Desilu does "Lineup" and "December Bride." "Rawhide" is shooting at Universal - International, and "Mason" shoots at the Fox-Western lot. Studios furnish the below-the-line elements on a cost-plus basis, while CBS packages and handles above-the-line.

Web can't put its film operations under its own roof, at Television City, at least, because of the union jurisdictional problems, with IBEW maintaining Television City jurisdiction and IATSE holding jurisdiction over the studios. CBS has thought about the acquisition of an outside plant in which all its filmed properties would be housed, but has hesitated to move in the matter because of the size of the investment involved and because it wants to see what videotape does to change the business.

According to Robinson, acquisition of a studio would result in saving for a web but even so, it would take several years to recover the original investment. Meanwhile, videotape may make possible things which formerly had to be done on film, and before the web make any sizeable investment, it wants to wait and see what changes tape brings. Naturally, Robinson points out, film is necessary for the westerns, but this involves largely location shooting anyway, and interiors could probably be done on tape.

Robinson doesn't rule out eventual acquisition of the studio by the network, but sees any decision several years away. Meanwhile, the web has achieved a fine counterbalance in keeping its creative staff active, for the drop in live production from here has been accompanied by an increase in filming of network properties.

THEY LOVE ME IN FRESNO



Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York 36, N. Y. • JUdson 2-2000

Jack Wrather

Continued from page 28

ply from Wrather and British partners, will make outside deals as well.

Serving on the board of directors with Wrather as chairman and Michael Nidorf as vice-chairman, are John L. Loeb and Clifford Michel, senior partners of Carl M. Loeb, Rhoades & Co.; Monte Livingston, of the Kaplan, Livingston, Goodwin & Berkowitz law firm; William Shay, v.p. of the Wrather Organization; and Walter Walz, of Loeb, Rhoades.

Representing the British interests will be Prince Littler, chairman of the board of ATV and ITP; Val Parnell, managing director of the London Palladium and ATV; Lew Grade, deputy managing director of ATV and others.

Understood Wrather's current contract with Television Programs of America for foreign distribution of "Lassie" and other deals on Wrather properties is not affected by the new move.

Gross-Krasne

Continued from page 28

often it's easier to get financing for vidpix overseas.

Besides, Gross and partner Phil Krasne are in the process of selling the studio to the Eliot Hyman-Ray Stark Seven Arts Productions. However, Gross, who's been primarily identified as a producer in the telefilm scene, plans to get back into action in the U.S., possibly next spring. G-K has four series current in the works, "New Adventures of Trader Horn," "Flying Doctor," "Glencannon" and the new Eugene Solow-Brewster Morgan series localled in Bermuda, all of which will be spaced out for sale during the coming year. Which means that by fall of '59, G-K will need more product, which Gross plans to film here. He'll rent stages, preferably, he says, at California Studios.

Vidpix Chatter

DuMont stations WABD, N.Y., and WTTG, Washington, bought ABC Film Syndication's "Adventures of Jim Bowie." Other sales on the off-network skein include KHQN, Quincy, Mass.; WAFB, Baton Rouge; and KPHO, Phoenix. . . . "Victory At Sea" will return WPIX, N.Y., beginning Sunday (13) at 10:30 p.m. . . . Television Programs of America is holding a series of sales clinics . . . **Edward Barz**, media research analyst for Foote, Cone & Belding, won a cruise in WOR-TV's, N.Y., promotion contest on "Million Dollar Movie." It will be used by him as a honeymoon cruise following his Aug. 10 wedding . . . KSLA-TV, Shreveport, has bought the Encyclopedia Britannica lirary.

Eddy Manson, harmonica player, acted as musical director for a new Vicks Cough Syrup teleblurb. Caravel produced the film commercial . . . **H. L. (Hal Lawrence) Axler** becomes sales manager for Animation Productions in Toronto.

Harry Ackerman, production head of Screen Gems, plans a vacation in England in September with his actress-wife **Mary Shipp**.

James T. Victory and **Ralph M. Baruch** have been promoted to account supervisors for CBS Film Sales. Under the new posts, Victory will be responsible for New York State, Connecticut, Baltimore and Washington; Baruch will have Pennsylvania, Virginia and West Virginia. The N. Y. agencies will be divided equally between the two . . . Transfilm dispatches a crew of 10 today (Wed.) to Morrisville, Pa., to shoot a two-and-a-half minute commercial at U.S. Steel's Fairless Works.

'Mid-Atlantic Accent' for Telepix

Hollywood, June 8.

That old syndication bugaboo of American "acceptance" of British accents in telefilms made overseas doesn't represent a major problem anymore, in the opinion of Gross-Krasne topper Jack Gross. With three of G-K's next four syndicated series being filmed in England, G-K has come up with what Gross terms a "mid-Atlantic accent" that represents a compromise between England and America and yet is acceptable to audiences of both.

Technique involves "flattening" the British accent and eliminating words from the script which are pronounced differently in each country. "Laboratory," such an instance, would be shortened to "lab." Word "clerk," meaning a retail salesman, would be eliminated completely and another word substituted. And the entire pattern would be modified so as to be okay with British audiences but also acceptable to American.

Casting too involves similar care. G-K just signed a Canadian, John Turner, to the lead in its upcoming filmed-in-England "New Adventures of Trader Horn" series. Turner's acting experience has all been in England (he played the lead in the London version of "No Time for Sergeants"), but his accent is Canadian, acceptable to both U.S. and British. John Bentley, star of G-K's "African Patrol," is British but racked up several Hollywood credits. Pat Allen, second lead in "Glencannon," is British but spent several years as a Chi radio announcer. Beyond the leads, Gross feels that the English acting fraternity has learned how to modify their speech because of the growing internationalism of show biz and can simulate American accents easily.

Beyond these, Gross stresses the presence in England in exec capacities of his own manpower, Hollywood producers Donald Hyde and Michael Kraike and vet scenarist Oscar Brodney, who are all on the scene and riding herd over production— and accents.

Guild Stock Issue

Continued from page 29

alternate meetings between Denver and Gotham.

Under the option ararngement for Cole, he could exercise options on 30,000 shares a year over the five-year term of his contract. Also proposed are options on 30,000 shares for three other officers and board members, v.p.-secretary George DeMartini, sales v.p. Irving Feld and treasurer Arthur Lerner. DeMartini would get options on 20,000 shares at $2.73⅛ per, while Feld and Lerner would get obtions on 5,000 shares each at $2.85 per share.

Arrangements for Cole, DeMartini, Feld and Lerner are exclusive of the employees incentive plan, in which they could also participate. Under this plan, key employees collectively could receive options up to a total of 50,000 shares at 95% of the "fair market value" of the stock on the day options are granted. The quartet itself could account for 20,000 of the maximum of 50,000 shares to be optioned out under the employee's plan. In each case under the plan, options would be granted for term of employment and three months beyond, and employees, at time of exercise of option, would be required to submit a representation that they are buying for investment and not for resale.

Cole, statement reveals, already has options on 4,000 shares at $2.85 per share which he has not yet exercised, though on the date they were granted market price of the stock was $3.625. He already owns 30,000 shares in the company. Kaufman, it's revealed, exercised options on two blocks of stock, one comprising 3,400 shares at $1.82 per share and another consisting of 20,499 shares at $1.92 per share. Market price at the time he exercised the options were $3.75 for the smaller group and $3 for the larger.

Ziv's 'Highway Patrol' Got Everything Licked But Location Shooting

Hollywood, July 8.

"Highway Patrol," Ziv Television Programs' Broderick Crawford starrer, began fourth-year production last week, second filmed-for-syndication series to go that far (Ziv's "Cisco Kid" went for six years, but at the rate of 26 a year vs. 39 for "Highway").

By now, Ziv's got virtually all its production problems on the show licked, except for one unexpected one—an increasingly acute shortage of nearby spots for location shooting. Aside from a natural reluctance to use the very same locales repeatedly, Ziv's run into all sorts of redevelopments and construction that have eliminated its juciest location sites.

One such site is Chavez Ravine, which the ex-Brooklyn, now-Los Angeles Dodgers, will take over for their new stadium. Virtually deserted area is close to Hollywood and has ideal roads and woodlands for chases and locations. Jack Herzberg, in charge of production on "Patrol," even used to use a deserted house there as a location spot, but found it torn down upon resumption of production last week.

Other areas, in the Santa Monica Mountains above Hollywood, and in the San Fernando Valley, are giving way to housing and freeways, depriving the show of its ideally located stretches of road and forest. Show can't move into citified locations because the highway patrol wouldn't have jurisdiction in these areas anyway.

Result is that, apart from an intensive local search for locations, Ziv is upping its budget to take the series further afield, with a slight switch in storylines to put some emphasis on the patrol's activities in snowbound mountain areas, on trains, etc.

FILM STUDIO FOR LEASE

Film Center Area

- **STREET LEVEL: 1800 sq. ft.—Sound Stage.** Completely sound proof. 600 amps AC power. 25'x55' with 24' ceiling. Heavy-duty intake and exhaust blowers. **Sound Room, Loading Darkroom,** and **Reception Room** adjoin the stage.
- **SECOND FLOOR: 1800 sq. ft.—Offices** and **Editing Rooms.** 12' ceiling. Overhead fluorescents and kentile floor.
- **BASEMENT: 700 sq. ft.—Dressing Rooms** and **Storage.**

• 100% fireproof. • Convenient parking. • Central to laboratories, prop houses, equipment rental, etc. • Automatic oil heat and hot water included. • Immediate occupancy.

This studio has been in operation for a year and a half. To date, films have been shot there for DuPont Zerone and Zerex, Bird Flooring, AT&T Yellow Pages, Phillies Cigars, Berkshire Life, AT&T Long Distance, Arrid Deodorant, Encyclopaedia Britannica, Blue Cross-Blue Shield, Carlings Ale, Dow Chemical, CIBA Pharmaceuticals, and others.

BOX V-729-58, VARIETY, 154 W. 46th St., New York 36

CIVIC-MINDED RECORD HOPS

Newport Fete, a Hipster's Clambake, Swings, Rocks, Sputters; B.O. Jumps

By **ROBERT TAYLOR**

Newport, July 8.

After four frantic nights and days in which a total of 60,000 jazz buffs bayed at the moon, the staid little high society resort of Newport has slipped back into the era of Henry James, battered but hepper.

Commercially, the fifth annual American Jazz Festival, which packed three capacity audiences into Freebody Stadium, was a solid success. Artistically it sputtered along.

The production of the Festival, however, was better than ever, and despite the vast amount of material crammed into every performance, succeeded in lending the affair pace and polish. The seating arrangements of the park were juggled so that the stone bleachers occupied a side of the stadium rather than a built-in echo chamber in the back. The sound system was of hi-fi quality. The battery of photographers, who formed a bristling barrier of tripods and lenses before the stage in other years, was inconspicuously situated.

But the problem of how to jam it all into four days remained.

The Festival kicked off with a roaring tribute to Duke Ellington on Thursday night (3). Ellington, who broke it up at Newport two years ago, provided another satisfactory concert, though the audience was considerably more subdued. The reunion of eight Ellington alumni ranging from such instrumentalists as cornetist Rex Stewart to long-time Ellington arranger, Billy Strayhorn, presented some clear and clean ensemble work; and the Ellington band itself was a superb instrument, as always, demonstrating a dynamic subtlety and a rhythmic drive that warranted its extensive solo appearance in a clutch of numbers from the Duke's book. Vocalist Lil Greenwood made a particular impression with a gusty rendition

(Continued on page 56)

Cannes Gets In Jazz Fete Act

Paris, July 8.

The Cannes Jazz Festival starts today (Tues.) with Yank and foreign instrumentalists and singers taking the air route from Knokke-La-Zoute in Belgium, where another jazz fest is just winding. Cannes Film Fest Palace is being utilized, and the jazz jury, to hand out prizes in various categories, is headed by Jean Cocteau who often graced the film fest jury panel.

"Jazz at the Philharmonic" players are going down, as well as French based U.S. jazzsters such as Sidney Bechet, Albert Nicholas, Teddy Buckner, Kenny Clark, Bill Coleman and Peanuts Holland.

Specialty players like Pete Johnson, for boogie woogie, Sammy Price for the blues and Joe Turner for the piano, will also be on tap.

French jazzmen playing will be the Andre Reweliotty Orch, Claude Luther Orch, Aime Barelli Orch, Claude Bolling Orch, Yvonne Blane and others, plus many reps from other countries. Jazz shindig winds next Tuesday (15).

Ted Rosenberg Heads Columbia's L.A. Branch

Theodore Rosenberg, formerly with RCA Victor, has joined Columbia Records as manager of the company's branch in Los Angeles. He'll report directly to Kenneth Clancy, general manager of Columbia Records Distributors Inc.

With Victor for the past year and a half as Coast field man, Rosenberg formerly was with the Col organization for 12 years in various distribution posts.

Track Record

United Artists Records got a tip on a jockey and signed him. Coming up on the outside on a UA entry due shortly will be Harlan Dalton, who's currently riding at the Belmont, N. Y., horsepark.

Tunes are "I See A Rainbow" and "Rosebud."

Jazz Purists Razz Berry At Newport

By **DAVID B. BITTAN**

Newport, R.I., July 8.

The Newport Jazz Festival, while firmy establishing itself as a boffo b.o. attraction, this year took on the atmosphere of a carnival of music.

The backers of the non-profit annual bash, intentionally or otherwise, played down the art-for-art's-sake aspect of the festival by booking an out-and-out rock 'n' roller named Chuck Berry.

Some of jazz fans were appalled as Berry danced, sang and played his guitar in the Elvis Presley tradition at the Saturady evening bash. (5).

A record 15,000 fans, many of them teenagers attracted by the magic of the Berry brand of rock-a-billy, were jammed into Freebody Park as he went into his act. The bleacher brigade, singularly quiet during the Thursday (3) and Friday (4) sessions, went wild as Berry tore into his "Schooldays" and followed it with two other Berry "originals," "No Money Down" and "Sweet Sixteen."

Youngsters danced in the aisles, fights broke out and the local gendarmes had their hands full controlling the mob. Several fans were hauled away to the Newport lockup.

As is usual at Newport, hundreds slept in their cars or in sleepings bags on the beaches.

Such goings on, plus the wierdly-attired bearded males and pony-tailed or short-haired females, could only result in giving the normally proper New England seaside spot a carnival atmosphere.

John Hammond, jazz critic and festival official responsible for Saturday's "Blues in the Night" booking of Chuck Berry and other fringe jazz artists, justified his action by pointing out rhythm & blues artists comprise one segment of jazz.

It was obvious that the "names" were booked for the four evening concerts, and that most of the creative artists were scheduled for the three lightly-attended afternoon sessions.

The jazz aficionadoes, such as the 41 members of Cleveland's "Jazz Ohio" club who came by bus to Newport, made all the daylight sessions. But the night concerts were packed with youngsters looking for excitement and caring little about jazz.

Viewing the four days of jazz were some 720 jazz writers and broadcasters. They represented publications ranging from the National Geographic to Scoot, a motor scooter monthly.

Jack Paar's Disk

Jack Paar, star of the NBC-TV late-nighter under his name, has joined the RCA Victor artists stable to cut special material. His first release was done on the show Thursday (3) via a recitation of "Funny What You Learn From Women."

Other side of Paar's first disk for Victor, due out in a couple of weeks, will be "Blue Wiggle."

TEX. DJ'S, KTBC IN CIVITAN TIE

By **WINSTON BODE**

Austin, July 8.

Deejay-conducted records hops have finally infiltrated to this somewhat insular capital city witn interesting service club tie-in and attractive features (including monetary) for all concerned. Late-starting gimmick wellknown to more metropolitan areas began here as a merger of ideas between KTBC-AM-TV chief of announcers Dan Love and Austin Civitan Club, chapter of international service organization. Club men patterned their participation on booming Civitan-sponsored record hops in Houston, where up to four club-sponsored dances run of a Saturday night drawing as many as 2,000 youngsters per hop.

Civitan Clubs across the country are taking on the hops as youth-building projects. In Austin program, the Civitaners deal exclusively with KTBC, drawing all deejays from KTBC stable. Hops are held in Army Reserve Armory with club providing p.a. system and station providing records and turntable. Club defrays such minimal costs as rent, $15; janitor, $15; two off-duty policemen, $10.50 per man; insurance, $2.35. After deducting expenses, club splits take 50-50 with deejay.

50c a Head

Tickets, limited to 15-20 age group, go for 50c per person, with club selling annual membership tickets at $1. Ticket means 15c reduction on admission price. With crowds averaging 275, deejays pocket about $40. However, they are garnering freelance hops on the side as result of the club projects, journeying to neighboring towns on occasion. Free lance functions typically are sponsored by teenage or mothers' clubs, but some are commercial promotions, such as they held in New Braunfels' Landa Park where deejay works on guarantee-plus basis, drawing crowds up to 1,000.

All this is good news to deejays in this U. of Texas student-oriented labor market where talent fees are mere rumor.

KTBC looks upon the hops as goodwill getters, but with commercial aspect, too. Station sells first hour of three-hour club hops and does remotes. Time is cur-

(Continued on page 62)

Kids, After the Big Beat Brainwash, Rediscovering 88, Reeds, Etc.: Lombardo

Ottawa, July 8.

"The young dancers are coming in wherever we play and they request waltzes and ballads," commented Guy Lombardo, here with his band on a string of short bookings in Canada. He was sure rock 'n' roll was on its final pins. "The kids still like the rock 'n' roll beat," he said, "but they're not buying the cacaphony that went with it. They want sweet music now."

He said he began to notice the trend a few months ago and wherever he played since then—midwest, Canada, east and south—the youngsters had turned up in steadily-increasing numbers, asking for softer music. "They seem to be rediscovering our instruments, too. They crowd the stand watching the trombones, the twin pianos, the reeds as though they'd never seen them before."

This was definitely the case in the Auditorium at Ottawa where the Lombardo-band dripped its honey tunes on a one-nighter. There were plenty "typical" Lombardo fans—many with grey hair. But the younger set was there, dancing every item, mitting heavy throughout.

An autumn booking in Los Angeles will delay the band's return to the Roosevelt hotel stand in New York. It will be the first time in 10 years the Lombardos have been on the Coast.

Musicians Union's New Chief Gets D.C. Solons' Aid Vs. Imported Tracks

Washington, July 8.

Stepped up fight against foreign-made background music on films for U. S. motion picture theatres and tv was set in motion with a brief visit to Washington by Herman D. Kenin, new president of the American Federation of Musicians. Immediate result was introduction of resolutions in both House and Senate aimed at investigating the problem. Secretary of Labor Mitchell expressed his concern, according to Kenin, but made no promises of specific action.

Sen. Wayne Morse (D., Ore.) expressed alarm because Kenin told him that less than a dozen of some 125 television shows now being produced on film use American musicians, with the rest using soundtracks recorded abroad. He said he wants a Congressional investigation to find out to what extent the immigration statute is now being nullified by the inanimate recorded foreign musicians.

The Oregon Democrat noted that half of the 264,000 AFM membership is unemployed and termed this tragic. Referring again to his conversation with Kenin, Morse added: "when he tells me that foreign-made music on tape, film and records is being substituted almost wholly for American musicians in the production of the nation's filmed entertainment I am convinced that corrective measures must be taken, and soon."

Morse added, in explaining his resolution for a Congressional investigation, that "it is an intolerable condition when American producers of a widely-labelled American made entertainment product are permitted to deny jobs to American musicians through the use of inexpensively imported foreign-made substitutions for our American skills and services. It isn't fair; it isn't decent; it isn't American."

A similar resolution was introduced in the House by Rep. Frank

(Continued on page 56)

Europeans to Desist?

Zurich, July 8.

A memorandum of agreement between the International Federation of Musicians and and the American Federation of Musicians to put an end to "scabbing" by international members during strikes, is to be inked here at a special convention set for Aug. 14 and 15.

One of the key features of the agreement will be to put a stop to all library service recording. In future, AFM members will be permitted only to undertake specific recordings.

Fred Fisher Vs. Bourne on Tunes By Richman, et al.

Another conflict over song renewal rights was brought into court last week when Fred Fisher Music sued Bourne Music in N. Y. Federal Court, seeking to enjoin the latter from infringing on eight oldies in which Fisher claims a part interest.

Complaint contends that Harry Richman, the veteran singer who is credited as one of the writers on all eight songs, assigned his renewal rights to Fisher in 1954. On one song, "Blue Bonnet, You Make Me Feel Blue," Fisher also claims an assignment from another co-writer, the late Alfred Bryan. Pete Wendling was the third writer on the song.

Bourne is claiming that the renewal rights to the eight songs were obtained at the time the original contract for the songs was signed. The plaintiffs challenge this on two grounds: (1), that Bourne failed to record notice of the renewal at the end of the first copyright term within the prescribed time and only recorded the renewals in the Copyright Office after Fisher entered its claim; and (2), that the original renewal assignment is invalid. This latter point is being challenged in a long-pending suit against Bourne by songwriter Billy Rose in an action over "That Old Gang of Mine."

The songs, besides "Blue Bonnet," in which Fisher claims a renewal interest include: "I Think You're Wonderful," by Richman, Little Jack Little and Abner Silver; "How Can I Be Happy," by Richman, Benny Davis and Harry Akst; "My Baby Knows How," by Richman, Davis and Akst; "Miss Annabelle Lee," by Richman, Lew Pollack and Sidney Clare; "Now That You're Gone," by Richman, Phil Baker and Sid Silvers; "There's Danger In Your Eyes, Cherie," by Richman, Wendling and Jack Meskill; "How Long Is It Going To Take To Make You Mine," by Richman, Ballard Macdonald and Arthur Franklin.

The original copyright terms of the tunes were assigned to the Irving Berlin Music firm, and when the late Saul H. Bourne split with Berlin, he took over the disputed copyrights.

Julian T. Abeles (& Bernstein) filed the complaint for Fisher.

Maxin Returns to N.Y.

Arnold Maxin, MGM Records prexy, returned to the N. Y. homeoffice last week after a three-week tour of Italy, France, England and Brussels.

In his first trek abroad since taking over the diskery's top post, Maxin huddled with execs of EMI (Electric & Musical Industries) in Britain, which handles MGM's distribution in England and on the Continent.

Cecil Read Seeks 105G From AFM

Hollywood, July 8.

Cecil Read, chairman of the recently formed Musicians Guild of America, was granted permission by the court to amend his complaint against the AFM for reinstatement of his membership in the union. Read was expelled from the Federation in 1956 for attacking the administration's manner of handling the Performance Trust Fund.

In his amended complaint Read is asking for $5,000 in damages charging fraud and maliciousness on the part of the union and an additional $100,000 for "humiliation and shame." Ousted Local 47 v.p. is asking back salary of $250 per week retroactive to expulsion. Court set trial date of Oct. 14.

Jenkins Names Krueger As Top L.A. Distrib Aide

In his first move since taking over the direction of RCA Victor's disk distributing activity in Los Angeles, Harry Jenkins has named Bob Krueger to handle the sales and promotion chores for the new operation. Krueger formerly was Victor's district manager in the Kansas City area.

Krueger will also directly supervise all personel for the Victor L.A. distributing phase, reporting to Jenkins.

Jack Ames' New Label

Jack Ames, who recently sold his interest in Liberty Records, has set up his own label on the Coast, Edison-International.

His first single release is with Billy Bobbs & The Chips.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como (RCA Victor): "MOON TALK" (Roncom*), a lightly swinging ballad which returns to the idiom of "Don't Let The Stars Get In Your Eyes," looks like another big one for Perry Como. "BEATS THERE A HEART SO TRUE" (Kahl†) is a lovely ballad also with solid chances.

Jonah Jones Quartet (Capitol): "Slowly But Surely" (Massey*), a jumping tune, makes a standout showcase for this slick swinging foursome featuring Jonah Jones of muted trumpet. "BALLIN' THE JACK" (Marks†), the oldie, also gets a crackerjack ride due for plenty of spins.

Best Bets

PERRY COMO	MOON TALK
(RCA Victor)	Beats There A Heart So True
JONAH JONES QUARTET	SLOWLY BUT SURELY
(Capitol)	Ballin' The Jack
JILL COREY	WHEREFORE ART THOU ROMEO
(Columbia)	Big Daddy
DICK ROMAN	VAGABOND SHOES
(MGM)	Love Is a Many-Splendoured Thing
GOGI GRANT	STRANGE ARE THE WAYS OF LOVE
RCA Victor)	Marjolaina

Jill Corey (Columbia): "WHEREFORE ART THOU ROMEO" (Korwin*), a clever blend of the Bard and the big beat, gets a click reading by Jill Corey. "BIG DADDY" (Empress*) is an okay bluesy side.

Dick Roman (MGM): "VAGABOND SHOES" (Jefferson*), a solid piece of material, is an excellent showcase for this singer whose clear belting style has definite impact. "LOVE IS A MANY-SPLENDORED THING" (Miller*), the Oscar-winning pic song of a few years ago, gets an all-out romantic workout.

Gogi Grant (RCA Victor): "STRANGE ARE THE WAYS OF LOVE" (Feist*), from the film, "The Young Land," is a western-tinged ballad in the groove of "The Wayward Wind," which launched Gogi Grant several years ago. "MARJOLAINA" (Bourne*) is a pleasing number with a Latin flavor.

Betty Madigan (Coral): "DANCE EVERYONE DANCE" (Bourne*), based on an Israeli melody, is zestfully delivered by Betty Madigan for strong impact. "MY SYMPHONY OF LOVE" (Rhyme & Rhythm*) is a good big ballad with a beat.

Eddy Arnold (RCA Victor): "THE DAY YOU LEFT ME" (Hill & Range†), a folk-styled song with an above-par lyric, gets one of Eddy Arnold's easy, assured vocals for neat results. "REAL LOVE" (Acuff-Rose†) is another good folk number that makes for pleasing listening.

Royal Teens (ABC-Paramount): "HARVEY'S GOT A GIRL FRIEND" (Admiration†) is a cute rocking item belted by this combo for good returns among the kids. "HANGIN' AROUND" (Admiration†) is an okay slow-tempoed ballad in the current genre.

Les Baxter Orch: "LOVE SONG FROM 'HOUSEBOAT'" (Famous*), a pic song with a lilting melody, is framed in a slick orch and choral arrangement for solid change-of-pace programming. "LILY OF LAGUNA" (Mayfair*) is a pleasing oldfashioned-type rhythm song.

Eddie Lawrence (Coral): "THE GOOD OLD DAYS" (Merrick†) is another firstrate comedy production by Eddie Lawrence whose satirical approach sustains a consistently high disk average. "THE HI-FI BLUES" (Merrick†) is a broad thrust at the hi-fi movement.

Rollo & Bolliver (MGM): "MILDRED, OUR CHOIR DIRECTOR" (Trinity†) is an offbeat comedy disk with narration in heavy English accent punctuated by some bloodcurdling screams. It's weird enough to catch on. "THE HOOBASCHNOB MACHINE" (Trinity†) is a less successful saga.

Sam Samson (Verve): "ROMANI" (Shapiro-Bernstein*), a fine ballad importation, is colorfully belt by Sam Samson, who sounds like a cross between Satchmo and Louis Prima, with Floyd Green's combo backing up. "SQUEEZE ME PRETTY MAMA" (BIEM) is a fast-tempoed jazz-rocker.

The Windsors (United Artists): "SAKI ROCK" (Unart†) registers as an attractive rocking instrumental with some jungle effects. "CARAMBA" (Unart†) is an okay Latinized entry also spotlighting a flute lead.

Maxine Daniels (Trend): "A FOGGY DAY" (Gershwin*), the standard, gets another good workout, including the verse, by this British songstress. "SOMEBODY ELSE IS TAKING MY PLACE" (Shapiro-Bernstein*) is another standard handled in straightforward style, with choral backing.

Don Costa Orch (ABC-Paramount): "ALMOST IN YOUR ARMS" (Paramount*) from the Par "Houseboat" pic, is shaped into a highly pleasing instrumental slice via an arrangement for solo trumpet with orch. "BING, BANG, BONG" (Paramount*), from the same film, is a melodic novelty idea handled by chorus.

Rosemarie McCoy (Coral): "REMEMBERING" (Skidmore*), a fine ballad with a good beat, is stylishly delivered by this songstress for strong impact. "JOY AND JUBILATION" (Shapiro-Bernstein*) is a colorful revivalist-type entry.

The Gum Drops (Coral): "MY OWN TRUE LOVE" (Remick*), a big ballad, turns up in a good, moderately rocking version by this male combo. "ON THE WINGS OF THE WIND" (Cornell*) is another classy number which this group harmonizes effectively.

Donnie Mason (Crystalette): "KINDA LIKE LOVE" (Ranger*) is an okay rocking ballad nicely delivered. "CONSIDERATION" (Ranger*) is a wordy number.

Dakota Staton (Capitol): "BLUES IN MY HEART" (Gotham*), a legit blues tune, gets a savvy workover from this expert songstress. "CONFESSIN' THE BLUES" (Leeds*) is another solid blues entry. Both sides are from Miss Staton's "In the Night" album.

The Charades (United Artists): "SHANG LANG A DING DONG" (Atlantic†) is a routine rocking entry with repetitive nonsense lyrics. "MAKE ME HAPPY BABY" (Atlantic†) is a cute uptempo slice in the same idiom.

The Five Keys (Capitol): "EMILY PLEASE" (Bourne*), a slow rocking ballad with a cliched lyric, gets a good workover by this combo and its lead tenor. "HANDY ANDY" (Kahl†) is another familiarly styled rocker.

Billy Bobbs & The Chips (Edison-International): "SHIM SHAM" (Milbee*) is a snappy rhythm side with a lyric that features some more of those nonsense syllables so widely used currently. "TEEDLE DE BUM BUM" (Milbee*) switches the syllables, but it's in the same groove.

Randy Sparks (Verve): "THE HANGMAN" (Sparrow*) is a macabre number with limited pop appeal, but folksinger Randy Sparks delivers it with dramatic force. "DOWN THUNDER ROAD" (Sparrow*) is an okay folksy rhythm tune.

The Excels (Central): "BABY DOLL" (Newkirk†) is a standard-cut rocking item done in the usual harmony style by this combo. "YOU'RE MINE FOREVER" (Newkirk†) is a slow ballad effectively projected by the lead tenor of this group.

*ASCAP. †BMI.

LAWRENCE WELK
Presents
PETE FOUNTAIN
(Coral Album No. 57200)

Anne Francis Suing Safari Label on Pact

Los Angeles, July 8.

Anne Francis has brought breach-of-contract suit against Safari Record Co., asking $10,800 damages and declaratory relief to determine rights of a contract inked in 1957.

In Superior Court action actress asserts she was to make 16 recordings under pact, and waxed four sides. She declares Safari hasn't either released recordings or been able to obtain masters now held by Capitol Records, which assertedly is holding them because Safari hasn't yet paid certain fees due for using Capitol facilities.

Even though Safari hasn't fulfilled its obligation to her, according to actress, diskery maintains she is still bound to firm by her contract, and she is unable to seek record deal elsewhere.

Album Reviews

Van Cliburn: Tchaikovsky Concerto No. 1 (RCA Victor). This is one disk that's surefire to sweep across any barriers between the longhair and pop markets. Playing the work which copped the headline-making prize in the recent Moscow competition, Van Cliburn reveals a commanding power of the keyboard in a sharply etched disk performance under the baton of the Russian maestro, Kiril Kondrashin. This LP by Cliburn, who's now as much a household name in his own way as Elvis Presley, could be the first to accomplish what Presley did in the pop field—namely be the first single package by a longhair artist to sell 1,000,000 copies. The fact that this particular work of Tchaikovsky contains the theme which was adapted into the pop song, "Tonight We Love," will help make this a mass culture commodity.

"The Vikings" (United Artists). Scored by the Italian composer, Mario Nascimbene, the soundtrack from "The Vikings" shapes as a vigorous, colorful work. While the music is heavily dependent on the visual image, the sock b.o. impact of the film should give this set a wide play among the film's customers.

Langston Hughes: "The Weary Blues" (MGM). The poetry-with-jazz kick, which bowed in the more esoteric night spots, has now spread to wax. In this package, poet Langston Hughes reads a group of his works, some of which are in a blues pattern, to some swinging arrangements played by a topflight jazz crew including Red Allen, Vic Dickenson, Sam Taylor and the Horace Parlan Quintet. There's nothing self-consciously precious about it; it hits straight from the shoulder.

Bobby Hackett: "Don't Take Your Love From Me" (Capitol). Bobby Hackett's lucid horn, which was so successfully featured in the series of Jackie Gleason albums, here takes over the topline spot in a program of lush instrumentals with incidental choral effects. Hackett's trumpet works on such numbers as the title song, "The Thrill Is Gone," "Wonderful One," "Ziguener," "Softly As A Morning Sunrise" and others. David Terry's orch backs up.

"Roger Williams Plays Gershwin" (Kapp). Roger Williams, a concert pianist with a lush pop style, turns up with a solidly commercial set in this meeting with the works of the late George Gershwin, a pop songwriter with longhair aspiration. Williams gives a strong, clear reading to the "Rhapsody in Blue" on one side, supported by the Symphony of the Air, and completes the package with a set of Gershwin standards, including "Liza" and "I Got Rhythm," backed by the Marty Gold orch. It's another bestseller for Williams.

Margaret Whiting: "Margaret" (Dot). A slick pop stylist, Margaret Whiting shows a highly pleasing bucolic side in this package. With persuasive sincerity, she works through a sheaf of hits, some of them from the country field, including "Your Cheatin' Heart," "Half As Much," "Tennessee Waltz," "Cold, Cold Heart" and others. Milt Rogers orch backs up ably.

Frank Comstock Orch: "Patterns" (Columbia). Frank Comstock is an arranger-conductor who likes to find a "pattern" to any tune he tackles. Fortunately for the listener, his "patterns" never stray far afield and make each number something that can be heard over and over again. The Comstock "pattern" in this package is on swing and with a songbag filled with such as "Love Is Just Around The Corner," "Sing Something Simple," "Small Fry" and "Sometimes I'm Happy," it turns out as a scintillating set.

Lola Fisher: "From Here To Yonder" (Cadence). Lola Fisher, the songtress who replaced Julie Andrews in the Broadway "My Fair Lady" cast, here showcases her lyrical pipes on a fine program of ballads written by Noel and Gloria Regneys. Some of the tunes have an arty flavor, but others are in the traditional folk style, standouts being "When I Go To Meet My Love," "Sunday Is A Walking Day," "What Shall I Dream This Morning" and "Sad Today Smile Tomorrow."

Ted Brown Sextet: "Free Wheeling" (Vanguard). Ted Brown, on tenor sax, is heading a sharp modern combo featuring another tenorman, Wayne Marsh, and Art Pepper on alto. The saxes play inventively in their solo takeoffs. It's cool stuff but with a good swinging beat in which there's a feeling of genuine spontaneity. Ronnie Ball, on piano; Ben Tucker, on bass, and Jeff Morton, on drums, complete the sextet.

Orson Welles: "No Man Is An Island" (Decca). Orson Welles recites a collection of historically famous addresses in restrained, but compelling, style. Included are Lincoln's Gettysburg Address, Patrick Henry's "Liberty or Death" speech, Emile Zola's plea for Captain Dreyfus, and speeches by Pericles, John Brown, Daniel Webster and John Donne's sermon from which the title of this set was taken.

Al Nevins Orch: "Dancing With The Blues" (RCA Victor). Al Nevins, formerly of the Three Suns, has carved out a new career as batonist of big band instrumental packages. Setting fiddles in fresh sounding arrangements, Nevins has come up with another smart set framed around a blues theme. Numbers range from "Wang Wang Blues" to "What Is This Thing Called Love," including some originals by the arranger, Charles Albertine.

Whelan Tyme: "8 To The Bar" (United Artists). A flashback to the boogie-woogie vein, which has not been intensively exploited of late, is given by pianist Whelan Tyme a midwest pianist who knows his way around a keyboard. Tyme hits hard with a jumping, toe-tapping sound on a group of standards like "Marie," "Margie," "Dolores," etc., all of which are pegged to a girl's name. An eye-catching photo on the cover of eight lookers draped around a bar is a definite plus.

Alfred Apaka & The Hawaiian: "Dreams of the South Seas" (Urania). A top exponent of Hawaiian music, Alfred Apaka dishes up a set of island folksongs in traditional style in this package. The selections are generally familiar, containing such Hawaiian oldies as "Aloha Oe," "Across The Sea," "Son of the Island," "To You, Sweetheart, Aloha", among others.

"Johnny Green An The Hollywood Sound Stage" (MGM). Composer-conductor Johnny Green, who recently existed the Metro lot as general musical director, has compiled a musical anthology of some top film themes in this interesting package. Included are Green's own works for such films as "Raintree County" and "Everything I Have Is Yours"; Bronislau Kaper themes from "The Power and The Prize," "The Glass Slipper," "Lili" and "Invitation"; Lerner & Loewe's "Heather on The Hill" from "Brigadoon"; Cole Porter's "Silk Stockings"; and Gershwin's "American in Paris," the latter being a specially edited version taken the pic soundtrack.

Herm.

VARIETY 10 Best Sellers on Coin Machines

1. PURPLE PEOPLE EATER (5)	*Sheb Wooley*	*MGM*
2. YAKETY YAK (4)	*Coasters*	*Atco*
3. ALL I HAVE TO DO IS DREAM (6)	*Everly Bros.*	*Cadence*
4. SECRETLY (3)	*Jimmie Rodgers*	*Roulette*
5. HARD HEADED WOMAN (1)	*Elvis Presley*	*Victor*
6. POOR LITTLE FOOL (1)	*Ricky Nelson*	*Imperial*
7. PATRICIA (2)	*Perez Prado*	*Victor*
8. BIG MAN (4)	*4 Preps*	*Capitol*
9. GOT A MATCH (1)	*Daddy-O's*	*Cabot*
10. ENCHANTED ISLAND (1)	*Four Lads*	*Columbia*

Second Group

RETURN TO ME	*Dean Martin*	*Capitol*
LEFT OUT OF YOUR HEART	*Patti Page*	*Mercury*
JENNIE LEE	*Jan & Arnie*	*Arwin*
SPLISH SPLASH	*Bobby Darin*	*Atco*
FOR YOUR PRECIOUS LOVE	*Jerry Butler*	*Falcon*
SUGAR MOON	*Pat Boone*	*Dot*
TWILIGHT TIME	*Platters*	*Mercury*
YOU NEED HANDS	*Eydie Gorme*	*ABC-Par*
DO YOU WANNA DANCE	*Bobby Freeman*	*Josie*
REBEL ROUSER	*Doane Eddy*	*Jamie*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Gotta Have $1 and a Skirt to Caper On the Cape; Wein Preems Jazzville

Harwich, Mass., July 8.

George Wein, operator of Hub's Storyville jazz nitery, opened Storyville—Cape Cod here last week with George Shearing in for the first stanza and a lineup which includes Dave Brubeck, Erroll Garner, Chris Connor, Dakota Staton, Tom Lehrer, Gerry Mulligan and Four Freshmen for season through Aug. 31.

Operating policy of the strawhat jazz nitery is the same as in Boston Wein said, except that Storyville-Cape Cod is a club licensed under General Laws, Section 12. All patrons have to be members of the club and the fee for membership is $1 for the season. Unlike the Hub jazz spot, there is a restaurant with full-course dinner, and a portion of the minimum can be applied to orders.

Unshod or bathing suited jazz fans are verboten at the spot and distaff side must wear dresses or skirts. Wein issued the following edict:

"To prevent any misunderstanding about dress, we respectfully request that gentlemen wear jackets; ties are optional and ladies should wear dresses or skirts. We regret that we cannot accommodate patrons who are unshod or clad in bathing suits."

This marks intro of jazz in nitery form to the Cape area, brainchild of Wein, who also serves as director of Newport Jazz Festival,

'Sugartime' Tops In Sweden During June

Stockholm, July 1.

Swedish June bestseller list was topped by American tune "Sugartime," sung in Swedish by Alice Babs on Metronome. Lyrics are written in a mixture of English and Swedish. Bi-lingual text has been a great hit at the Swedish market, and of 53 record shops reporting "most sold records" during June, 32 had this record as tops on their lists. "Sugartime" also topped the lists of most sold piano sheet music for the month. Among

The 10 top records in June in Sweden were:

1. "Sugartime" . . . Alice Babs (Metronome).
2. "Diana" . . . Paul Anka (Karusell).
3. "April Love" . . . Pat Boone (Dot).
4. "Vita Syrener" . . . Lily Berglund (Karusell).
5. "Melodie D'Amour" . . . Ames Bros. (RCA).
6. "Buona Sera" . . . Little Gerhard (Karusell).
7. "Jailhouse Rock" . Elvis Presley (RCA).
8. "Nairobi" . . Tommy Steele (Decca).
9. Wear My Ring" . . . Elvis Presley (RCA).
10. "Crazy Love" . . . Paul Anka (Karusell)

British Disk Bestsellers

London, July 8.

All I Do Is Dream (London)	Everly Bros.
Street You Live (Philips)	Damone
Hands (Decca)	Bygraves
Who's Sorry Now (MGM)	Francis
Big Man (Capitol)	Preps
Witch Doctor (HMV)	Lang
Book Of Love (Columbia)	Mudlarks
Twilight Time (Mercury)	Platters
Stairway Of Love (Columbia)	Holliday
Army Game (HMV)	TV Cast

'Pops' Fiedler to Maestro French Lick Fest Aug. 30

Chicago, July 8.

Arthur Fiedler has signed for a night of batonning at the second annual French Lick (Ind.) Music Festival. The Boston Pops leader will conduct the 60-piece festival symphony (comprised mostly of Louisville Orchestra members) the night of Aug. 30. Other conductors for the fest's fourth and final weekend will be Minas Christian, of the Evansville Philharmonic, and Dr. Robert Whitney, of the Louisville orch.

Jazz fest, set for the second weekend, now lists Duke Ellington, Gerry Mulligan, Erroll Garner, Dave Brubeck, Gene Krupa and the Four Freshmen.

Roulette Moves to Cut Heavy Returns By New Rack-Job, One-Stop Sales Deal

In a move to cut down the growing problem of heavy returns from rack-jobbers and one-stops back to distributors and manufacturers, Roulette Records has come up with a new distribution formula in this key phase of the market. Roulette attempted to get the most important indies to adopt a uniform plan at the recent Music Operators of America convention in Chicago. No concrete solution was reached there, but Roulette exec v.p. Joe Kolsky indicated that other companies will likely go along with the new policy.

Starting immediately, rack-jobbers and one-stops will be sold through Roulette distributors at the distrib's cost. They will also get a 5% return privilege. In turn, the diskery is offering its distributors a 10% discount on their total billing. Kolsky stated that the new plan would block the tremendous number of returns from the rack-jobbers and one-stops while, at the same time, firming up the distributor's profit via the 10% discount.

Roulette has set a minimum order of 1,000 records per number for the jobbers and one-stops to be eligible under this plan. In addition, the diskery is aiming to eliminate the rack-jobber practice of clashing single prices by a 30-to-45 day period in which they would agree to maintain prices. If they cut prices anyway, they would run the risk of being cut off from the distributor on all future releases. One-stops, on the other hand, would be prevented from selling to anyone but their usual customers, namely, the jukebox operators.

While the rack-jobbers and one-stops are being limited in making returns to only 5%, they will now be able to buy at a more favorable price than heretofore.

Billie Holiday, Legrand Jazz Albums for Col

Columbia Records is stepping up its jazz LP program with Billie Holiday and Michel Legrand. Miss Holiday has been tapped to an exclusive Col deal by Irv Townsend, of diskery's album division, and Legrand cut his first jazz set for the label under the direction of Nat Shapiro, international a&r coordinator, in New York last week.

Miss Holday came to Columbia recently on a one-shot deal for a "Lady in Satin" LP. Townsend now plans to release two new albums a year with the thrush. The next one is set for a recording this month. The Legrand package will be called "I Love Jazz." The French maestro's three-year bestseller for Col is called "I Love Paris."

Danny Costello to Coral

Singer Danny Costello has been inked to a longterm pact by Coral Records' artists & repertoire chief Paul Cohen. A onetime pro baseball player in the Pittsburgh Pirate chain, Costello has been working as a singer for the past seven years.

He's currently appearing in the "Damn Yankees" production at the Westbury, L.I., Music Fair.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Jenkins Music Co.)	Portland—(Hunter's Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**JOHNNY MATHIS** (Columbia) **Johnny's Great Hits** (CL 1133)	2	4	7		1	10	3	6	5		3	4	1	4	2	2	2	2		2	1	5	143
2	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	10		3	2	3	1	2	1	2	1	1	5		1		6		4	8	3	3	1	141
3	3	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	1	7		3	2	2	1	2	1		9		3	2	6	3	1	1	5	1		10	138
4	8	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80) 4	4	5	1		8	6	7				4		5	3	5		3	8					73
5	4	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)					5		6	7		6	2	2	10		4		5	6		6			62
6	5	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	5	9	10			7	4				5	10		9		8	7	3		5		7	54
7	6	**MANTOVANI** (London) **Gems Forever** (LL 3032)				4	4			3	8				2		10	7				4	7	8	53
8A	10	**GIGI** (MGM) **Soundtrack** (E 3641)	3	2				5		10		9				7			6		2				44
8B	7	**RICKY NELSON** (Imperial) **Ricky Nelson** (Imp 9048)	9							4	4	3					3	4						6	44
10	9	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)		6	2										4		1	1							41
11	..	**VAN CLIBURN** (Victor) **Tchaikovsky Conc'to** (LM 2250)		1		1															1			2	39
12	14	**DAKOTA STATON** (Capitol) **Late, Late Show** (T 876)		8			10				3		6	1				9		9					31
13	11	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	6	3			9		9					9								8	6		27
14	13	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)			4					5	10				6				10			7			24
15	15	**PERRY COMO** (Victor) **Saturday Night** (LOP 1004)			6	5						8				6									19
16	25	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol II** (W 982)					7		5	9			7												16
17A	20	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (R 806)												6					9				4		14
17B	21	**MARTIN DENNY** (Liberty) **Exotica** (LRP 3034)										4												4	14
19A	22	**RAY CONIFF** (Columbia) **S'Awful Nice** (CL 1137)			8														8		7		9		12
19B	16	**FOUR ACES** (Decca) **Hits from Hollywood** (DL 8693)			10								8	3											12
19C	..	**LOUIS PRIMA** (Capitol) **Las Vagas Prima Style** (T 1010)								8													2		12
22	12	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)					6							7	9										11
23	19	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)																					9	3	10
24	..	**LESTER LANIN** (Epic) **Goes to College** (LN 3474)			5											8									9
25	24	**MANTOVANI** (London) **Film Encores** (LL 1700)									9					5									8

Menotti Discloses Loss Future (Less Chi-Chi) of Spoleto Arts Festival

Rome, July 1.

Spoleto Festival budget, according to Gian-Carlo Menotti is around 180,000,000 lire ($270,000). If Festival "loses" money (beyond the budgeted "loss") it shouldn't be more than a couple of million lire ($5-10,000). He hopes to make up any deficit himself, selling own work(s), or getting it back in future compositions.

Italian government contributed $15,000. Rest of funds are from "Festival Foundation" accumulation.

Some $150,000 of total of $270,000 went to artistic budget and stars etc. (Italian director Luchino Visconti got $3,000 for staging of "Macbeth") the remaining $120,000 went to restoration of town theatres and to bettering of housing and other "receptive" facilities at Spoleto for the Fest.

Many participants worked gratis, according to Menotti, and want to return next year under same conditions: Ben Shan, Jose Quintero, Jerome Robbins, Saul Steinberg, and "many others". Would have spent three-four times budget had artists been paid at value.

Menotti has spent plenty of own coin on effort, and on his death he'll leave what he has in Spoleto to the fest. He expects it to continue, and that in a few years it will become self-sufficient. Menotti hopes to get more money from Italo government in future.

Defending public, he says that it wasn't intention of fest to draw snob crowd, but at same time couldn't turn chi-chi down due to financial situation. He hopes to get true intellectuals there next year, less or no tux and tails, more popular priced showings and opening nights.

(Menotti said he will be fined five million francs unless he finishes work for Paris Opera on time, reason for his current rushed work sked.)

New Mpls. Symph Flack

Minneapolis, July 8.

Richard M. Cisek, Buffalo, N.Y., businessman, has been appointed Minneapolis Symphony orchestra publicity, promotions and advertising director.

Newport Jazz Festival

Continued from page 53

of "Bill Bailey" in the non-Ellington vein.

Sandwiched among the Ellingtonia, however, were a number of other performances that were fine, but could have used different showcasing. The styles of the Marian McPartland trio and the Dave Brubeck Quartet, which is light in texture, tended to be overwhelmed by big band jazz Gerry Mulligan blew some swinging baritone with the McPartland trio and later appeared with Harry Carney, but barely got started before he had to put his horn away for the night. The Miles Davis Quintet, flared intensely just before the intermission. At the close of the evening pop vocalist Frankie Laine, whose singing has always retained a jazz feeling, introduced the great gospel singer Mahalia Jackson, whose large, lustrous voice cast a hush over the crowd of 9,000 (the record for an opening night at Newport) as she sang "Come Sunday" from Ellington's "Black, Brown and Beige" suite.

Friday afternoon (4), though, proved that the afternoon sessions would bring out some of the most interesting offbeat material of the Festival. This one was highlighted by the appearance of the Newport International Band, a group recruited by producer George Wein and director Marshall Brown from both sides of the Iron Curtain. With but two weeks of rehearsal and a language barrier to contend with, the European cats attained enviable results. Impressive was the work of trumpeter Roger Guerin of France, the baritone sax of England's Ronnie Ross and the drummer, Gilberto Cuppini of Italy, but the band as a whole contains first-class sidemen, and is a powerful argument for the international significance of jazz.

Earlier in the day the John La Porta Quartet and the Jimmy Giuffre trio explored some of the new polyphonic directions of chamber jazz, and rounded off an engaging afternoon.

BG Hodgepodge

The Benny Goodman evening which followed was something of a hodgepodge. And paradoxically enough it was due to the lengthy stay of the orchestra onstage. The current edition of Goodman's orchestra is hardly in the same class with his bands of the '30's, and too many ghosts of yesteryear were stalking the performance. A complete evening of the band had its nostalgic points ("Sing, Sing Sing" and some of the other standards) but after awhile monotony set in. Jimmy Rushing with a superlative treatment of the blues, and vocalist Martha Tilton, who sounds as fresh as she did in the halcyon Goodman period, relieved it considerably.

The best of the Festival, and probably its most concrete contribution to the art of jazz, took place at 10 a.m. on Saturday morning under the guise of a lecture on the jazz dance by critic Marshall Stearns. Assisted by Leon James and Albert Minns, former "kings" of the Savoy Ballroom who presented the dance illustrations magnificently, Stearns covered the whole obscure history of American jazz dancing, from the cakewalk and the shakedown down to The Stroll and The Fish, popular with today's rock 'n rollers.

It was anything but a longhair lecture, and had it been presented under publicized auspices would have wowed the Festival on entertainment value alone. The modern dances of the Presley set were connected to a seemingly remote time when plantation slaves danced for a cake; and suddenly the entire saga of American dancing was plain as a folk dance. As Stearns pointed out, "it has yet to be used. Broadway musicals have always looked to Europe for their choreography, and right here is our own back yard, we've got a wealth of material that's never been discovered." The performance of Minns and James was so infectious that it had the small audience yelling for more.

Saturday afternoon was a "critic's choice" concert that took place before some 5,000 humid fans. Featured were pianist Randy Weston, the Don Butterfield sextet, and Willy (The Lion) Smith.

Critic George Frazier introduced Beulah Bryant, who was subbing for Julia Lee, with a speech in Latin. "Dizzy Gillespie, delenda est," intoned Frazier, who announced that as a "moldy fygge" he was addressing the audience in his native tongue. All Newport, he said, is divided into "partes tres." Beulah Bryant looked a little startled but presented a torrid group of blued songs.

The other choices of the afternoon were also of high quality, including Bernard Peiffer, the pianist, Lem Winchester, a Delaware cop who plays a Hampton-like vibraharp; and the Herb Pomeroy band from Boston, a band springing from the Lunceford and Kenton tradition.

In contrast to the afternoon, which touched a level of artistry, the evening again developed snags. Billed as a "Blues in the Night" performance, and presenting such stars as Pete Johnson, piano, Joe Turner, the Ray Charles sextet, Big Maybelle, the Mulligan Quartet, Chuck Berry, the Maynard Ferguson orchestra, Dakota Staton and Peewee Russell, it drew a fine line between the rock 'n' roll beat, rhythm & blues and traditional jazz.

The acoustics of the park were well suited to the fortissimo brass of the Maynard Ferguson group; but rain marred the appearance of Russell, Teagarden, Buck Clayton, Jo Jones and Lester Young in a Dixieland set, and by the time Mahalia Jackson reappeared for an hour of gospel singing at midnight, the crowd had thinned out considerably. The official attendance was 15,000 and in the rear of the stadium, near the concession stands, virtual bedlam reigned where half the college population of the country seemed on a toot.

Crowd Stays On

The fundamental seriousness of the crowd, however, was illustrated by the fact that two or three thousand endured the drizzle, which turned to a downpour, as Miss Jackson continued. Her voice shone like a light through the storm, and its note of passionate sincerity came through to knots of spectators huddled under raincoats and sheltered in the lee of floodlamps.

The Sunday afternoon session (6) got off to an acrid start with clarinetist Tony Scott verbally flaying a cameraman whose equipment was located on a platform too near the stage. The public display was not an endearing one as far as the Scott personality was concerned, but his playing did not suffer from nerves that, obviously, were on edge. The cameraman, incidentally, was part of a film crew making a documentary on the Festival, and several of the performers obviously showed aversion for the idea, turning their back to the lens in gentler suggestions that they didn't want to get into the act. The cameras were banned for the Goodman appearance on Friday night.

The Jazz Modes topped the Sunday program with a muted set of cool jazz and were succeeded by Anita O'Day, who presented a stylized songalog. The Lee Konitz group presented some of the more advanced jazz styles; and the Billy Taylor Trio, Sonny Rollins, Thelonious Monk, Horace Silver Quintet, Sonny Stitt, J. J. Johnson and Sal Salvador were scheduled to round off the program. Sunday night, Louie Armstrong joined forces with the international band on "The Sunny Side of the Street," and Chris Connor, Max Roach, Don Elliott and Dinah Washington were among the stars who rang down the curtain.

The 1958 Festival in many ways has been a distinguished one. But in other ways it is apparent that the package is becoming glossier than the contents. The cleavage between the afternoon and evening concerts — one commercial, the other non-commercial — was obvious, and in other ways the town of Newport is stressing jazz as Big Business. It is expressed in the night clubs (the Viking bar stays open until five in the morning), in the Chamber of Commerce jazz pitch on signs all over the city, in the crowds themselves which have grown from a few aficionados into an audience drawn here by the massive concentration of press that has spread the word about the Festival far and wide. There is a lunatic fringe to the attendance (in the afternoons one character seems to be trying to outdo another in weird costumes, beards and lingo) but generally it is a non-jazz audience which is an encouraging sign for the Festival's future.

Whether or not it is realizing its ideal is questionable. The Festival serves to promote jazz rather than to lead it; and under the high-pressure auspices of the performance it is doubtful if much of a creative nature can be attempted. That some is attempted and succeeds is a sign of the event's basic health. The World Series of jazz is here to stay.

French Disk Bestsellers

Paris, June 24.

Colonel Bogey March (Philips)	Miller
Le Gondolier (Barclay)	Dalida
Marjolaine (Philips)	Lemarque
La Foule (Pathe)	Piaf
Histoire D'Un Amour (Barclay)	Dalida
Buenas Noches (Barclay)	Daldia
Only You (Barclay)	Platters
Diana (Vega)	Anka
Julie La Rousse (Pathe)	Lafforgue
La Pluie Viendra (Pathe)	Becaud

Mike Daniels has been named manager of the Salt Lake City branch for Decca Records. He was a former salesman in Seattle for the company.

AFM Gets Solons' Aid

Continued from page 53

Thompson (D., N.J.), who called for a probe of the effect on American artists and musicians of importation of both sound recordings and exposed or developed motion picture film "in order to take advantage of beneficial tax consequences," as well as what changes in the law should be made to protect American performing artists and musicians and to alleviate any problems of unemployment caused by such importations.

The Thompson resolution would take in a probe of the practice of American producers of feature films for theatrical distribution of filming abroad, as well as investigating tv film and sound-track production abroad.

Thompson told Congress "I am convinced that the time has come for the Congress to take a long, hard look at this pervasive threat to the future of American music, the American musician and, indeed, to the future of all our living arts." He assailed, "a widely labelled American-made product which, in fact, bypasses the American musician and denies him the job opportunities he needs so desperately."

Kenin held a special press conference following his quick talks with Congressmen and Senators about the problem, and expressed his gratification at the "sympathetic" reception accorded him in his presentation of the problem. He raised a point at the press conference about "labelling" the foreign music for tv audiences. He contended that in an American film about an American cowboy filmed in the American west, the public naturally assumes the music is also American, and this amounts to mislabelling.

Kenin touched on other matters. He expressed confidence that AFM would win its collective bargaining election in Hollywood against the Musicians Guild and "will reconfirm its time-honored status as spokesman for musicians in the major Hollywood motion picture studios." He said after the victory is won, AFH will immediately reopen strike settlement talks with major Hollywood producers and "soon, I am convinced, many thousands more musicians will be making music—and playing in harmony."

Kenin told the press conference that "these very current and significant developments on the Washington scene, coupled with what we have been able to do in Hollywood in the last two weeks with respect to creating several million dollars in payrolls for musicians gives us much encouragement at the very commencement of what will be a determined and continuing 'back-to-work' drive on behalf of the unemployed musicians."

Snyder Heads Cabot

Joe E. Snyder has taken over as prexy of the indie Cabot Records label. He replaces Paul J. Wexler who moved over to the newly formed Colpix Records as director of operations. Colpix is a division of Columbia Pictures. Jonie Taps is the overall boss.

The new Cabot prez was formerly in record distribution in Philadelphia and more recently with Columbia Records.

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines **Retail Disks** **Retail Sheet Music**

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**SHEB WOOLEY** (MGM)	Purple People Eater†
2	2	**COASTERS** (Atco)	Yakety Yak†
3	6	**PEREZ PRADO** (Victor)	Patricia†
4	8	**ELVIS PRESLEY** (Victor)	Hard Headed Woman* Don't Ask Me Why*
5		**RICKY NELSON** (Imperial)	Poor Little Fool†
6		**BOBBY DARIN** (Atco)	Splish Splash†
7	5	**JIMMIE RODGERS** (Roulette)	Secretly*
8	3	**EVERLY BROS.** (Cadence)	All I Have To Do Is Dream†
9		**KALIN TWINS** (Decca)	When*
10	4	**DEAN MARTIN** (Capitol)	Return To Me*

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†PURPLE PEOPLE EATER	Cordial
2	4	*SECRETLY	Planetary
3	3	†YAKETY YAK	Tiger
4	2	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
5	7	†PATRICIA	Peer Int.
6	5	*RETURN TO ME	Southern
7		*HARD HEADED WOMAN	Gladys
8		†POOR LITTLE FOOL	Eric
9		†SPLISH SPLASH	Portrait
10	6	†BIG MAN	Beechwood

Upstate N.Y. Rock 'n' Roll Benefit Show Proves 17,000 Kids Can Behave Well

By JAMES L. CONNERS

Albany, July 8.

The appeal of "beat" music, sung and played by top recording artists, and powerfully promoted by a 50,000-watt station, received a dramatic demonstration of approval by youngsters and some not-so-young, at Hawkins Stadium in Menands last week (30), when WPTR's "Tower of Talent" drew a record-smashing crowd of 17,000—at 50c advance admission and 65c at the gate.

With 500 children from orphanages and equal number of additional guests in attendance, plus several thousand turned away when it became necessary to close the gates at 9 p.m., it was estimated that more than 20,000 had come in the hopes of getting into the show for the benefit of the Albany Variety Club's Camp Thacher Fund. Nothing close to this total had ever been registered at a show in this district.

Gross was estimated at $10,000; expenses, $6,500.

Despite a humid night, the unsatisfactory arrangements for accommodating the big overflow on the diamond and the long delay in starting, the crowd's temper remained good. The conduct of all but a small percentage was exemplary. The clapping and stomping, at time, was deafening. Such, however, was to be expected.

Pinkertons On Hand

Pinkertons hired for the occasion kept the bulging turnout in hand, for the most part. Eight cases of heat exhaustion received treatment by the Colonie Ambulance Squad. Two minor injuries—the result of over-excited spectators—also were reported.

Following the recent cancellation of Alan Freed's rock 'n' roll show at the R.P.I. Field House in Troy, an aftermath to trouble at the Boston Garden, there had been some fear of difficulty at the "Tower of Talent" performance, but it did not occur.

The performers had been chosen by vote of the WPTR listening audience, including teenagers. The Everly Bros. and Connie Francis, who led the balloting and were named King and Queen of Song, respectively, drew the heaviest applause, closing and next to closing.

One of the best balanced sound presentations was that of Jack Scott with the three Lane Bros. on another amplifier—in "My True Love."

Rosemary June, from the Ray Charles Singers on the Perry Como television show, registered with "I'll Always Be In Love With You" and other standards.

Jack Janis, an added starter, also showed style and talent, and a more mature approach. The audience was not the type to appreciate Dakota Staton's singing, unfortunately. Herman Foster, blind pianist, accompanied her.

Ersel Hickey opened with "Bluebird Over the Mountain." Second were The Jive Bombers, a local foursome, started well enough, but lapsed into a night-club routine of unbelievably bad taste.

Others On Bill

The Kalin Twins scored with "When"; Dicky Doo and the Don'ts, with "Flip Top Box." Annette, child star, dueted with announcer Bill Hickok on "Honey." Fabulous Fabian, a handsome 16-year-old, who had appeared on the Dick Clark "Bandstand" video show that afternoon, arrived by plane in time for a number.

Francis Murphy led an 11-piece local band with considerable skill under trying conditions. The Pinkertons had to protect the diskers, en route to and leaving the stage. The Everlys had to be guarded on stage, at the finale.

WPTR's deejays, Norm Jeordan, Gene O'Haire, Jack Spector, Hickok, and Paul Flanagan, took turns in presenting inscribed statutettes to the stars.

General Manager Duncan Mounsey made a pitch for WPTR, before praising the Variety Club for its Camp Thacher project, and its Chief Barker Samuel E. Rosenblatt.

The De John Sisters have joined Tommy Valando's Sunbeam Records. Vocal combo previously etched for Epic and Mercury.

PERRY BRADFORD SUES LEEDS, CLAIMS FORGERY

Veteran songwriter Perry Bradford, who wrote many blues songs, has filed suit again Leeds Music in N. Y. Supreme Court for return of 12 songs, claiming that his signature was forged on the original contracts with Leeds. The tunes include "You've Been A Good Old Wagon," "I Ain't Got Nobody" and "J. C. Holmes Blues." Judge Francis C. Condon reserved decision last week on a temporary injunction to restrain Leeds from publishing the tunes.

Leeds contends that its original contract with Bradford was wholly valid. In addition, the firm claims that since 1941, the date of the takeover of the songs, Bradford has collected royalties from Leeds and otherwise acted as if the contract was valid. Richard L. Baltimore Jr. is legal rep for Bradford.

Capitol P.D.'s Furman

Hollywood, July 8.

Gordon E. Furman has been named Capitol Records' personnel director by R. D. Quinn, industrial relations administrator.

Furman, who has been operations manager of the Baltimore branch of label's distributing company, moves into his new quarters here this week.

Poll It Then Play It

Bandleader Sammy Kaye is going to take a broad straw vote on musical tastes during his upcoming tour. Kaye, who will play 20 towns in 11 southern and midwestern states, will have his advance man distribute ballots to local residents to determine their musical preferences. The ballot choices will cover such categories as rock 'n' roll, jazz, country & western, Latin, calypso, Vienna waltzes, etc.

When Kaye arrives at each town, he plans to tailor his program to the taste indicated by the balloting.

Buddy Morris in Paris Powwows With Weiss

Paris, July 8.

Following a tour of Milan, Zurich, Frankfurt and Munich, Bobby Weiss, managing director of the international division for Edwin H. Morris Music, met with topper Buddy Morris in Paris yesterday (Mon.) on forthcoming music plans. Weiss has been maintaining liaison with major Continental publishers, writers, disk companies, etc., in behalf of the Morris music firms since October, 1956. Following their Paris meeting, Morris and Weiss will air to Zurich for additional discussions with attorney Lee V. Eastman, now in Switzerland on a holiday.

After the Zurich sessions, Morris will continue his tour of the Continent and Weiss will plane out to Munich and Berlin on further song-scouting appointments.

Inside Stuff—Music

Jesse Presley, 62-year-old grandfather of Elvis, is back at his Louisville home between Canadian network tv appearances. Legacy Records recently signed Grandpap Presley to a platter contract, after an appearance on CBC-tv out of Toronto on which he and Mrs. Presley were interviewed. Their interview disclosed that Mrs. Presley said her husband had never sung in public until a friend with a tape recorder persuaded him to have newspaperman George Wiederhold make an audition record at his Louisville studio. Legacy heard the record and signed Presley. The elder Presley has another tv appearance skedded in the near future, and is now in process of recording for his first album, consisting of four Mississippi "cotton-picking" tunes. Gene Klingman, owner of Legacy Records, indie Louisville outfit, is accompanying on the guitar.

RCA Victor is tieing in its worldwide distrib facilities with its artists' appearances overseas. When Monique Van Vooren opens her two week stand at the Colony in London, and afterward visits the Continent, Victor will kick off a promotion of her recent album, "Mink in Hi Fi," through its foreign affiliates. During a recent engagement of Diohann Carroll at the Copacabana in Rio de Janiero, Victor pushed release of Miss Carroll's disks in that area. Katyna Ranieri, another Victor artist, is now being set for a date at the Copa in Rio.

Veteran Hawaiian composer, musician and radio personality John K. Almeida has been honored by a special Chamber of Commerce committee as Honolulu's Father of the Year in the field of entertainment. Almeida has been blind since seven days after his birth in 1897. He's trained many of Hawaii's top entertainers and musicians and was a star in the days when Waikiki had only two major hotels. Over the years he's written more than 250 Hawaiian songs.

In line with the current Broadway play about the late Franklin D. Roosevelt's youth, "Sunrise at Campobello," a Decca set cut by the Lou Snider orch has included the tune, "Isle of Campobello," written by two Canadians, Clarence Charters and S. B. Whitey Hains. Charters, who has written numerous songs as a hobby, is on the staff of the Chateau Laurier in Ottawa.

Arnold Shaw, veep and general professional manager of E. B. Marks, is doubling in literati. He's in the current issue of Dude mag with a piece on East vs. West Coast Jazz and has done other pieces. Recently, Shaw's novel, "The Money Song," was adapted for CBS-TV's "Climax."

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib. Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	COASTERS (Atco) Yakety Yak	1	2	4	..	1	..	1	..	6	2	1	1	4	3	3	4	2	4	6	..	6	136
2	1	SHEB WOOLEY (MGM) Purple People Eater	5	6	5	..	2	1	..	..	4	3	..	2	..	1	5	..	1	3	4	1	3	119
3	3	PEREZ PRADO (Victor) Patricia	3	1	1	2	7	2	..	6	..	..	2	3	8	..	9	3	..	1	3	..	4	110
4	8	BOBBY DARIN (Atco) Splish Splash	4	10	..	..	3	..	2		1	5	3	8	..	5	2	6	..	..	2	..	5	87
5	6	ELVIS PRESLEY (Victor) Hard Headed Woman	2	..	..	..	..	..	7	1	3	..	5	..	..	2	..	7	6	2	1	9	2	85
6	21	RICKY NELSON (Imperial) Poor Little Fool	..	9	..	1	9	..	6	..	2	..	..	..	6	..	1	2	4	7	7	..	1	77
7	4	JIMMIE RODGERS (Roulette) Secretly	9	5	..	9	8	7	5	4	7	10	..	..	1	4	..	8	9	..	8	2	..	69
8	10	KALIN TWINS (Decca) When	10	3	2	4	..	..	4	..	10	..	..	..	9	..	..	1	..	..	..	..	..	45
9	5	EVERLY BROS. (Cadence) All I Have to Do Is Dream	6	..	..	7	..	4	..	9	..	..	..	5	..	..	..	..	..	5	..	3	..	38
10	13	TONI ARDEN (Decca) Padre	..	..	8	..	..	..	3	..	9	..	6	..	..	..	..	..	5	..	..	7	..	28
11	9	DEAN MARTIN (Capitol) Return to Me	..	..	..	..	..	6	..	..	..	..	..	4	..	6	..	..	..	..	..	5	..	23
12A	15	DAVID SEVILLE (Liberty) Witch Doctor	..	..	..	..	..	3	..	..		..	..	10	..	7	..	..	..	..	..	4	..	20
12B	7	BOBBY FREEMAN (Josie) Do You Wanna Dance	7	..	..	..	5	..	..	..	..	1	4	..	..	..	..	..	..	..	..	..	..	20
12C	19	DUANE EDDY (Jamie) Rebel Rouser	..	4	..	..	6	..	..	..	..	..	..	..	..	..	..	9	..	..	5	..	..	20
15A	..	PAT BOONE (Dot) If Dreams Came True	..	8	..	3	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	9	16
15B	14	FOUR LADS (Columbia) Enchanted Island	..	..	..	..	10	10	..	..	..	..	..	..	2	..	7	..	..	10	..	..	..	16
15C	12	JAN & ARNIE (Arwin) Jennie Lee	..	..	6	..	..	..	..	..	..	7	..	..	5	10	..	..	..	..	..	..	..	16
15D	24	ELVIS PRESLEY (Victor) Don't Ask Me Why	..	7	..	..	4	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	16
19	16	JODY REYNOLDS (Demon) Endless Sleep	8	..	..	..	..	..	..	..	..	6	..	6	..	9	..	..	..	..	..	..	..	15
20A	11	FOUR PREPS (Capitol) Big Man	..	..	..	..	..	..	10	..	8	..	..	..	..	8		..	..	..	..	6	..	12
20B	22	RENATO CAROSONE (Capitol) Torero	..	..	3	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	9	..	..	12
22	17	JOHNNY MATHIS (Columbia) A Certain Smile	..	..	..	..	..	..	..	8	..	..	..	..	3	..	..	..	..	..	..	..	..	11
23A	18	DANCEERS (Mercury) One Summer Night	..	..	7	..	..	..	..	..	..	8	..	..	..	..	..	..	..	8	..	..	..	10
23B	..	JOHNNY OTIS (Capitol) Willie & Hand Jive	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	7	..	..	..	..	10
25		JERRY BUTLER (Falcon) For Your Precious Love	..	..		..	..	..	..	5	..			..	..			..	..	..	..	..	8	9

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST														SOUTH								MIDWEST									FAR WEST									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Dave Leeds—WMCA—New York	Eddie Gallagher—WTOP—Washington	Ken Garland—WPOR—Portland, Me.	Joe Smith—WMEX—Boston	Tru Taylor—WSAR—Fall River	Charlie Mansfield—WHAV—Haverhill	Ted Eldridge—WKEN—Keene	Danny Stiles—WNJR—Newark	Bob Wells—WEBR—Buffalo	Bob Woodel—WWHG—Hornell	Ed Meath—WHEC—Rochester	Earle Pudney—WGY—Schenectady	Bill Wright—WIBG—Philadelphia	Jim McLaughlin—KQV—Pittsburgh	Bob N. Perry—WCKR—Miami	Pat Chambers—WDAE—Tampa	John Wrisley—WIS—Columbia	Johnny Fairchild—KELP—El Paso	Bob Stevens—KILT—Houston	Beauregard Davis—WLOW—Norfolk	Joe Murray—WLEE—Richmond	Bob Turley—WKAZ—Charleston, W. Va.	Eddie Hubbard—WGN—Chicago	Art Magee—KFBI—Wichita	Gene Clifford—WBCK—Battle Creek	Robin Seymour—WKMH—Dearborn	Don McLeod—WJBK—Detroit	Bill Armstrong—WDGY—Minneapolis	Chuck Norman—KSTL—St. Louis	Ken Rowland—WOW—Omaha	Bill Dawes—WCPO—Cincinnati	Dick Gilbert—KPOK—Scottsdale	Al Radka—KFRE—Fresno	Johnny Magnus—KGFJ—Hollywood	Bob Crane—KNX—Los Angeles	Lamar Sherlock—KOCS—Ontario	Lash Lazar—KXLA—Pasadena	Steve Cannon—KGO—San Francisco	Dick Novak—KGW—Portland, Ore.	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	8	Sheb Wooley	MGM	†Purple People Eater	3	3	2	9	10		1	1	2	1			1	3		1	1			3	1	3		2	2		1	6	1		3							1	1		202
2	2	6	Coasters	Atco	†Yakety-Yak	2	1		4	4			8					3	1			2	2	1	1	2	1		4	4		8	7	3	9	1							2			161
3	6	9	Jimmie Rodgers	Roulette	*Secretly	8	9	3				6	4			2	7	4		1		10	5		8	7	10			7	2	6		4	5		5	6	8				7	4	2	135
4	3	3	Perez Prado	Victor	†Patricia	5	4	6	7	6				1	9	1			4		3	4		8	6	9		7	9		9							3						10	1	113
5	9	2	Bobby Darin	Atco	†Splish Splash	1	2		5	5														2	2	3	6				3	3	4			6										90
6	5	12	Everly Bros.	Cadence	†All I Have Do Is D'rm		8						2		5			2		6	8								6	10				2	6	10	2						3	2	5	88
7	19	3	Elvis Presley	Victor	*Hard Headed Woman		10		6	7									6					4	4	6			3	1			3			2		5								75
8	11	9	Jody Reynolds	Demon	†Endless Sleep				8			2						6				6			10	5	5		1	5		2														60
9	4	7	Four Lads	Columbia	*Enchanted Island				1	1							8					7															1	1		1						57
10	7	9	Bobby Freeman	Josie	†Do You Wanna Dance		6											9	10				4		9	4				3				5		4								7		49
11	8	14	Dean Martin	Capitol	*Return to Me								6					7		3								6						7	8	5	7			4			9			48
12	13	3	Patti Page	Mercury	*Left Out of Your Heart						7	7		10		3	2											5			8						9		10		4					45
13	27	2	Johnny Mathis	Columbia	*A Certain Smile					8									9		5		8										8		2	7		7	7						6	43
14	10	6	Kalin Twins	Decca	*When	6		5						3					5							10												4				10			4	41
15	32	2	Pat Boone	Dot	*If Dreams Came True				2	2						7															6							8							10	40
16A	21	4	Ricky Nelson	Imperial	†Poor Little Fool											8			2												7	5	1		10											33
16B	20	4	Jack Scott	Carlton	†My True Love	10							3									3		5							1															33
18	12	9	Four Preps	Capitol	†Big Man								10					5										8		9					7		10						6	3	9	32
19	..	3	Tony Bennett	Columbia	*Young, Warm, W'derful						1						3							9				1																		30
20A	23	3	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads			9						5			4							10							5									5						28
20B	36	7	Playmates	Roulette	†Don't Go Home									4								9			7			4												9	5					28
20C	..	1	Doris Day	Columbia	*Everyb'dy Loves a Lover				3	3																														3					7	28
23	28	6	Chuck Willis	Atlantic	†What Am I Living For																		1		5		2									9										27
24A	25	10	Toni Arden	Decca	*Padre	9														9						8				6					1							9				24
24B	17	2	Duane Eddy	Jamie	†Rebel Rouser		5																	6					5			4														24
24C	42	14	Platters	Mercury	†Twilight Time															2	2																						5			24
27	14	8	Jan & Arnie	Arwin	†Jennie Lee													8																6									4	5		21
28	26	3	Roger Williams	Kapp	*Young, Warm, W'nderful									6	2																								6							19
29A	..	1	Tennessee Ernie	Capitol	*Sunday Barbecue																																4	2			9					18
29B	18	2	Johnny Otis	Capitol	†Willie & Hand Jive		7	7				8															4																			18
31A	38	7	George Hamilton IV	ABC-Par	†I Know Where I'm Going																													8					2			6				17
31B	39	4	Danleers	Mercury	†One Summer Night	4						4							8																											17
33A	24	10	Eydie Gorme	ABC-Par	*You Need Hands			1														5						7																		16
33B	..	1	Frankie Laine	Columbia	*Choombala Bey																																		3			3				16
35	..	1	Ames Bros.	Victor	*Little Serenade										3	9					6																									15
36A	22	12	Nat King Cole	Capitol	†Looking Back																10									8									9	7					8	13
36B	..	1	Tommy Leonetti	Vik	*Blanket on the Beach																																		1			8				13
36C	..	1	DeCastro Sisters	ABC-Par	†Who Are They to Say																																		4			5				13
39	30	13	Art & Dotty Todd	Era	*Chanson D'Amour															7																									3	12
40	..	4	McGuire Sisters	Coral	*Ding Dong											4						8																								10
41A	44	3	Jerry Butler	Falcon	†For Your Precious Love	7																											9			8										9
41B	..	1	Platters	Mercury	†You're Making a Mistake			8				5																																		9
41C	..	4	Jerry Vale	Columbia	†With You																																				6	7				9
44A	16	4	Johnny Cash	Sun	†I Guess Things Happen										6																		10											9		8
44B	..	1	Daddy O's	Cabot	†Got a Match																										4	10														8

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Small Combo Reviews

BILL SNYDER TRIO
Hotel Roosevelt Grill, N.Y.

Although Bill Snyder has been busy with Decca recordings and composing for the past several years, he hasn't brushed any in-person angles. He's got a long background in the society dance-band category and he hasn't forgotten what the hotel crowd wants as far as repertoire and tempo are concerned.

For his first New York club date (he played the N. Y. Paramount with a big band in 1951), Snyder has enlisted the services of Jack Messing (bass) and Sam Ulano (drums) to back his spotlighted keyboard. Group is in for a 10-week stand and with the lilting Lenny Herman band (5) co-billed, the Grill should have a "summer festival" all its own in the "covers department."

Snyder, who seems to be partial to lush melodies and mood music in his disk work, picks up the hotel dance tempo easily. With sure fingers, Snyder covers the pops, standards and showtune book in a highly appealing manner. It's top-notch backing material for dining and it's also good stuff for those who like to spin around the floor.

His 20-minute sets are neatly paced and even when he goes into medley of Snyder-originals it's perfectly pegged for listening although not so much for dancing. In all efforts his keyboard style is crisp and clear and the bass and drums backing give the melodies proper dimension.

The Snyder combo would be a solid bet for stands in similar hotel room situations. Snyder, however, has some other ideas. He's currently blueprinting a segue into "melodic jazz" with a quintet backing. He's looking to bow it in the fall at one of New York's eastside niteries. *Gros.*

ERROLL GARNER TRIO
Ravinia Park, Ill.

Though he's not forsaking niteries, Erroll Garner, at the apogee of his career, is more and more to be a concert attraction henceforth, as blueprinted by his hndlers.

Garner's two Ravinia fest dates—July 2 and 4—unofficially teed off the new emphasis. First of the al fresco outings was marred attendancewise by a downpour. Artistically, it was a gemutlich Garner—warm and witty; improvisation that communicates form and substance as differentiated from mathematical progressions.

Garner has no such thing as a "concert" library, and there's no program for the sitters to peruse. It's expanded Storyville or the Blue Note, with the 88er quite sensibly playing it by ear. And he's got a remarkably sensitive ear for anticipating his audience. He gambited his Ravinia preem with "What Is This Thing Called Love?" and then ranged over such evergreens as "Dancing In The Dark," "Nearness of You," "April In Paris," "Man I Love," "Lullaby of Birdland" and a couple of "Oklahoma!" hits. His mercurial "Where or When," so familiar to adherents, can always stand repeating. The session also offered a couple of the star's originals, "Misty" and "Mambo Garner."

The trio's a thoroughly empathetic unit, musically precise with humor and warmth of style. Bass player Edward Calhoun and percussionist Kelly Martin don't get to solo, but each is featured at least once, and Garner works an especially subtle and delightful interplay with Martin on an inventive item called "Buck Dance" that roused some of the evening's best mitting.

With his current "elder statesman" stature, and the Midas touch via his Columbia waxings, it's hard to see how Garner's concertizing can let a promoter down. Past b.o. performance says it's virtually no gamble, and the devoted who showed against the Ravinia rain didn't hesitate to certify the point. *Pit.*

Bob Stephens to Jubilee

Bob Stephens has been brought into Jubilee Records to assist veepee-general manager Morty Palitz in the artists & repertoire department.

Stephens is a vet disk man, having started his career for the late Tommy Rockwell as salesman for Okeh Records in the Philadelphia territory in 1927. He also had a 12-year stint at Decca.

4 GREAT RECORDS

CHERIÉ, I LOVE YOU
PAT BOONE Dot

SAME OLD MOON
PERCY FAITH Columbia
FELICIA SANDERS Decca
RAY HEINDORF R.C.A. Victor

TIP-TOE THRU' THE TULIPS WITH ME
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SARAH VAUGHAN Mercury

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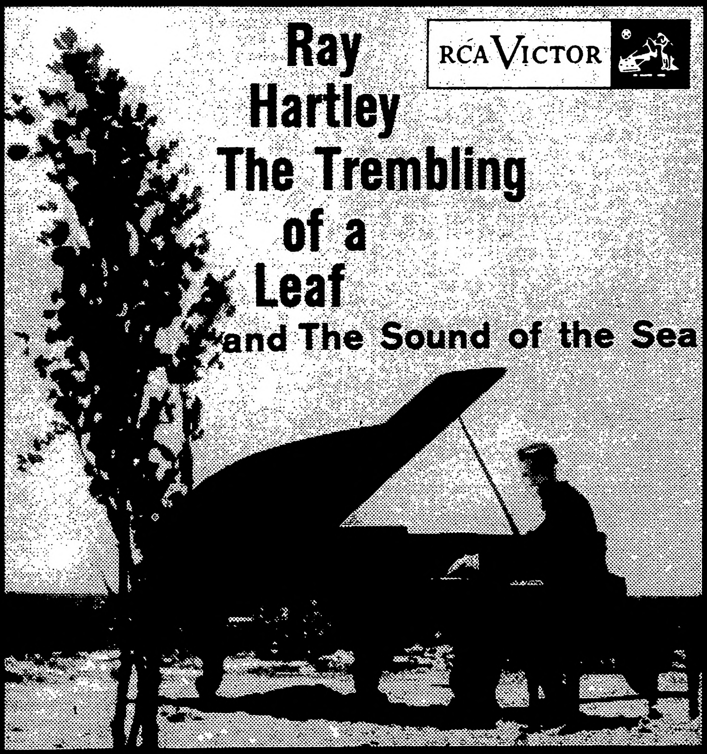

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On The Upbeat

New York

Gene Krupa quartet in for two stanzas at the Grand View Inn, Columbus, O., starting this week . . . **Kai Winding** septet one-nighting through the Michigan, Iowa and Minnesota territories during July . . . **Michael Rann**, concert baritone, is resuming his career following a two-year hitch with the U.S. Army . . . **Vicki Benet**, Liberty Records' songstress, opens a two-week stand at Hilton Hotel, Dallas, tomorrow (Thurs.) . . . **Four Aces** headline at Convention Hall, Asbury Park, Saturday (12) . . . **Jaye P. Morgan & Bros.** top bill at Mesker Memorial Amphitheatre, Evansville, Ind., next weekend (12-13) . . . **Enzo Stuarti** opens a two-week date at the Flambouyant, San Juan, Puerto Rico, starting July 18.

Four Coins, Epic combo, playing Sacramento Air Base July 11-13 . . . **Solita Palmer**, Hollywood composer who wrote the "Little League" song, elected to membership in ASCAP . . . **Steve Gibson & Red Caps**, ABC-Paramount combo, into Riverside Hotel, Reno, for eight weeks starting Sept. 11. **Baby Cortes**, pianist-singer hoofer, added to combo recently . . . New label, Journal Records, bowing this week with singles by **Ray Reno** and **Peggy Anne Ellis** . . . **Hank Locklin**, country & western performer, joined Jim Denny Artist Bureau in Nashville . . . **Bobby Scott** disking a Lerner & Loewe tune set for Verve.

London

Comedian **Charlie Drake** signed by Parlophone . . . Bandleader **Johnnie Gray** has nabbed a top job at the Mayfair Hotel. His six-piece combo opens July 14, with pianist **Bill McGuffie & trio** also **Dickie Valentine's** trip to Australia held over till next year . . . **Eric Delaney** plans to drop his band and concentrate on solo appearances . . . **Humphrey Lyttelton's** band opened a series of sticks' dates on Sunday (6).

Hollywood

The Hi-Lo's will cut a special jazz album for Columbia . . . **Four Preps** have cut "Lazy Summer Night," love theme from Metro's "Andy Hardy Comes Home," for Capitol . . . **Harry Belafonte** has completed waxing a Christmas album titled "Belafonte Sings Christmas Carols" for RCA Victor. The Yule tunes are in the LP, in addition to some Jamaican island carols . . . The old standard, "Pagan Love Son," has been newly recorded by **Morty Craft's** orch for MGM Records and by **Charlie Holden's** band for the Felsted label. Tune was penned by Metro producer **Arthur Freed** and **Nacio Herb Brown** . . . **Peggy Lee's** latest Capitol disking, "Fever," which **Jack Marshall** arranged, features only a bass, drums and the snapping of human fingers as background.

The Rhythm Rockets, a moppet trio, has been pacted by Empire Records . . . **Bert Convy** of The **Cheers** has cut an untitled disk for the Tender label which features sounds like screams, weird laughs and noises.

Chicago

Minneapolis' "Music Under the Stars" series tapped **Tex Benecke** orch, **Modernaires** and **Allan Copeland** for an Aug. 15 concert . . . Conflicting film chores caused **Andre Previn** to begoff on an August date at the London House here, but 88er signed for a month's stand to begin Oct. 29 . . . **Carmen McRae** into Milwaukee's Brass Rail Sept. 8 . . . **Dorothy Donegan** into Van Orman Hotel, Ft. Wayne, Nov. 3 . . . **Charley Fuqua's Inkspots** set for a pair at the Embers, Ft. Wayne, Oct. 6 . . . **Gene Krupa** combo repeats there Nov. 17 . . . Brown Hotel, Louisville, signed the **Tune Tattlers** for Sept. 12, same date that **Jack Bosco** goes in as house singer-emcee . . . **Nonchalants** threesome has a two-weeker at the Embers, Ft. Wayne, Aug. 11 . . . **Conley Trio** at the Gaucho Room, Ft. Wayne, July 14 for two frames . . . **Dave Remington & his Dixie All-Stars** will be at the Embers Sept. 2 for four days . . . **Hal Munro's** society band work the Milwaukee Town Club July 19 . . . **Dizzy Gillespie** band to Chi's Preview for three weeks Aug. 20.

San Francisco

Turk Murphy returned to Easy Street . . . **Joanne Beretta** departed the Backstage . . . **Harry James** orch into El Patio Friday and Saturday (12) . . . **Bobby Lucas** took over at Fack's II and **Cal Tjader's Quintet** opened at the Blackhawk . . . **Jack Ross** band left for the Fairmont for a stint at Tahoe's Crystal Bay Club . . . Fack's II set for **Dick Haymes** July 24, **The Modernaires** and possibly **Don Cherry** . . . **Count Basie** booked for July 20, Bermuda Palms, San Rafael.

Philadelphia

Buddy Williams plays one-nighter in Sunnybrook Ballroom July 12 . . . **Dick McClain**, of the suburban General Wayne Inn, opened the Dunes in Somers Point, N.J., with **Billy Duke & His Dukes**, . . . Wilmington patrolman **Lem Winchester**, who plays vibes and melophone when off duty, picked as "critic's choice" by **Leonard Feather** to appear at the Newport Jazz Festival.

King on Pact Spree

King Records has added a flock of new talent to its roster recently. Among those signed was Bob Kames, organist from Milwaukee who previously worked for the now-defunct Bally label.

Also pacted were Tommy Love, Detroit rhythm & blues singer; Milty & Nat, a r&b duo from N.Y. and singer Johnny Darling.

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RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	†**Purple People Eater** (Cordial)	3	3	7	6	5	1	1	1	2	2	1	4	95
2	1	†**Have to Do Is Dream** (A-Rose)	5	1	6	8	2	2	6	2	1	1	5	1	92
3	4	***Secretly** (Planetery)	2	7	3	5	..	9	7	3	5	3	3	2	72
4	3	***Return to Me** (Southern)	4	6	1	1	7	3	4	..	4	4	6	..	70
5	5	†**Sugar Moon** (Gallatin)	7	10	..	..	8	5	..	6	8	5	4	5	40
6	9	†**Big Man** (Beechwood)	..	..	4	..	3	7	..	5	3	..	10	..	34
7	8	***Padre** (R-Jungnickel)	1	8	9	..	6	..	10	..	10	6	..	7	31
8	6	†**Twilight Time** (Porgie)	8	..	..	4	9	8	..	7	..	..	2	..	28
9	7	***World in Hands** (Chappell)	6	..	..		6	..	5	..	9	7	..	..	22
10A	10	***Witch Doctor** (Monarch)	..	..	..	..	..	6	..	4	..	8	7	..	19
10B	14	***You Need Hands** (Leeds)	..	9	2	..	..	..	3	..	..	..	..	..	19
12	11	***Very Precious Love** (Witmark)	..	5	..	2	10	..	..	..	..	..	..	..	16
13	15	***Young, Warm & W'ful** (Frank)	10	..	5	..	4	..	..	..	..	..	..	..	14
14	..	***Very Special Love** (Korwin)	..	..	..	..	..	..	2	..	7	..	..	..	13
15		***Torero** (Leeds)	..	2	8	..	..	..			..	..	..		12

Ella Saluting Berlin, Porter in L.A. Concert

Ella Fitzgerald will salute Cole Porter and Irving Berlin at a Hollywood Bowl concert Aug. 16. She'll do selections from her two-year-old Verve LP of Porter songs and her upcoming package framed around Berlin standards. Paul Weston will conduct the orch.

Miss Fitzgerald is appearing at the European jazz festivals in Cannes and Knoke (Belgium) this week. She's due back in the U. S. to play at the Carter Barron Amphitheatre in Washington, with Louis Armstrong next Monday (14).

Offbeat Sounds

Offbeat sounds are being accented on stereo these days. Audio Fidelity, Sidney Frey's label, will feature the sounds of the Hell Drivers, auto daredevil drivers who performed last Friday (4) at the opening of the Hinchcliff Stadium in Paterson, N. J.

An even further-out package is being prepped by Emory Cook, head of Cook Laboratories in Stamford, Conn. Cook recently carried his stereo equipment into South Salem, Conn., to pick up a conclave of night-prowling cats who wailed for minutes on end. Cook is adding to this set of cat noises, selections from his private sound archives, ranging from autos, trains and jets to common house-flies.

Record Hops

Continued from page 53

rently sold to soft drink and potato chip companies. Dances receive most promo at KTBC, with deejays plugging shows heavily for obvious and not so obvious reasons, and the tv promos scheduled Friday and Saturday before the dance.

Interesting wheels-within-wheels financial setup prompts deejays to crossplug each other's hops. This comes from fact that deejays don't draw their percentage of particular hop they work, but rather put that money in a pot which is split equally at end of month among guys working hops that month. Thus it is to deejays' advantage to see that their brethren draw heavily.

System is also seen as insurance for individual deejay against bad weather or competing events on night of his stint.

Club hops stand to be continuing thing, with elections of a teenage board of directors slated. Board will add frosting to affairs by getting up "backward" and "sweetheart" dances and such. Directors will also have policing powers to eject unruly members.

Civitan Club members chaperon the dances, but play down the dances, adults-present aspect, allowing parents to only peek in. Already a clubby solidarity is noted among kids attending hops, with many of those present spotted as repeaters. There will be a natural cohesion of course among the fans of particular deejays.

Rock-played-here aspect naturally makes dances gravitational point for Austin's young, who aren't overburdened with decisions of where-to-go. Too, there are the customary added attractions by way of recording artists glad to contribute an appearance to further disk sales. Hops loom as most realistic "teen age centre" to emerge here in some time with aspirant deejays taking turns at spinning records and winner going away with album prize.

Dances have proved educational to station music programmers and deejays. While youngsters around 15 demand rock fare and curiosos of "The Purple People Eater" and "Witch Doctor" category—usually all for listening, not dancing—the 18-20 group calls for slower standard fare, definitely for terping purposes. Still in big demand are items like Glenn Miller's "String of Pearls" and Artie Shaw's "Summit Ridge Drive."

Meyer Davis' 50-50 Franco-Yanko Band

Paris, July 8.

U.S. society band maestro Meyer Davis, who will direct the music at the swank Debutantes Ball at Versailles, near Paris, Friday (11), is using a crew made up half and half of Americans and Frenchmen. Move to hire local talent was designed as a goodwill gesture.

Davis' daughter, Ginia, who headquarters in Paris, will be the top solo performer at the ball. She recently wound up a concert singing tour of the Middle East.

SAME CLIBURN CLAMOR

American Pianist An Easy-Wow In Netherlands

Amsterdam, July 8.

Dutch public went wild over Van Cliburn, here for one concert with the Philadelphia Orchestra, conducted by Eugene Ormandy, and awarded him with a three-minute ovation. Cliburn thanked the public with bows and hand kisses. The critics next day showed the same enthusiasm.

He played the First Concerto of Tchaikovsky, the same with which he won the Tchaikovsky Prize in Moscow in January, and now his stock in trade. During the performance a chord, sprung under the heavy hammering of Cliburn's fingers, which, however, did not hinder his playing perceptibly.

In a few days of rest at Scheveningen before his concert, Cliburn was introduced to Prince Bernhard of the Netherlands at a charity ball for the Institute For Social Studies where Cliburn was taken by a newspaperman as he has expressed the desire to meet the prince. By request of the prince, Cliburn played the rhapsody of Liszt.

Seeco's Siegel to Cut 'Em In Puerto Rico and Cuba

Sidney Siegel, Seeco Records prez, is hitting the Puerto Rican and Cuban belts for a series of recording sessions with label's artists in both countries.

While in Puerto Rico, Siegel is planning to change his current distribution setup there and work with two distributing outlets, Juan Martinex Vela Inc. and Matias Photo Shop.

Coral Cuts EPrices

In another diskery move to spark EP sales, Coral has sliced the prices on its extended play packages.

On the new scale of prices which goes into effect immediately, single sets will retail at $1.29; two-pocket sets at $2.49; three-pocket sets at $3.98, and four-pocketers at $4.98.

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IS PERCENTAGE THE ANSWER?

$22,500,000 Motel Row for 104th Yr. Of Atlantic City, Whammo Weekends

By JOE WALKER

Atlantic City, July 8.

As this resort starts its 104th year, expectation is that it will be one of the best in its history. This is the opinion of its mayor, Joseph Altman, based on surveys made for benefit of businessmen, amusement and hotel people. Only bad weather weekends can ruin the prediction, is the general belief here.

In favor of the record-breaking forecast is the fact that Memorial Day and the Fourth of July fell on Friday this year. Despite chilly weather, Memorial Day set a record, and the Fourth of July found the resort jammed. Third big holiday, Labor Day, winds up the season.

It will be a brighter and more attractive resort for the millions who will vacation or weekend here this season. It will also, more than ever before, be a weekend sellout town, the crowds coming in from metropolitan areas augmenting those on vacation already to jam everything for boff business.

Motels, a score of which have been built in the past six months, and a wider Pacific Ave. (where most of them are located), with parking banned, making it a four-lane avenue, are doing much to make the resort more attractive.

$20,000,000 Plus $2,500,000

Motel building has been one of the wonders since five years ago when the first one was erected. A check through May of this year revealed than $20,000,000 had been expended on the motels, many of them replacing the eyesore rooming houses along the resort's second most important street.

Last month some $2,500,000 was put into the motel business. Cost of building runs from $500,000 down to $200,000. They contain up to 70 units, and most have their own private swimming pools, plus everything else the big beachfront houses offer. June found eight new ones opened, with others to throw open their doors this month.

Some hotelman have figured, "if you can't beat 'em, join 'em," and have bought property adjoining their hotels and constructed motels thereon.

Malamut and Ashners

The Shelburne, big beachfront hotel operated by Max Malamut and his two sons, is a case at point. Their new venture, backing into the hotel, is a four-story, eye-talk-

(Continued on page 64)

Vegas' Flamingo Exits 'Miss America' Setup

Las Vegas, July 8.

The Flamingo Hotel here is giving up its association with the Atlantic City Beauty Pageant. Promotion director Abe Schiller, who for the past few years, has taken his cowboy regalia to Atlantic City annually during pageant time, is deserting that circuit in favor of selecting rodeo queens throughout the country. He has already lined up seven rodeos in the prosperous cow countries, where he will preach the gospel of Las Vegas generally, and the Flamingo particularly, and invite the top stockmen to come 'a-visiting.

One of the prizes for the pageant was a week's engagement of Miss America at the Flamingo for $5,000. No such commitment has yet been made to any of the contests where Schiller will act as judge.

HARPS LEASE TEX. LUIGI'S

Dallas, July 8.

Dick & Kiz Harp, entertainers who have appeared here in various spots for a number of years, have leased Luigi's and will tackle the dual role of operators and performers.

Name of the spot will be changed from Luigi's to The 90th Floor. The title comes from a Cole Porter tune featured in "Red, Hot and Blue" and is a song which has become synonymous with the duo over the years.

Davis & Reese Sticking

Pepper Davis & Tony Reese have decided against a split. They'll continue in tandem, reason being a string of bookings in England in the fall and definitely better prospects in the future.

Lenny Grainger will continue as their personal manager with the William Morris Agency booking. They start a two-weeker at the Beverly Hills, Cincinnati, July 18.

Israel, Mideast Upbeat for Yanks

Israel is looming as an important market for U.S. pop talent. Israeli promoters are seeking acts not only for tours in that land but other Middle East countries as well.

Already bought for the country are the Platters, Lionel Hampton, Duke Ellington, among others. It's expected that the Israeli promoters will tour these shows in Turkey immediately following their junkets in that country.

Joe Glaser, head of Associated Booking Corp., had a date last week with an Israeli promoter. However, an infection prevented him from making the trip. In calling the promoter to explain the situation, Glaser booked the Platters, Ellington and Hampton thus obviating the necessity of the flight.

Scot Vaude Showcase, Empire Theatre, Shutters; Acts Worried by Move

Edinburgh, July 8.

Showcase for many U. S. vaude acts, the Empire Theatre here will shutter on Saturday (12) for an indefinite period. The house, however, will open its doors to the public for the period of the International Edinburgh Festival when it will be hired, as per usual, by the Edinburgh Festival Society.

The Empire is owned by Moss Empires, Ltd., the U. K. vaude firm, which was founded in Edinburgh and still has its registered offices in the city. Closure has been caused by falling attendances and a policy of giving customers nude and striptease shows instead of topline vaude acts.

Theatre was commonly closed for about six weeks during the summer in pre-war era. House, however, has not been closed since the war.

Other six major Moss Empire theatres in the U. K. are shuttering for a temporary period. These are the Bradford Alhambra, Birmingham Hippodrome, Hanley Royal, Nottingham Empire, Sunderland Empire and Liverpool Empire.

Vaude acts, alarmed by the trend, hope it is merely a return to pre-war policy of closing inland vaude houses for several weeks in the year in order to permit of cleaning and redecorating. Managements point out that there is a growing difficulty in pacting worthwhile acts during summer season when so many are featuring in seaside and vacation-spot layouts.

Only theatre where a reopening date has been set is the Alhambra Theatre, Bradford, which will resume activities Aug. 4. The Hippodrome Theatre, Birmingham, is likely to reopen same date with bill headed by Diana Dors, Group One, Dickie Dawson and the Three Quarters.

Her Majesty's Theatre, Carlisle, is also shuttering. It is last house of live entertainment in this northwest England city. Frank Lett, city business man, is organizing a petition urging that the City Council secure the theatre for civic use.

PROS & CONS ON HEADLINER DEALS

Night clubs will have to change their basic formats if they're to get any of the top names to come in on a percentage basis, according to talent agencies. This type deal can be made with ease in spots that get either a cover or an admission charge, but in cafes in which minimums are charged, it's virtually impossible, say the percenters.

That conclusion, they claim, has been reached after many sad experiences in that line. There have been deals calling for a portion of the gross beyond the break-even point. However, say the agents, the stars have been swindled from every angle. It is no longer worth the effort, since most of the toppers that participated in such deals say they worked to crowded rooms, but the reports showed that the operators had nearly a losing week.

In spots where minimums prevail, the operators say that a headliner on a p.c. deal would have to bring in his own crew of checkers plus an accountant if he's going to get a square count. That is so, it's claimed, because there are several points at which a customer's check is reckoned. There are food checkers and cashiers at the bars. A big spot has several cash registers at which tallies can be made. Again, there are always a portion of the customers that do not order up to the minimum. Therefore, there is no cash register tally of the added portion of the bill.

Fuss About Parties

There would also be the difficulty of getting the extra liquor tabs on parties with price-fixed dinners. A debate sometimes ensues on whether the guarantee should include big parties booked in advance, or parties which the boniface claims were never brought in by the headliner, but are annuals and come in on the

(Continued on page 64)

Amato's Dark For Facelift; No Cover or Min.

Portland, Ore., July 8.

Amato's, credited as one of the nation's top nitery showcases, has shuttered for three weeks to undergo a complete facelifting. New layout calls for a no minimum, no cover, one name or semi-name act. Main floor will have a poshy dining room, enlarged bar-lounge, and "spectacular" private key club. All will have visibility to the floorshows as will the two rooms enclosed in glass on the mezzanine.

Amato has played some of the greatest acts in show biz including Sophie Tucker, Ted Lewis, Billy Daniels, Louis Armstrong, China Doll Revue and more. Retiring policy had three acts and a line with a cover charge.

Lack of top acts and names has caused Amato to make the move. Bossman George Amato has a rep among the trade, customers and civic leaders for operating a clean show with top entertainmnt.

Paul Ladd continues as general manager and maitre d' of the spot. The new Amato's will be unveiled about July 21. The DeCastro Sisters headlined the last show which closed Sunday (29).

DIXIE GROUP IN DALLAS

Dallas, July 8.

Svata Ciza & The International Five, a dixieland group, has opened an engagement at the Orleans Room.

In addition to Ciza on piano, group includes Jimmy Granta, clarinet; Joe Pep on drums; Wayne Larson, trumpet, and Eddie Lain, trombone.

Las Vegas Faces the Bare B.O. Fact That Nudity, Refined or Raw, Pays Off

Las Vegas, July 8.

Nudity has become an important factor in Las Vegas. It's the factor that has made the Stardust a strong entry in the new hotels and the instrument by which the Dunes hotel has attained sufficient prosperity to draw up plans for a 19-story 500-room addition to the hotel.

With these two shows, Las Vegas has, if not quite as much nudity as Paris, about as much as the entire burlesque circuit of the U.S., more than Havana, and definitely more moving nudes than has ever been displayed in the history of U.S. show biz. In the old days of burlesque and operations such as the Ziegfeld Follies and the major niteries in New York of that era, the bared babes had to be motionless. The girls here have the freedom to parade.

Apparently, there's gold in them bare hills. The Stardust has become an important entity from the display of the show from Le Lido, Paris. There was never a more impressive show. Even the hardened vets in the industry marvelled at the display, and many of them, no doubt, wished they had it. Both these shows make cleavage obsolete.

The nudity boxoffice has been tested by the Dunes. After being in the hands of several owners, operator Major Riddle with the help of producer Harold Minsky, has provided a gimmick that has solved the previous difficulties of the inn. There was a time when Riddle actively tested the pull of the burlesque format. At a period when room occupancy was disturbingly low, some of the industry savants figured that the populace wasn't staying at that hotel because of the bad association. They presumed that a solo male couldn't stay there because of what the wife would think if he were residing at an inn where nudity was rampant.

As a result, they booked a couple of shows without the nude production. Frankie Laine headlined at one of them. But business still continued badly not only in the inn, but at the nitery room. So they went back to the burley displays, and cafe biz perked.

However, they soon noticed that there were other attractions, and as the $1.50 chuck wagon served around dinner time. Lotsa women went there without being branded as a scarlet female. The surrounding motels provided a lot of tourists for the chuck wagon. The low cost dining also supplied an incentive to room occupancy, with the result of the plans now being completed for the 500 room addition.

The Stardust, built along motel lines, is also rated as having an excellent chance of survival with the show a terrific lure. Although it's not one of the most decorative hotels, it is servicable, and seems to have a good peg upon which to maintain business. Billy Daniels (with Penny Paine) making his debut as a lounge singer, is also figured to be part of the draw.

At first, it was initially believed that the advent of the Stardust would probably close the Dunes Hotel. However, most of that thinking has declined. The Stardust show is artistic, while the Dunes display is frankly burlesque. There are huge audiences for both and both can complement each other.

Hope Hits State Fairs

Hollywood, July 8.

Bob Hope has been booked to star at a trio of state fairs, with the possibility he may appear at a fourth. Comedian is drawing a cash guarantee plus a 50-50 split for all he grosses over the records at the various fairs.

Hope plays the Indiana State Fair Aug. 29-31; Illinois State Fair Labor Day; N.Y. State Fair for four days the early part of September, and may topline the Kansas State Fair at Topeka Sept. 6-8.

Elks Lift Cafes In N.Y.; Mts.' Big 4th

The July 4 weekend provided a boost for business in most resorts as well as New York. An influx of tourism in N. Y. led by a strong convention contingent of Benevolent & Protective Order of Elks, upped nitery trade somewhat with the Broadway largeseaters getting a heavy play.

The mountain resorts, per usual, had sellouts in many hotels, especially the larger inns such as Grossinger's, Ferndale, and the Concord, Kiamesha Lake. Some of the smaller inns had near sellouts. A heat wave just ahead of the big weekend helped along the major exodus.

Up to this point, the mountains are still in the process of trying to figure out the effect of the Monticello Harness Track on mountain business generally. It has been generally agreed that, in order for the track to prosper, the hotels will have to serve dinners starting at about 7 p.m. which would hurt their bar business. Thus far, the oval has been somewhat unprofitable since the break-even handle of $250,000 has been reached only twice.

Should the track catch on, resort owners will have to face the problem of whether to save the big show of the evening for midnight or give two shows a night.

Youngstown Tables Plan By Mayor to Put Kibosh On Park Theatre Burlesk

Youngstown, O., July 8.

Youngstown City Council has delayed at least until next fall a proposal by Mayor Frank X. Kryzan which would ban burlesque shows, which he submitted as soon as he learned that the Park Amusement Co., longtime burlesque operator, had lost its lease.

In a letter to council, Kryzan asserted the city "would be better off without burlesque entertainment," and proposed that it pass a bill to ban burlesque or any other exhibition "which is lascivious, indecent, immoral, or impure and which tends to corrupt the morals and appeal to the prurient interests of those viewers of such exhibitions."

Council refused to pass the ordinance as an emergency measure, and will not meet again until mid-September. Until council acts, the mayor's proposal is just that.

Less than 24 hours after the proposal was introduced, John Gordon, owner of the Park Theatre, announced he had signed a five-year lease with the Bryan & Engel circuit of Boston, Mass. Frank Engel said his firm planned to renovate the 1,500-seat house with shows opening late August or early September, offering a new show every week. The B&E circuit now operates the Roxy, Cleveland; Mayfair, Dayton, and other houses outside Ohio.

Swimpool Nitery

Lynnfield, Mass., July 8.

Colonial Inn here has bought producer Danny White's Aquarama (11) for its floodlighted outdoor pool as a nitery show.

Inn, 350-seat terraced room, part of Colonial Country Club, becomes first such club in Yankeeland to run a water show as nitery entertainment.

The all-wet show comprises a six-girl ballet, boy and girl diver, emcee, featured expo swimmer, and aquacomic.

Vaude, Cafe Dates

Hollywood

Matt Dennis opens in the Porpoise Room of Marineland Restaurant July 22 for an indefinite stand. . . . **Ernest Gold** will conduct three concerts at the Royal Albert Hall for the London Festival of Art in November . . . **Frances Faye** opens at the Crescendo July 15 . . . **Gene Norman** has set singer-organist **Earl Grant** to open a four-week stand at the Interlude Friday (11). . . . **Mary Kaye Trio** opened at the Sahara Hotel in Las Vegas yesterday (Tues.) . . . **Dean Martin** to play the Sands in Las Vegas beginning Oct. 1.

Chicago

Eddy's in K.C. has **Tina Robins, Blackburn Twins** and **Jerry Collins** for a fortnight starting Sept. 19 . . . **Tanya & Biagi**, terp team, set for the Hotel Muehlebach there starting July 4 for a pair . . . **Bryan & Linda Peters** have a two-weeker July 14 at the Moose Club, Champaign, Ill. . . . **Yonely** set for the Brown Hotel's Blue Grass Room, Louisville, Sept. 12 for three frames . . . **Los Chavales de Espana** pacted for the Empire Room here Nov. 20 for a month.

Kansas City

Julius LaRosa will follow his stint at the Starlight Theatre in "Kiss Me Kate," July 7-13, with a hop to Montreal and a nine-day stand at the Faison Bleu, opening July 19 . . . **The Play Mates** (3), following their date at Eddys' here, set for Glen Casino, Buffalo, July 14-20 and Three Rivers, Syracuse, July 21-27 . . . **Marge Cameron** will play the New Arena, Pitt, beginning July 11 for two weeks, her third date in the spot. Then it's to Florida and the Fontainebleau, Miami Beach, July 29 for a week, her first date there. She's currently sharing the bill with the Play Mates here . . . **Lenny Gale** due for a return engagement at Eddys', beginning July 11 for two weeks. **Pony Sherrell**, who was to have been on the bill with him, had to back out because of illness, and **McGuire & Still** are replacing her.

Omaha

Anamorena held over at the Colony Club . . . **Patsy Leigh** singing at the Hi-Lo Tavern . . . **Peggy Sterling** ditto at the Town House's Hawaiian Room . . . **Johnny Veith** trio still at the Red Lion . . . **Marguerite Piazza** headlining a show for Ak-Sar-Ben members here yesterday and today (8-9).

Atlanta

A pair of exotics, **Darlyn Lee** and **Robin Hood**, opened Monday (7) as toppers on Clovis Club's new show, with **Freddie Bernard** as emcee . . . Pianist **Eddie Lee** back for another session at Howell House's Zebra Lounge . . . Ice-O-Rama, skating revue, appearing in Biltmore Terrace Gardens, moving outdoors from Empire Room for summer . . . Tenor **Johnny Glade**, exotics **Maxine Sullivan** and **Alida Landi** holding over at Club Peachtree . . . **Jim Scott Duo** playing for cocktail crowd at Henry Grady's Hotel's Dogwood Lounge.

Houston

Larry K. Nixon is currently appearing for a two-week stand at the Club Crescendo. **Jose Ortiz** ensemble backs the act . . . **Laureanne Lemay**, vocalist, opened a two-week engagement at the Cork Club. **Ray Herrera** orch featuring **Char Lovett** as vocalist opened on the same night . . . **The Drifters** have been booked for July 11 for one-nighter at Jimmie Menutis Lounge and Club. **Gene Krupa** has been booked for an appearence at the club later this summer.

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Percentage Deals

Continued from page 63

basis of year-round promotion.

However, in spots where admission at the door or cover charges prevail, a percentage deal can be made, say the agents. The margin for error is slim, since a fairly accurate count can be made either at the door (unless the help is letting 'em in through the back door) or from table occupancy.

Such deal, according to the percenters, have been done successfully in any number of spots including many hotels. Niteries such as Blinstrub's, Boston, have also worked out such deals because it operates on an admission. Acts have gone in for a portion of the gate, and the operator gets the entire food and beverage charge. In most instances, where admission or a cover is charged, the surcharge is relied upon to pay for the entertainment.

Easier With Hotels

The agencies say that percentage deals can be made also with most of the hotels. Bulk of the inns are run along corporate lines and it's unhealthy to teach employees how to steal, to put the proposition negatively. However, the careful bookkeeping systems and general regard for accepted financial practices make the hotels a good risk on this type of deal.

Another factor preventing the setting up of percentage deals lies in the lack of knowledge of just how much gross a spot has been doing or can do. The agencies or the headliners are generally not allowed to peek at the books and in order to go in on such a venture, all parties must know at least the average gross and the average nut of the spot.

Consequently, until some foolproof system is found to protect the headliner's interests, percentage deals are virtually impossible in the majority of the largeseaters. The percenters grant that the present salary system works extreme hardships on many operators, but until a way is found to make a percentage deal foolproof and at the same time safeguard the rights of all concerned, guarantees are the only way they'll do business.

BUYS MONACO IN DALLAS

Dallas, July 8.

Local theatreman Tony Tedoro has purehased the Monaco Room on the Miracle Mile. The spot will be reopened soon under the name of Nino's.

Tedoro is dickering Camila Duncan as initial act.

Esther Williams Set For Mpls. Aquatennial

Minneapolis, July 8.

Esther Williams will star at the Aquatennial, local annual summer mardi gras, July 18-27.

She's scheduled to appear at the Aquatennial's 10,000 Lakes AAU Swimming and diving meet July 21 and 22 and to participate in the Aquatennial swim at a variety of sports and lakes attractions. It'll be her first Twin Cities' personal appearance.

Unit Review

Nat King Cole Show

Washington, July 8.

Nat King Cole & His All-Star Hollywood Show, with The Seven Ashtons, Eileen Rogers, Marty Allen & Mitch DeWood, Four Step Bros., Yokoi Troupe. At Carter Barron Amphitheatre, Washington, July 7, '58.

Entertainment competition is stiff from the amateurs on Capitol Hill in this vicuna-ridden city—but Nat King Cole and his tranquilizing voice kept a near-capacity horde of paying customers happy through 16 numbers at the openair Carter Barron Amphitheatre in Rock Creek Park Monday (7) night.

Cole and his vaudeville revue—put together on the Coast for the one-week stay here — were the victims of weather tricks. Rain fell in the big theatre until a few minutes before curtain time, with the audience, doubtful over whether to come, arriving as long as 30 minutes late. Heavy humidity and heat plagued both the audience and the performers.

The weather may have been responsible for the moderate nature of the applause. But Cole worked long and hard to make his big audience like him — and the handclapping grew in volume as he kept going through 16 songs (with the slow ones, like "Star-Dust," "When I Fall in Love" and "Looking Back," best received) and two piano solos.

The other acts lacked polish on opening night. A bit ungroomed, the contrast of these stalking horses for Cole only made the thoroughbred himself the more conspicuous. By the time the star came on 100 minutes after the show opened, the audience was ready for some topnotch entertainment.

Eileen Rogers, Columbia disker, in the show's second spot was an early standout. Her voice is superior, but she needs more stage personality.

The audience gave so-so hands to the Yokoi Troupe, cyclists, and a comedy team, Marty Allen & DeWood. The latter missed a bet by having no Adams-Goldfine gag for an audience composed of many Government workers who could use laughs. The Four Step Bros. stepped up slow-paced beginning.

The Seven Ashotons who hurled one another through the air, included a small boy of unusual stage charm, although some mothers considered him too young for such goings-on.

The show disbands after the Washington run, arranged by the Feld Bros., Irving and Israel, who plan to keep the openair theatre going with one-week attractions through early September. Ahead in succeeding weeks are Louis Armstrong and Ella Fitzgerald; a combination of Fred Waring and Jose Greco; Robert Weede in "Most Happy Fella"; Red Buttons and his variety show; and a revue built around Ricky Nelson. Additional bookings may be made.

Carp.

Schines Projecting Airport Hotel Chain

Albany, July 8.

The Airport Hotel which the Schine interests opened this week at Bradley Field, Connecticut, is the first of a number in this category that organization plans, according to G. David Schine, president of Schine Enterprises, Inc.

The 60-room hotel, the nearest to an airport in the U.S., has a number of unique features, including a meteorological room and briefing room for air crews. The hotel is also equipped with 21-inch television sets on wheels.

The Schines operate standard-type hotels: in Miami and Miami Beach,; Los Angeles, Northampton, Mass.; and Glens Falls, N.Y.

The Working (Elsewhere) Cafe Press

[OR, 'DON'T BOTHER ME, I'M BUSY']

Chicago, July 8.

Members of the "working press" covering the saloon circuit for Chi dailies are being kept busy.

Last week, after attending a Loop bistro opening, the Tribune's Bill Leonard expressed surprise when the joint's pressagent offered to drive him home. "Don't you have to hang around and gab with the press?" The p.a. responded with "What press?" and checked 'em off:

Irv Kupcinet (Sun-Times) was doing his nightly tv show;

Ditto for Herb Lyon (Trib);

Sam Lesner (Daily News) was airing his radio show;

Ben Stegner (Sun-Times) works the rewrite desk and is available for his saloon ed duties only on Thursday and Friday nights;

Charlie Dawn (American) was covering the west side honkytonks;

Nate Gross (American) won't climb the stairs to this second-floor club;

Al Turner (Lerner nabe papers) was in Wisconsin selling ads.

Atlantic City Whammo Weekends

Continued from page 63

ing structure, complete with swimming pool in summer and winter and ice skating in the cooler weather with off-street parking under the motel for guests. It is Malmut's second motel venture, the hotelman having opened one last year on Pacific Ave. in midtown. Coast is approximately $500,000.

The Ashner family, operators of the Seaside Hotel, on the midcity boardwalk and for years one of the best known spots, have torn down property in the rear of their hotel and constructed the Seaside Motel, a beaut of a three-story structure with its own pool and with 48 additional units.

The vacationist finds that hotel and motel costs are about the same, but many of them prefer the informal motel, operated on the European plan, over the big hotels.

Steel Pier's Bookings

Steel Pier, offering the biggest amusement bargain in the country, is open daily. George Hamid & Son for July 4-5 offered Red Buttons. Buddy Morrow was in the big Marine Ballroom, followed by Tommy Dorsey orch under direction of Warren Covington, in for a week. Vaudeville stageshow also included Eileen Rodgers, Gary Morton, emcee, Dresden & Cabot.

Next to Steel Pier on uptown walk is Steeplechase which caters to children with rides, wheels, etc., but is a far cry from old Steeplechase which burned down many years ago. Further down is Central Pier whose attractions include a marineland with tanks containing fish native to the resort. Shops and restaurants draw visitors here, it being one of the few piers where such businesses are lawful.

The site of the old Million Dollar Pier, a victim too of demon fire, has been reconstructed into an amusement spot for children, plus minature golf. All such places feel the loss of bingo and wheels, which are taboo under a Supreme Court ruling.

Burlesque and Concerts

Hotels, swanky shops, restaurants and cinemas fill the land side of the boardwalk for five miles and are well patronized. The only burlesque in the state operates on the uptown walk while across on the old Garden Pier, now city-owned and operated free, municipal concerts are offered four nights weekly.

Missing this year is resort "legit" with Hotel Morton theatre a motion picture house for the season. Here it was found that films were a better bet than the cost and worry of bringing in live shows which might or might not break even or show a small profit.

Convention Hall will again house the John Harris "Ice Capades" for six weeks. As in other years Harris will break in his new show here, acts of the touring show this year being replaced gradually by the numbers of the new icer until the entire 1959 offering is ready Labor Day.

More Moves for 'Miss'

Hall too will again house the Miss America Pageant, this year, with $10,000 instead of $5,000 scholarship money plus possible earnings of $100,000 in store for the Miss America of 1959 as she is picked from some 50 aspirants Saturday night after Labor Day. A national audience will watch for two hours as the contest is televised.

Top night club spots are Paul (Skinny) D'Amato's 500 supper club in midcity, which goes on a big name weekend policy this year but will offer Liberace, Milton Berle and Jack Barry in one-week stints, and sepia Harlem, where Larry Steele is back for the season.

Hotel bistros as in past seasons will offer competition to niteries as they bring acts and feature popular and South American music, but mostly it is the hotel guests who patronize them. No effort has ever been made here to bring in names, reason being that grilles can't seat enough patrons to make such a venture anything near profitable.

Vacationists will find another difference. Just about everything has jumped in prices here since last summer, with all restaurant menus showing a decided markup. All they have to do is add from 10 to 25% to their vacation cash and they will be okay.

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VARIETY BILLS

WEEK OF JULY 9

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 26
Miller & Archer
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Patsy O'Hara
Jim Berinson
Rae Morgan
SYDNEY
Tivoli
Ronnie Ronalde (2)
Vic Hyde
Clifford Guest
Curibas
George Holmes
Eleanor Gunter
Joe Martin
M & S Davis
Buster Fiddess
Joe Jenkins
Bill French
Alwyn Leckie
NEW ZEALAND
Auckland
St. James
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
H & W Mack
Charlie Ellis
Carla
Sinay Russ
Landrilos
Marino Bros
Beverley
Gibson Sis
BRIGHTON
Hippodrome
Jimmy Wheeler
Elizabeth Larner
Fraser Hayes
Ron Parry
N & P Delrina
Ugo Frediani
Murray Campbell
George Carden Co.
Mitchell Singers
LONDON
EDINBURGH
Empire
M. & B Winters
Don Fox
Dobie 2
Tracey Sisters
A & K & Christine
Ross Harvey
Mistin Juniors
Kach Maht & P
GLASGOW
Empire
Colin Grainger
McAndres & Mills
Tanner Sis
Allan & Albee Sis
Lucille Mapp
P & J Yuile
Bobby Thompson
Ron Scott
HANLEY
Theatre Royal
Peaches Page
Winters & Fielding
Paul King
Eno & Gray
Duncan Sis
Alan James
Glyn Thomas
LONDON
Metropolitan
Alex Mattison
Moira Briody
Jack Kirwan
Havel & Byl
Terry Malloy
Gerry Bros & K
Maurice Allen
Palmer's & Co
Agnes O'Connell's
NEWCASTLE
Empire
Marty Wilde
Gillian & June
Bill Waddington
Mongadors & Ann
Jackie German
Earl & Elgar
Georgette
Len Martell
New
NORTHAMPTON
Kathleen & Kemp
Jimmy French
George & Lydia
Del Orro & Rikki
Verdini
2 Pirates
Gogo & Partner
Jean Scott
Cycloonies
SHEFFIELD
Empire
Robert Earl
Renee Dymott
Cherry Wainer
Joan Rhodes
Alexis Tr
Rowson & Ross
Pat Rosa
Peter Quinton

Cabaret Bills

NEW YORK CITY

Blue Angel
Elaine May
Mike Nichols
Bart Swift
Jimmy Lyons 3
Bon Soir
Felicia Sanders
Mae Barnes
Franklins
Three Flames
Jimmie Daniels
Cafe De Paris
Darryl Stewart
Black & Nolan
Ralph Young
Harrison & Kossi
Rafael
Piroska
Buddy Clarke Orc
Chateau Madrid
Margarita Lecuona
Babalu Trio
Trio Rivera
Zara
Ray Tico
Ralph Font Orc
Panchito Orc
Copacabana
Kean & Paricer
Betty Johnson
The Pagets
Joni Roth
Ronnie Hall
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Mickey Deems
Ceil Cabot
Jenny Lou Law
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Indios Trabajas
Rosita Rios
No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Kathryn Grayson
St. Leon Troupe
Jack Durant
Bob De Voye
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Roberta MacDonald
Ish Ugardi Orc
Old Romanian
"Icetime"
Alice Farrar
Jimmy Carter
Joe Kardwell
Larry Ellis
R S V P
Mabelle Mercer
Viennese Lantern
Sandra De Kiraly
Mary Tremain
Ernest Schoen Orc
Paul Mann
Village Barn
Julie Daye
Flash Mason
Zeb Carver
Karen Thorsell
Marty Sauitt
Piute Pete
Bobby Meyers Orc
Village Vanguard
Carmen McCrae
Randy Weston 3
Waldorf-Astoria
Los Chavales de Espana
Trini Reyes
Isabel & Miguel
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Roberta Sherwood
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Dukes of Dixieland
Chez Paree
Hildegarde
Paul Gray
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
London House
George Shearing
Mister Kelly's
Josephine Premice
Johnny Haymer
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Beverly Marshall
Ben Arden Orc

LOS ANGELES

Avante Garde
Shelley Berman
Sis Rosetta Tharpe
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
McGuire Sisters
Freddie Martin Orc
Crescendo
Count Basie Orc
Irwin Corey
881 Club
Johnny Walsh
Arthur Blake
Interlude
Martha Davis & spouse
Earl Grant
Large
Beatrice Kay
Jimmie Komack
Moulin Rouge
Sammy Davis, Jr.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Harry Snow
Statler Hotel
Connee Boswell
Half Bros.
Skinnay Ennis Orc
Ye Little Club
Nino Tempo

LAS VEGAS

Desert Inn
Ed Sullivan
Kirby Stone 4
Richiardi
Denise Darcel
Prof. Backwards
Jay Marshall
Morlidors
Julia Meade
Carol Burnett
Sallie Blair
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Marquis Family
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Milton Berle
Dunhills
Met. Sextet
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Jack Benny
Gisele MacKenzie
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
George Gobel
Teddi King
Double Daters
Dorothy Dorben Dancers
Shecky Greene
Ray Sinatra Orc
Sahara
Dan Dailey
Collins Kids
Camille Williams
Saharem Dncrs
Louis Prima & Keely Smith
Louis Basil Orc
Sands
Rosemary Clooney
Copa Girls
Antonio Morelli Orc
San Souci
"French Blackouts"
Billie Bird
Sid Fields
Mac Dennison
Vicky Denas
Bou Bouka
Bobby Blue Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Paul Winchell
Judy Scott
Pickerts
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan
Joel Noble
Modern Harem Girls
Beige Beauts
Walter Nye Orc
Eden Roc
Roberta Sherwood
Mimi Hines & Paul Ford
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Billy Eckstine
Allan Drake
The Curvettes
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Kay Carroll
Dolores Leigh
Dick Havilland
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana & Julio
Monica Castel
Manteca
Dancing Waters
W Reyes Orc
Riviera
Carlos Ramirez
Elena del Cuete
Violeta Vergera
Felix Guerrero Orc.
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
A Romeu Orq

SAN FRANCISCO

440 Club
Harlequintet
Cal Tjader 5
Blackhawk
Cal Tuaders
Easy Street
Turk Murphy
Fack's
Bobby Lucas
Mel Young
Herb Barman
Fairmont Hotel
Jimmie Rodgers
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Irwin Corey
Lillian Gale
Kingston 3
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Jo Ryder
Bill Munday
365 Club
Rose Marie
Bobby Breen
Moro-Landis Dcrs
Alex Duchin Orc

RENO

Golden
Freddie Bell
Joaquin Garay
Harolds Club
Idiots
Jodimars
Kenny Knox
Harrah's Club
Fabulous Woodsons
Denis & Rogers
Noel Boggs
Johnnie McCormick
Lou Styles
Mapes
Rowan & Martin
June Valli
Steiner Bros.
Skylets
E. Fitzpatrick Orc.
Riverside
Jimmy Durante
Eddie Jackson
Sonny King
Jules Buffano
Jack Roth
Borden Twins
Sally Daves
Starlets
Bill Clifford Orc

House Review

Music Hall, N. Y.

Leon Leonidoff presentation with Janik & Arnaut, Miller & Archer, Lucile Cummings, Marvin Worden, Boutonieres, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; Rockettes, staging & choreography, Russell Markert, Emilia Sherman; Corps de Ballet choreography, Margaret Sande; "Indiscreet" (WB), reviewed in VARIETY *May 28, '58.*

The Radio City Music Hall has gone into its summer finery with the Leon Leonidoff staging of "Say it with Flowers," a colorful and fast moving display which provides excellent accompaniment to the film, "Indiscreet." Leonidoff's arrangement of "Flowers" comes off exceedingly well expecially since among his MH cohorts are James Stewart Morcom at the sets, Frank Spencer on costume designs and Eugene, Braun with the lighting effects; they give a lot of body to the stageshow structure.

As much of the house as possible has been utilized in this show. The sidewalls have sets of flower containers with girls coming from them, and the deep, cavernous stage changes its format with much frequency.

The major outside turn is by Janik & Arnaut, doing their familiar snake and charmer routine, with the femme as the serpent providing a tremendous illusion with her slithering routine. The impressionists, Miller & Archer, give their version of a series of musical instruments entertainingly.

House regulars include Lucile Cummings and Marvin Worden in a duet, while a mixed octet, the Boutonieres, provide good background music.

The Rockettes, directed by Russell Markert and choreography by Emilia Sherman, do a well- drilled and entertaining routine, while the Corps de Ballet, choreographed by Margaret Sande, perform a lithe number to "Waltz of the Flowers."

The MH Symph, directed by Raymond Paige, does an unusual bit, a mixture of themes by Paganini in which Harry Cykman performs dazzlingly on the fiddle.

Jose.

Coquatrix in Booking Deal With Belge Houses

Paris, July 8.

With the summer hiatus for music halls on here, Bruno Coquatrix, prexy of three houses in Paris, is still making hay. So it should not be a total loss, he just signed a deal with three Belgium houses to form a unit with his three theatres (Olympia, Bobino, Comedie-Caumartin) to hire big name artists together and exchange shows. Lucre would be saved on this deal.

The Belgium half, run by the Mathonet Bros., has the Ancienne Belgique in Brussels, the Ancienne Belgique in Antwerp and the Forum in Liege. The six houses together will have over 10,000 seats.

Meanwhile Coquatrix has opened an Olympia in Israel and is handling such Yank acts for Europe and the Near East as the Platters and Harry Belafonte.

Saranac Lake

By Happy Benway

Jack Norton, one of our third-floor patients, is progressing. His wife, one of the original Four Healy Sisters, resides in our downtown colony while Norton is recuperating.

Herschel Riley, staffer of Great State Theatre, Bloomington, Ill., hit the jackpot on recent clinic report that rated him a two-week furlough that he is spending at home.

Elizabeth Douglas McMahon, reader and elocutionist, in from Covington, Tenn., for the summer and recently visited Arthur J. Slattery.

Wilton (IATSE) Birdsong, projectionist of Beacon Theatre, Hopewell, Va., was graduated here in 1950, motored in for a general checkup and drew an all-clear.

Joseph (IATSE) Hays back from a two-week visit in Washington, D.C. Ditto Amelia McDonough, who vacashed in Amherst, Mass.

Harry Schechner in from Gotham for the annual checkup and bingoed himself a good health report. He's back working.

Write to those who are ill.

New Acts

JIMMIE RODGERS
Songs
42 Mins.
Fairmont Hotel, San Francisco

Lean, lantern-jawed Jimmie Rodgers proves his record successes are no fluke with a strictly pro act which simply gasses crowd in the Fairmont's big Venetian Room.

Rodgers comes on with a nice "This Is My Lucky Day," moves into a beautiful, intimate "Make Me a Miracle," and then pulls up a stool and guitar and completely disarms audience with "Black Is the Color of My True Love's Hair," "Kisses Sweeter Than Wine," "Remember Me," his smash "I'm Falling in Love" and an unusual, uptempo "Just A-Wearyin' for You." He follows with "Why Oh Why," "The Long, Hot Summer," sits down to the piano and knocks out a boogie-woogie number with Ernie Heckscher's Orch, and tops himself with a "Scarlet Ribbons" which hushes even the dinner show's waiters, no mean feat.

Act winds up with another record hit, "Honeycomb." "Look Down That Lonesome Road" and "This Night I'll Remember."

Rodgers' voice is sweet and his numbers tend toward folk-singing, but he also seems to catch the jazz feeling of the early Sinatra, and the best of Presley's r&b beat. He gets fine assistance from accompanist Stu Phillips, shows great sincerity and lack of obvious "staginess" which sometimes mars other singers' performances.

Every number is honed to perfection and it's evident Rodgers is ready for any hotel in the country, though this is his first hotel engagement ever.

Stef.

TEAL JOY
Songs
36 Mins.
Circus Lounge, Hull

Teal Joy is one of the most refreshing items in the current thrush crop. A Japanese born in San Francisco and working out of New York, Miss Joy has much in both sight and sound departments. She is small, cute and makes subtle, effective use of the Japanese motif in staging, gowning and grooming without overdoing it.

Except when she's chirping, her movements are slow and graceful, but when she finds it necessary, she can belt a song with the best. So it startles the customers when out of this almost-shy bit of Nipponese come tones that are strong and deep and, at times, husky. Savvy all the way, femme exhibits ability to handle almost any type of song, from commercial and ballad standards through mood bits to socko jazz piping. Her stint is slick and tightly routined for big impact.

Miss Joy is big for any sight-and-sound medium. She has already disked (Bethlehem), and her nitery bookings in the five years she's been thrushing professionally as well as her upcoming bookings (Fontainebleau, Sans Souci, Shamrock, others) give evidence that her ability is paying off. On television she's been seen and heard with Steve Allen and Jack Paar, and on radio she's a fave with NBC's "Bandstand" radio stanza. Miss Joy seems to be moving fast and up, with plenty of time to go far.

Gorm.

THE PLAY MATES (3)
Music-Comedy
40 Mins.
Eddys' Restaurant, K.C.

Under contract to Roulette Records and with two recent hits behind them, Donny Conn on drums, Morey Carr on trumpet and string bass, and Chic Hetti at the piano are more and more emphasizing vocals rather than comedy. Their "Joanne" and now "Don't Go Home" were high on the record lists.

In their night club work they show some other numbers fully as well done, notably "Beep, Beep" and "16 Tons," as they back their own vocals with a versatile choice of instruments. A mambo is on the unrestrained side, but highly effective. They inject some comedy into the proceedings, even get into a number of impressions, and these serve to add to their entertainment value. Still it is their musical work and unusual arrangements which are bound to get them ahead in this business.

The show caught had them in a 40-minute turn, overlong because the closing comedy slowed the pace.

Quin.

GINO DONATI (2)
(The Brunos)
Songs, Acts
15 Mins.
Stardust, Las Vegas

Gino Donati, who works with an unbilled accomplice, is one of the more unusual novelty acts to come here. A strong point on Le Lido show, Donati has an act that combines strong singing along with hand-to-handing and comedy. Act, in Europe, is known as The Brunos.

Donati, a tall well built gent, opens initially with a serioso singing voice. His voice is good enough to be taken quite seriously. A dropped tray by his partner in the audience paves the way to the comedics and acrobatics. Both possess legitimate voices, both are skilled acrobats and they have a flair for comedy to tie this rare combo into a neat and powerful package that could make them the top comedy spot in many cafes.

Because of the fact that their turn is hard to cut and still be effective, their usefulness in teevee is curtailed unless they can get enough time to do the bulk of their routine.

Jose.

ERIC BRENN
Juggling
8 Mins.
Stardust, Las Vegas

Eric Brenn has one of the more unusual juggling acts as he has proved at The Lido, Paris, and other European spots, also at Radio City Music Hall (N. Y.) and elsewhere. After some preliminary stunts he mates trayfuls of glasses and spoons, but his forte comes with his keeping in motion of spinning bowls and plates. He sets a series of bowls on swaying poles and starts spinning plates. Problem of keeping all this in motion makes Brenn one of the busiest aliens this spa has ever seen. It's a socko novelty.

Brenn is okay for cafes and teevee (has already appeared on Ed Sullivan's videoer) and could be a strong turn on the outdoor circuits.

Jose.

MARVYN ROY
Magic
10 Mins.
Stardust, Las Vegas

Marvyn Roy, who came in with Le Lido Show from Paris, is one of those sock novelties with a strong future in virtually any visual field of show biz. He manipulates lighted electric bulbs. Where the juice comes from is not readily evident, but his ability to make the Edisons appear and disappear entertains and mystifies the crowd. His magnum opus is his swallowing a wire and bulbs and they come out strung out in one line. The return on this act is tremendous.

A boyish looking gent wearing tails, he makes a good appearance and provides an extremely high-powered act. A girl works with him, but whether she's borrowed from the line or whether she comes with the package is not discernible to viewers.

Jose.

ROLLY HAMMOND
Songs, Comedy
28 Mins.
Chaudiere, Ottawa

Looking like a small Steve Allen and little like a comic, Rolly Hammond has a fast-paced stanza of chant and comedy that brings steady mitting. He chants one or two tunes but uses his pipes mainly in a string of impressions delivered at high-speed pitch. They range from Donald Duck and Mr. Magoo and other cartoon characters through w.k. impresh faves like Durante, Satchmo, Walter Brennan and others.

Hammond has a slick, solid style okay for niteries, radio and television but stint could gain strength by adding fresh material and a few not-so-familiar apings.

Gorm.

Philly Court Stays Order By Liquor Bd. on 4 Cafes

Philadelphia, July 8.

Four Philly cafes will remain open as a result of a writ issued by Superior Court Judge Harold Watkins, which stayed a Liquor Board order that the spots shutter. The niteries cited are the Cork Club, Flamingo, Wedge and Torch Club.

Stanley Greenberg, counsel for the owners, made a trip upstate to Ashland, Pa., to obtain a court ruling from Judge Watkins, delaying the Board's order, as a last ditch move when local courts refused to intervene.

Waldorf-Astoria, N. Y.

Los Chavales de Espana with Luis Tamayo, Trini Reyes, Alberto Rochi, Isabela & Miguel; Emil Coleman & Bela Babai Orchs; $4 cover.

The Starlight Roof continues on its Latin policy with the return visit of Los Chavales de Espana, (The Kids from Spain), who have occupied an annual niche in New York's night life. This co-op group, which came from Spain via Cuba a few years ago, is probably one of the more versatile combinations in the band-nitery orbit. Its 11-man membership is versed in a variety of instruments. They sing and perform in a manner that brings oles even from the comparatively staid Hotel Waldorf-Astoria assemblage.

There have been some changes this year, but not enough to disturb their sock tempo of their performance. The group is a little more reserved, concentrating more on showing their musical and vocal versatility than their marching skill. It works out considerably better this way, especially with dance numbers by Trini Reyes and Isabela & Miguel to offer excitement in front of the band. Overall, it's a bill that provides both visual and aural variety, an ideal combination to provide entertainment to the far reaches of this room.

The staging, per usual, is tops. The lads present pleasing combinations with either vocalist Luis Tamayo or Albert Rochi fronting. One of these looks like he could be the brother of the former personality tenor. The voices are rich, the musical background is lush, and the songs in Spanish, French and Italian are pleasantly arranged. They came back for two encores.

Aiding the cause of Los Chavales considerably are the dancers. Trini Reyes has been with the group ever since they started working in the U.S. She has grown artistically since then, until she is now at the point where she uses herself as an instrument to express a national culture. The bulerias, done with a guitar accompaniment, has a fine, restrained fire with a controlled eruption coming out every so often. Her skill in this department is substantial and she is off to an appreciative palm.

Of more surface brilliance are Isabela & Miguel, a handsome, coquetish femme and a wild-eyed, grimacing and violently heel-pounding youth, who while overacting, produces the desired effect on this house. He should tone down on that open-mouth grimacing. Their dances are in a popular and colorful vein ,hitting a fancy stride with "Andalucia" and "Sevillana." The finale, before returning for their first of two encores, is a wild and theatrical gypsy sequence in which Miss Reyes and the team, guitarist and a a couple of saxes create a rouser which produces a prolonged and appreciative return.

Providing the dansapation for this show is Emil Coleman, with Bela Babai's combo on relief.

Jose.

Flamingo, Las Vegas

Las Vegas, July 3.

Jack Benny, Giselle MacKenzie, Little Buck, Don Kirk, Flamingoettes (8), Jack Cathcart Orch (13); production manager for Benny, Macklin Megley; coordinator, Archie Robbins; choreography by Buster Burnell; $3 minimum.

Although Jack Benny's portion of his show seemed to have a little trouble getting off the ground on opening night, he soon wound his distinctive brand of humor into a solid turn. The slow start was balanced by some upper-level entertainment in which Gisele MacKenzie is outstanding.

Except for Benny's violin duet with Miss MacKenzie in which they do "Getting To Know You," the show is different than the one in which he made his Vegas debut last year. The duet is a welcome returnee, and is in the neighborhood of becoming a classic. Much of Benny's dialog is topical, and like the other entertainers on the Strip, he comes up with lines about the Frenchy show at the new Stardust Hotel up the street. ("They have 40 chorus girls and 22 ex-premiers in the cast." "In Paris, 'Confidential' is a comic book.") He also ribs Milton Berle ("all he lacks is confidence") and Sammy Davis Jr. ("he has so much talent—if we weren't of the same faith I'd hate him").

Miss MacKenzie scores handily with her songology, even though she was plagued with a slight case of Vegas throat on opening night. She never looked lovelier, and is handsomely gowned in three costume changes. Repertoire includes "You Make Me Feel So Young," "All The Way," "Life Is Just a Bowl of Cherries," "Merci Beaucoup" and "Me and My Shadow." Her spoof of the other girl singers by bringing out four small boys as her dancing partners is a good gimmick, and the youngsters, called the Curfew Kids, are loaded with talent.

Instead of the hillbilly routine he used before, Benny as eight lady members of his "Yermo Fan Club" join him for a musical bit. Six of the "fans" are equipped with accordion, bass, trumpet, clarinet, drums, and trombone, and it's not surprising that they came up with a hot swing session—but it's a gag that gets sustained yocks.

Little Buck is back with his act which serves as a curtain-raiser. Buck is by far one of the best dancers in the biz, his acrobatic routine being built around excellent tapology. His one mistake could very well be eliminated—he solicits applause. Such talent will certainly pull loud mitting without the performer asking for it.

Buster Burnell makes his bow as choreographer for the Flamingo shows in this one, and the routines presented by the Flamingoettes (8) are of Broadway calibre. They are strongly backed up by the voice and terps of Don Kirk, and the music of Jack Cathcart's orch (13). Show booked for four weeks.

Duke.

Palmer House, Chi

Chicago, July 3.

Ted Lewis, Beverly Marshall, Eddie Chester, Cathy Basic, Eddie Lawrence & Connie, Ben Arden Orch (11); $2 cover.

Taken on its own terms, the Ted Lewis package is a smooth, well-paced 65 minutes that demonstrates the value of the ol' tragedian's track record in the biz. Show, naturally, is drenched in yesteryear, but the maestro is smart in giving it sufficient balance via contemporary faces and material. Focus, however, is properly on Lewis and nostalgia. It's a potent combo that roped the firstnight (3) auditors pronto and kept 'em corralled through the ensemble finale.

With familiar props (top hat, cane and clarinet), Lewis works the route with a zest that belies his years. He's in and out talking lyrics, terping, gagging and taletelling, and much of his stuff rated the palming accolade. Showman gets plenty of prepossessing support this tour. Comedienne Beverly Marshall discloses some uncommon clown talent via several record panto bits, notably Stan Freberg's "Dragonet" and Spike Jones' "Cocktails for Two." Cathy Basic has fine soprano pipes that score high with "Could Have Danced All Night," and she makes a nice amour object to Lewis' lothario on a specialty called "I'm a Lover." Eddie Lawrence & Connie are a suitably brisk and precise terp duo, both on tapping and soft-shoeing. Ben Arden orch backstops with usual flair.

Eddie Chester, Lewis' original bantam "shadow" of "Me and My Shadow," proves himself as adroit as ever on that oldie, and shows a nice comedic sense in some later ensemble work.

Tablers matched the Lewis warmth, so that the Empire Room had the plus of a fine glow that's a too-seldom phenomenon for the rococo-stern plushery.

Pit.

Beverly Hills, Ciney

Cincinnati, July 4.

Jane Morgan (with Ernest Bragg), Jackie Miles, Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Jane Morgan, gorgeous mistress of melody, in a speed-record return, and Jackie Miles, breezy comic, supply ample sparkle and bang for Beverly's Fourth of July cabaret session. Backing them admirably are the Lindsay-Sapphire line in two slick routines and Gardner Benedict's band.

Brought back after her impressive bow here five months ago, Miss Morgan rewarded headman John Croft with a first-night overflow. Blonde looker, captivating in a blue sequin gown, holds the boards for 33 minutes, building all the way and signing off politely. Opens warmly with "Friendship," scores with 'Melody D'Amour" and an eight-minute production of "Around the World," her Kapp golden recording, "Fascination," and a "Ziegfeld Follies" medley. Ernest Bragg, pianist-arranger, merits a bow as special conductor.

Funster Miles sprinkles chuckles and yocks in 25 minutes of patter about Vegas and his fabled "J. Schwartz of New York" character. Makes clever use of cigaret ash-tipping and brow-patting with a kerchief.

Koll.

Desert Inn, Las Vegas

Las Vegas, July 1.

Ed Sullivan Show with Sallie Blair, Denise Darcel, Julia Meade, Carol Burnett, Richiardi (4), Jay Marshall, Kirby Stone Quartet, Prof Backwards, Morlidors (3) Line, Carleton Hayes Orch; $3 minimum.

Ed Sullivan is back at his old stamping grounds, except for a different locale and much (25G) more money. The syndicated columnist for the New York Daily News, as is well known, is no stranger to the variety circuits and in-person work, having been an annual at one time at the Loew's State and the Roxy theatres in New York, as well as the annual shindigs at the Madison Square Garden at the Harvest Moon Ball.

In Las Vegas where he is the second major columnist (Walter Winchell having preceded him) to hit the cafe circuit in recent weeks, Ed Sullivan has taken a troupe of vet performers who have appeared on his CBS-TV shows, and has welded them into a variety unit. As far as his own work is concerned, he is still the great pointer-outer, to quote the late Fred Allen, And for the most part has a group of acts to which he can point at with pride. Sullivan had to be sure of performance values as well as show acts with stature. At the same time, he has had the problem of providing a tremendous splash. Quantity as well as quality is needed in this display. Another factor that handicapped Sullivan was the necessity of getting his acts off and on within a reasonable time and still exhibit the elaborate house production by the Desert Inn staff.

Sullivan can be forgiven a few lapses on this score. Generally, his acts are good, make an impact in a reasonably short time and get off. However, there were two thuds at the opening that had the net effect of detracting from the entire troupe. Denise Darcel has an ill-defined act that lost the customers immediately, and Julia Meade, Sullivan's own Betty Furness, on the other hand, has a well scripted act, but no ability to articulate it in terms of cafes. These two lapses dragged down the entire impact of the layout.

The other faults of the show can be forgiven. For example, good variety protocol is violated in the original concept of the show. In this layout there are four singers, as well as a myriad of opening acts. An act like Jay Marshall, for example, overlaps in the spheres under jurisdiction of ventriloquist Ricky Layne & Velvel, his Yiddish-spouting dummy; as well as Richiardi, a magico. There's a little of both in Marshall's turn. But eventually all of the turns give the customers their money's worth.

Openers are the Kirby Stone Quartet in which Sullivan is given his most strenuous workout. In the number, "It's A Really Big Show Tonight," in which Larry Foster imitates the columnist, Sullivan chimes in with an imitation of himself and it works out quite creditably. The lads are hard workers, have a wide appeal and get off excellently. Foster proves the strongpoint in this turn.

Carol Burnett, continues the strong pace of this show with a trio of tunes with strong comedic content. Her rib of a chantoosey with an orthodontia brace, and her topper, the lament about John Foster Dulles, more than meet the requirements of the room.

The Morlidors, a golligwog act, always does strongly. House breakers are Layne with some smart dialect gab through an impish dummy, and Marshall, who does his familiar bit with the interlocking rings and the dummy made from a glove, are strong points in the show. Richiardi, does two tricks, a levitation gimmick in which a femme is seemingly suspended in impossible positions on stick, plus largescale transference trick. This gives Sullivan a couple of strong moments.

Miss Darcel is the first of his disappointments. She has some innocuous gab explaining one of the tunes from "Oh, Captain" and thence into the song. As an encore she reprises that number for deadly results. Miss Meade has apparently been working and investing in an act. The writing is glib and the concept and costuming is good. She may eventually grow into this turn. The backbone is impressions of various people. It's a good axiom to be yourself before you try to be somebody else.

Now if these two girls are cut down, there could be some time left so that Sallie Blair could do herself good on this date. Miss Blair, during her appearances, creates an exciting, stimulating and even a frenzied atmosphere. To keep her down to two numbers makes it virtually impossible for her to get off the ground. A pity since there's a lot that she could offer the Las Vegasites.

The additional comedy is by Jimmy Edmundson (Prof. Backwards), who has dispensed with his chalktalk in reverse. His gab is elementary, but it does contain a lot of laughs.

The production, comprising a rock 'n' roll number and a western production, comes off well and the showbacking by Carleton Hayes is excellent.

Sullivan has brought in a show with much grassroots appeal. He is expected to bring in a lot of business during this holiday period and will certainly justify his stand. Incidentally, he could leave the stage when the performers are on. His presence isn't essential when his hirelings are front and centre.

Jose.

Queen Elizabeth, Mont'l

Montreal, July 2.

Bill Tabbert, Yonely, Denny Vaughan orch (12) Louis Pannet trio; $2.50-$3 cover.

Changing show format for the first time since their opening in April, the management of the Queen Elizabeth Hotel tries an all-male combination of singer and comedian in the swank Salle Bonaventure with okay results.

Relatively unknown to most local cafeites other than those who saw him in the original stage production of "South Pacific," Bill Tabbert is quick to establish himself as a better than average singer. Song selection is varied and carefully planned and he draws biggest plaudits for his reprise of "Younger Than Springtime" which he created in "Pacific." He exhibits authority and savvy when doing a song but better material here would give more overall balance and strengthen all-around performance.

On the comedic side, Yonely brings his vast collection of weird musical instruments into play along with a very definite European type of humor. Some of this is very good; some just so-so and some along a straight burley line, hardly in keeping with general atmosphere of room. However, the spenders in this attractive spot are varied and on the night caught, a scattered, pre-holiday crowd came through with solid palming.

Maitre d' Alex continues to run a smooth operation and has no service during performance. Denny Vaughan and his fine orch play for dancing with the Pannet trio taking the brief interlude spots handily. Tabbert and Yonely are in until July 19 with Hildegarde preeming July 21 for two weeks.

Newt.

El Rancho, Las Vegas

Las Vegas, July 2.

Milton Berle, Stan Fisher, Jacqueline Fontaine, The Dunhills (3), Metropolitan Sextet, Barry Ashton Dancers (10), Dick Rice Orch (13); produced by Milton Berle; presented by Beldon Katelman; $3 minimum.

Milton Berle's show in the Opera House is basically the same as presented here before, brought up to date with some topical gags that showcase the star in top form. Appropriately, he mentions the new Stardust Hotel and its Lido de Paris show which opened on the same night. ("I've played cities smaller than that!" "Who do you think the pit boss is?—Gen. De Gaulle.)

The Dunhills, Stan Fisher, and the Metropolitan Sextet are back with Berle for this engagement. Betty George has been replaced by Jacqueline Fontaine. Miss Fontaine, like her predecessor, is generously proportioned in the upper regions said props serving to give Berle some bawdy dialogue. Her voice has a sexy huskiness which belts "Blues In The Night."

The Dunhills (3) are true terp magicians with a class act. Their fancy footwork inevitably draws hefty mitting, and Berle scores in the pedal department when he joins them to form a fast-footed foursome.

Fisher, the handsome harmonica virtuoso, clicks both on his own while making with the music and as a comic who dares throw some non-straight lines to Berle. Naturally, the boss joins Fisher in a duet, and they come up with a very funny rendition of "Night and Day."

The mixed Metropolitan Sextet has its serious moments of opera singing, which is a neat contrast to the balance of the bill. Group plus Berle in an incongruous clown get-up pull the yocks.

Show is capably backed by the Dick Rice orch (13) and larded with first-rate choreography by Barry Ashton who sends 10 pretty chorines through the paces. Package skedded for four frames.

Duke.

Stardust, Las Vegas

Pierre Louis-Guerin & Rene Fraday presentation of Le Lido De Paris with Marvyn Roy, Gino Donati (2), Eric Brenn, Georges Campo, Lina Mervel, Jacqueline Du Bief, Reuby Bruce, Stuart Hart, Arthur Maxwell, Dorothea McFarland, John Augustine Orch; staging, Donn Arden; costumes, Falco; sets, Harvey Warren & Coltellaci; music, Landreau, Brienne & Delvincourt; lyrics, Jarrell & Davis; supervision, Frank Sennes; $3 minimum.

This show, imported for a minimum six-month run at the newly opened Stardust, definitely establishes as an important factor in the Las Vegas entertainment firmament. Oldsters had to go back in memory to about a quarter century to recall any similar show in America, that of Clifford Fischer who staged displays of similar glory at the old French Casino and the international Casino, N. Y.

The Lido show, imported intact from Paris' Le Lido, is one of the lushest shows in the area and is definitely important on several fronts. One being, a virtual liberation from the necessity of employing name performers, and another, a high standard of artistic splendor, and a delicate feeling for the display of nudes, both male and female. Yet, even with bare-breasted beauts all over the place, even dripping from ceiling wells, there is nothing overly sexy in the production numbers. It's done with refinement and an accent on art. Donn Arden, who designed this show, has endowed it with good taste, and a production that causes visual excitement.

However, even with its lack of name value, except for the inherent value of Le Lido (direct from Paris) tag, it's quite evident that it still is a highly expensive proposition. There are at least 20 stagehands to man the most complicated stage setup in any nitery in America, there are squads of electricians, and more girls than are needed in the spots where names are necessary to bring in trade. The below-the-line costs are tremendous.

Fortunately, the stage and the show are designed for each other. There are hydraulic lifts on stage which permit almost immediate transformation from an orthodox platform to a swimming pool or an ice tank. The huge, CinemaScoped proportioned stage has sufficient entrances and exits to clear the space almost immediately, and make for an ease of movement found only in the smaller layouts.

There is little that is shocking in the display. Perhaps the sexiest moment is the Italian scene in which the lead nude Reuby Bruce, lures a lad to her room strips off her waist and offers herself to him and slowly the entire lift lowers away from view. The sense of the dramatic, somehow takes the edge off the sexy motif.

The individual scenes are lushly staged. A brilliantly costumed sequence is the ancient Roman number in which the swimming pool is used. A huge mirror reflects the nautical maneuvers. Maxim's 1900 tells of old Paris, with the costumes having a gay sweep and a elegance.

The show ran overtime at the opening with its retinue of acts which open with magico Marvyn Roy, who works with manipulation of lighted electric bulbs; Gino Donati and a confrere, who bow as a singing act and thence into excellent acrobatics; juggler Eric Brenn, who keeps bowls, plates spinning simultaneously; and Georges Campo, assisted by Lina Mervel, who engage in some funny knockabouts. Roy, Bren and Donati are under new acts.

The production singing is by Dorothea McFarland, a soprano with fine capabilities, Stuart Hart and Arthur Maxwell. The sole skating sequence is by Jacqueline DuBief, one of the top Gallic icers, who has appeared in the major touring shows in the U.S. She has revamped her routine so that she retains her sweep of motion on the comparatively small confines of this rink.

As most know, Les Bluebells, which have been the famed nudes of Paris for some years, are English. The bulk of the femme dancers are French. Artistic accoutrements of the production are the work of Falco in the costume department; Harvey Warren and Coltellaci on sets; music by Landreau, Brinne & Delvincourt and lyrics by Jarrell & Davis. The entire layout is the conception of Pierre Louis-Guerin & Rene Fraday, and Arden has successfully transplanted this show from Paris

It's recalled that this show was originally set to hit the New Frontier, here, with Sammy Lewis having already set the deal. But delays and finally cancellation resulted. John Augustine showbacks with great skill.

Jose.

Latin Quarter, N. Y.

E. M. Loew & Eddie Risman presentation of "International Holiday For Love," with Kathryn Grayson, Jack Durant, St. Leon Troupe (8), Bob DeVoye Trio, Queti Clavijo (2), Gina Genardi, Ray Kyle, Tony Mack, Tanya Corlett, Line; Jo Lombardi & Buddy Harlowe orchs; produced by Donn Arden; $6 *minimum.*

For this latest edition of "International Holiday For Love," Donn Arden has built a fast and gimmicky show around headliner Kathryn Grayson who balances with her high notes some of the low ones struck during the evening. Contrast doesn't necessarily benefit Miss Grayson, but it's part and parcel of the kind of lush, richly costumed and ably executed revue which has become the Latin Quarter specialty.

This isn't the place for sophisticates who may come looking for "art" or even cleverness. It's a splashy, brash and eye-popping production and the customers (a goodly percentage of them out-of-towners) eat it up. Acts, some of them held over from the last "edition," are well balanced and virtually every one goes over to big mitting.

Line comes up with its usual standard and shapely attractions and, as the piece de resistance, Arden has jets of water spurting from ceiling to floor around the stage (drenching close ringsiders in the doing) as Tanya Corlett takes a shower onstage. Added spectacular touch sees two girls taking a ride in cages suspended from the ceiling.

Appearance of Miss Grayson is a sudden switch from the splashy production values. Attractively gowned (though she explained to the audience on opening night that she had to go on despite the loss of her music and costumes), she offers a repertoire ranging from "Shimmy Like My Sister Kate" to grand opera. Miss Grayson hardly ranks as a singer of stature, even within the limits of a night club act. Her voice is forced, almost painfully so, in the operatic arias which she performs with more conviction than feeling.

Singer obviously feels that her voice is her act and so she doesn't need anything else. Result is a rather dull stance, though the opening night audience, at least, received her uncritically and with enthusiasm. "My Fair Lady" number leads into "So In Love," which segues into Tosca, "Hi Lili, Hi Lo," the tame "My Sister Kate" number and then a weepy rendition of a "Madame Butterfly" aria. Miss Grayson gets by on the strength of personality, which is pleasing, but there must be a better way to showcase the act.

Comedian Jack Durant gets billing as the extra added attraction and he hits just the right, low note for the room. He works hard and gets plenty of laughs, though some of his material is in bad taste.

The St. Leon Troupe from Australia (six men and two gals) registers with a strong acro stint which tends to become somewhat repetitious, but features some sensational solo work; Bob DeVoye Trio is a definite crowd pleaser with its agile terp routines; Queti Clavijo does her flamenco heel-and-toe drumming to appreciative mitting. Outstanding in several numbers is Gina Genardi who has a fresh and vibrant personality and is excellent in her solo numbers. Ray Kyle is the featured singer who, like Miss Genardi, gets the support of the chorus. Jo Lombardi skillfully batons the show from behind a white curtain. Buddy Harlowe's band takes over between shows. *Hift.*

Riviera, Las Vegas

Las Vegas, June 30.

George Gobel, Teddi King, The Double Dater (4), Dorothy Dorben Dancers (10), Ray Sinatra Orch (14); produced by Sammy Lewis; $3 *minimum.*

George Gobel's return to the Clover Room is good news for Vegas entertainment seekers. Although he opens during a week of five other powerhouse openings (Ed Sullivan, Lido de Paris, Milton Berle, Rosemary Clooney, and Jack Benny), he's sure to hold his own in the attendance department and keep the SRO sign up during his five-week stay.

Gobel brings in a brand new collection of stories, jokes, and Gobelisms which he eases across in his own unique manner to top comedy effect. He works in front of a plain curtain, and uses only one prop—his guitar which is used too sparingly. It is brought onstage mid-act by a scantily-clad looker named Marilyn Hanold. She doesn't say a word but stays on long enough for Gobel to make some choice and funny remarks about her. He yodels like a pro yodeler, and follows up the music with more yock pulling dialogue ("Why do I talk so much? My father was a tobacco auctioneer and my mother was a woman") that winds up his solid act.

Teddi King, featured as chirper on the bill, is a good song-seller who gets a strong assist with terrific arrangemens. The pretty brunette Miss King includes in her repertoire "Am I Blue?" "Lady Is A Tramp," "Let's Face The Music and Dance," and "Married I Can Always Get."

Two new Dorothy Dorben production numbers, enhanced by the singing and dancing of four handsome youngsters called The Double-Daters, are outstanding. Ray Sinatra capably batons the orch (14) for the Sammy Lewis production which includes some of the prettiest dancers (10) in Vegas. *Duke.*

Village Vanguard, N. Y.

Carmen McRae, Randy Weston Trio; $3.50 *minimum.*

Carmen McRae, one of the foremost exponents of cool jazz, is wowing 'em at Max Gordon's cellar landmark. Despite a slim midweek audience on one of the hottest days of the years, Miss McRae's reception sounded as if the buffs were hanging from the rafters. The steady mitting brought her back to the podium at least five times before she gracefully bowed off.

One doesn't have to be a jazz fan to enjoy the chirper's cool, cool style. She has a relaxed, casual manner that makes for pleasant, enjoyable listening. She employs her voice as if it were a musical instrument. It's easy to detect that she's had classical musical training.

Miss McRae concentrates on standards for the most part. The closest she comes to singing "straight" is with a couple of Noel Coward waltzes—"Tzigeuner" and "Some Day I'll Find You." Tunes are from her Decca album, "Mad About the Man," and she kids that Coward may not like her interpretation; but judging from their effect on the clientele, Coward would probably join Miss McRae's bandwagon.

Her repertoire includes "Blue Moon," "We'll Be Together Again," "You'd Be So Easy to Love," "Yesterdays," "Our Love Is Here to Stay," "Invitation," "Foggy Day" and "Rich Little Poor Girl," all rendered with equal finesse. She is neatly backed by her own trio consisting of piano, bass and drums. She shifts to the ivories to accompany herself for "Someone to Watch Over Me" and "Exactly Like You."

Warbler's between-songs patter is spontaneous, warm and appealing and adds to the rapport she establishes with the customers.

Spelling Miss McRae is the Randy Weston trio, a strongly rhythmic jazz group. Its music is the offbeat type, the kind that would seem to appeal to goateed followers. *Holl.*

Chez Paree, Chi

(FOLLOWUP)

Chicago, July 4.

Hildegarde, booked into the cavernous Chez Paree instead of her usual plush Empire Room hangout, found the patrons of a different stripe. But then, getting customers into a bistro on July 4 is like trying to coax swimmers into Lake Michigan in January.

She worked hard—as though the house were full—but at times Hildegarde was singing to the empty tables in the rear instead of to the patrons present. She has all of her usual spirit, corny humor, good voice and mannerisms; yet the Chez customers don't seem to dig her. She got better reception when touring the edge of the stage with a handmike, kibitzing with the ringsiders, than she did working at the piano. Rapport was established with her final medley of longtime Hildegarde standards.

Paul Gray, who replaced comic Jackie Miles, is a frequent visitor at Chi niteries. With his offbeat, intellectual humor, Gray keeps the customers with him all the way. His topical gags, one-liners and non-sequiturs make a delightful half-hour, good for plenty of chuckles and more than a few belly laughs. Even those notorious stoics, the band sidemen, seemed to enjoy Gray's stint.

Chez Adorables (8), handsomely costumed, do two excellent production numbers, ably backed by George Cook's orch.

Biz should pick up; over the weekend 30,000 Lions arrived for the national convention, and they'll be followed next week by the Shriners. *Don.*

International, N. Y.

Larry Ellis, Marys, Farrar & Carter, Joe Kardwell, Maria's Musical Marionettes, Ice Starlets (6), Mac Pollack orch, D'Aquila's Rhumba band; iced and directed by Boots McKenna; production supervised by Harry Hirsch; $4.50-$5.50 *minimum.*

Jack Silverman's Old Romanian not only is changing its tag to Silverman's International Theatre Restaurant with this new show but also is launching a complete iceshow policy. Incidentally, it's the first time for a full iceshow in a New York club in five years, the Hotel New Yorker being the last spot to offer an iceshow. To launch this new policy in the most auspicious manner, the International Theatre Restaurant has set Boots McKenna, who staged the New Yorker shows, as choreographer and director. And it is paying off.

Admitting that there is plenty of talent in evidence in this show, it is the deft hand of McKenna which makes the whole thing jell. A vet choreographer and musical show stager, this current show is a tribute to his long-established skill and showmanship. This "Icetime" revue has six youngsters who are the comeliest femmes seen on ice in this sector for years.

Actual show boasts three production numbers and some four acts, each one representative of a different country. Larry Ellis, as singing emcee, leads the sextet of gals in the production numbers in fine fashion. Marys, billed as "the heat wave on ice," is starred in two different solos in which she displays her agility in acro and twirling numbers while on skates.

Farrar & Carter, who claim England and Australia as their original homegrounds, constitute a sensational adagio stepping duo. The pretty girl is tossed about with the same abandon that is done by adagio combos, sans skates. They're on for two numbers, second one being a typical apache dance on ice. Combo clicked nicely here.

Joe Kardwell, who's admittedly an American and familiar to presentation houses and niteries, really cleans up with his magico feats. He's added to his assortment of tricks, with his off-hand stunt of making doves appear at his command probably standout. Kardwell obviously owes his cognomen from the tricks with cards, not the least of which is squeezing a deck of ordinary cards into a miniature pack.

Maria's Musical Marionettes, mother and daughter team from Prague, have an elaborate turn featuring large-sized marionettes. Act's use of Liberace and Durante actually is tops. Some of the more pretentious props did not work out too well opening show, but they went over big despite this handicap.

All-in-all, a topflight iceshow that should be welcome in the summertime. Mac Pollack's orch plays the show with aplomb while D'Aquila's Rhumba band alternates for dancing. *Wear.*

Riverside, Reno

Jimmy Durante, Eddie Jackson, Sonny King, Jack Roth, Jules Buffano, Borden Twins, Sally Davis, Beverly Richards, Riverside Starlets (8), Bill Clifford Orch (10), $2 *minimum.*

The Jimmy Durante package—an established fave on the Reno circuit—offers little that is new: just the same magnificent nonsense that rates the show as the best booked to date this season in this plush theatre-restaurant.

The comic wins strong impact with initial six-girl routine ("each has a job") and gets loud approval through the 75-minute show. His "let me hear that band" caper and his turn at piano rate heavy auditor reaction.

Upstaging more than during the last Reno book is Sonny King, working like a pro with Durante but still subordinate. The master showman feigns frantic disgust as King takes a well-received sole, "Love You I Do."

Rounding out the playback is Eddie Jackson, the strutting vet with on-stage dignity, Jack Roth and Jules Buffano, all longtime members of the Durante package.

Jackson scores with nostalgic bits, and Roth and Buffano prove themselves at drums and piano.

Beverly Richards introes the act with "Most Unusual Day" and warms effectively. Not the most finised vocalist ever heard at the Riverside, she's a looker who offers pleasing personality and a winning five-title melange. Stunning in an all-white off-shoulder creation, she reaches audience with "I've Got A Crush On You" and "The Song Is You."

Sharing spot briefly are the Borden Twins and Sally Davis, who always rate plaudits.

The Durante show, booked for two-week stint, draws full house twice nightly. Closing date slated for July 16.

Riverside Starlets, in holdover number, bracket show. Bill Clifford's orch provides musical backing for entire act. *Long.*

Sands, Las Vegas

Las Vegas, July 2.

Rosemary Clooney, Will Jordan, The Sandmen (4), Texas Copa Girls (11), Antonio Morelli Orch (17); created & staged by Jack Entratter; $3 *minimum.*

Rosemary Clooney has been away from the Strip too long—about three years—and it's nice that Jack Entratter has lured her back. She appears onstage in a tent dress, explaining that she's not doing it to follow the current styles, but simply because she's pregnant.

Miss Clooney's distinctive voice sounds better than ever as she effectively sells such numbers as "Give It All You've Got," "Tenderly," "I Miss New Orleans," "This Old House" (with her 88er Buddy Cole), "A Foggy Day" and "Come On-a My House." Her songs get masterful backing by the Antonio Morelli orch (17).

Will Jordan is in at the Sands for the third time, and again gets big laughs with his impreshes. His w.k. Ed Sullivan takeoff is joined currently by two other Sullivan takeoffs—the Kirby Stone Four imitates Sullivan at the Desert Inn, and Sullivan carbons himself in the same skit. Jordan's Groucho Marx, Jack Benny, Bing Crosby, "Clark Gable's sister" and "Gregory Peck's father" are also good for booming yocks.

The two lavish and imaginative production numbers by Bob Gilbert and Renne Stuart feature the Texas Copa girls (11) and the fine-sounding voices of the Sandmen (4). Show is in for two frames. *Duke.*

Cafe de Paris, N. Y.

Dorothy Lamour, Christine Niky & Piroska, Rafael & Model, Chickie James & Doug Scott, Harrison & Kossi, Ralph Young, Buddy Clark Orch; $6 *minimum.*

Apparently more dough has been found to pull the spacious Cafe de Paris out of the glaring cerise. One of the principal new backers on the horizon is Sam Lerner, an accountant. Three other money men are reportedly in the wings ready to salvage Lou Walters' vast nitery on the old Arcadia Ballroom site.

Cafe's policy for the summer will be to draw on small names and then launch the fall and winter semester with top-drawer magnets. Meanwhile, the new nitery's pulse has been considerably revitalized by the fresh monetary infusion and the new entertainment policy will get underway tomorrow (Thurs.) when Darryl Stewart, Australian singer, bows.

Garbed in a handsome white gown, Miss Lamour soon wins over the holiday diners at the glittering nitery. With Philip Delapanna at the white piano, she rocks the audience with delivery of such numbers as "He Was too Good For Me," "Moonlight and Shadows" and "Tangerine." She then switches to a "full-sized" sarong and socks over "I Want To Go Back To My Old Grass Shack," buttressing this selection with a gentle hula. She gets her biggest applause for enticing versions of "Shine On, Harvest Moon" and "Moon of Manakoora." She also clicks with her fetching byplay among the ringsiders by kissing the foreheads of baldheaded men and distributing leis to both sexes in the house. She and her piano accompanist also deliver additional delightful verbal bits while the latter, a la Liberace, plays one of his longhair compositions. Miss Lamour undoubtedly made many friends during her brief sojourn at the nitery. She goes into "Oh Captain" tomorrow (Thurs.) as Abbe Lane's replacement.

Overall title of the show, "Honeymoon in Paris," lives up to its billing with a provocative line of half-clad girls and several worthy turns held over from the premiere show, notably Christine Niky & Piroska, dancers; Rafael & Model, this being one of the suavest and smartest routines on the night club circuit wherein Rafael does some stunning millinery transformations on an equally stunning model; Chickie James & Doug Scott, in as uninhibitedly erotic and sensuous a dance as is possible in the current heat-ridden metropolis; Harrison & Kossi, acro-ballroomatic ice skaters with extraordinary precision and showmanship, and Ralph Young, singer. *Rans.*

Copacabana, N. Y.

Betty Kean & Lew Parker, Betty Johnson, Bobby Brandt, Joni Roth, Ronnie Hall; Copa Girls (12); staged by Douglas Coudy; songs, Al Foster; costumes, Sal Anthony (Mme. Berthe), orchestrations, Deac Eberhard; $5.50 *minimum.*

Betty (ex-Sisters, with Jane Kean and Lew Parker, vet vaude nitery-musicomedy-video comic are a new Mr. & Mrs. offstage and a new pro combo who troupe it to the hilt to a solid score. They get better as they progress and, after a little more body in the forepart, are a cinch for anybody's bistro. As a matter of fact, the way they reprise that socko scene from "The Bickersons" (Phil Rapp's highly durable routine) it's about time they are rediscovered for the basic television medium from which this pioneer situation comedy stemmed. The 10-minute excerpt they reprised, in pseudo-reclining-in-bed manner (a sheet over two chairs), points that up anew. Situation comedy must be unequivocally socko to hold 'em on a saloon floor. They did.

This is the Gotham debut for the twain. Always a surefire knockabout comedienne, Betty Kean's savvy sense of funstering is limited only by their script. They need some more imaginative and novelty approach. Once it's established that Cupid agented this new two-act that should be it. They overplay it. They should play more offbeat and throwaway than "we're two pals together, on and offstage." Even with 100% ingenue-juvenile combos it's off-the cob; for pros like Kean & Parker it should be a oncer and period.

They have a rather full routine. And while it's a smattering of lots of things there's not enough of two or three solid items. Frixample, from a topical "selling hot flags" (48 stars) opener to her "sack" (of potatoes) new look, underdressed by a more svelte formal, they go rapidly into satirizing Italian films; (so-so); a "Fair Lady" satire (better) with "the slush and mush in Flatbush" as the "Rain In Spain" parody; a funny drunk routine in a nitery; an Ed Murrow "Person to Person" routine which is capped by Parker (Murrow) announcing "Next week we will bring you Bernard M. Baruch and Fats Domino." Then follows a Tucker-Chevalier paraphrase of the latter's recent Ed Sullivan videocast, with Parker doing a better takeoff than Miss Kean's impression, which is betimes more Mae West than Soph. "The Bickersons" is the sock topper-offer. Withal, Kean & Parker have much to offer for the saloon and vaudeo circuits, and should prove a welcome added starter to the comedy ranks of the contemporaneous show biz scene which is ever eager for enhancement in the comedy division.

Betty Johnson, who underlines, is a pro thrush who needs a little more substance in her repertoire for genuine distinction. Alumna of Don McNeil's "Breakfast Club" (Chicago), from whence she segued to Jack Paar's TVer, Miss Johnson knows her way around a pop lyric. She holds attention and seemed to enjoy recognition from the comparatively sparse but friendly Copa firstnighters—an attendance paucity superinduced by the Thursday preem being dated on July 4th eve, when the Gotham hipsters were on the lam but the tourists had not as yet arrived.

Miss Johnson mentions, in a presignoff, that she started at the Copa as a production singer five years ago. She evidences marked professional progression but requires a standup innovation of her own to supplement the cavalcade of pops which she does with complete authority, whether ballad or "Little Blue Man" and kindred novelties. Her management, also, should audition her on minor points, with a view to heightened values: (1) her general stance; (2), the wisdom of any "new look" couture for a diminutive personality, since any balloon or bouffant attire tends to cut size; and (3) her predilection for mike-clutching, especially in the peripatetic numbers.

Third subbilled turn is Bobby Brandt, a pro spin, nipup and generally okay acrobatic terper whose dance specialty stands up. Joni Roth and Ronnie Hall are the number-leaders (in "Take A Trip" he sports an original variation of an Eisenhower jacket), and the Al Foster special songs (written solo) make for good professional background for the sum total Doug Coudy revue. The Copa girls are attractively accoutred and Jules Podell, the bossman, has maintained standard although the elimination of the large Mike Durso show-dance band and samba combo, in favor of an unbilled septet, is an obvious economy measure. *Abel.*

Waldorf-Astoria, N. Y.

Los Chavales de Espana with Luis Tamayo, Trini Reyes, Alberto Rochi, Isabela & Miguel; Emil Coleman & Bela Babai Orchs; $4 cover.

The Starlight Roof continues on its Latin policy with the return visit of Los Chavales de Espana, (The Kids from Spain), who have occupied an annual niche in New York's night life. This co-op group, which came from Spain via Cuba a few years ago, is probably one of the more versatile combinations in the band-nitery orbit. Its 11-man membership is versed in a variety of instruments. They sing and perform in a manner that brings oles even from the comparatively staid Hotel Waldorf-Astoria assemblage.

There have been some changes this year, but not enough to disturb their sock tempo of their performance. The group is a little more reserved, concentrating more on showing their musical and vocal versatility than their marching skill. It works out considerably better this way, especially with dance numbers by Trini Reyes and Isabela & Miguel to offer excitement in front of the band. Overall, it's a bill that provides both visual and aural variety, an ideal combination to provide entertainment to the far reaches of this room.

The staging, per usual, is tops. The lads present pleasing combinations with either vocalist Luis Tamayo or Albert Rochi fronting. One of these looks like he could be the brother of the former personality tenor. The voices are rich, the musical background is lush, and the songs in Spanish, French and Italian are pleasantly arranged. They came back for two encores.

Aiding the cause of Los Chavales considerably are the dancers. Trini Reyes has been with the group ever since they started working in the U.S. She has grown artistically since then, until she is now at the point where she uses herself as an instrument to express a national culture. The bulerias, done with a guitar accompaniment, has a fine, restrained fire with a controlled eruption coming out every so often. Her skill in this department is substantial and she is off to an appreciative palm.

Of more surface brilliance are Isabela & Miguel, a handsome, coquetish femme and a wild-eyed, grimacing and violently heel-pounding youth, who while overacting, produces the desired effect on this house. He should tone down on that open-mouth grimacing. Their dances are in a popular and colorful vein ,hitting a fancy stride with "Andalucia" and "Sevillana." The finale, before returning for their first of two encores, is a wild and theatrical gypsy sequence in which Miss Reyes and the team, guitarist and a a couple of saxes create a rouser which produces a prolonged and appreciative return.

Providing the dansapation for this show is Emil Coleman, with Bela Babai's combo on relief.

Jose.

Flamingo, Las Vegas

Las Vegas, July 3.

Jack Benny, Giselle MacKenzie, Little Buck, Don Kirk, Flamingoettes (8), Jack Cathcart Orch (13); production manager for Benny, Macklin Megley; coordinator, Archie Robbins; choreography by Buster Burnell; $3 minimum.

Although Jack Benny's portion of his show seemed to have a little trouble getting off the ground on opening night, he soon wound his distinctive brand of humor into a solid turn. The slow start was balanced by some upper-level entertainment in which Gisele MacKenzie is outstanding.

Except for Benny's violin duet with Miss MacKenzie in which they do "Getting To Know You," the show is different than the one in which he made his Vegas debut last year. The duet is a welcome returnee, and is in the neighborhood of becoming a classic. Much of Benny's dialog is topical, and like the other entertainers on the Strip, he comes up with lines about the Frenchy show at the new Stardust Hotel up the street. ("They have 40 chorus girls and 22 expeniers in the cast." "In Paris, 'Confidential' is a comic book.") He also ribs Milton Berle ("all he lacks is confidence") and Sammy Davis Jr. ("he has so much talent—if we weren't of the same faith I'd hate him").

Miss MacKenzie scores handily with her songology, even though she was plagued with a slight case of Vegas throat on opening night. She never looked lovelier, and is handsomely gowned in three costume changes. Opener [illegible] includes "You Make Me Feel So Young," "All The Way," "Life Is Just a Bowl of Cherries," "Merci Beaucoup" and "Me and My Shadow." Her spoof of the other girl singers by bringing out four small boys as her dancing partners is a good gimmick, and the youngsters, called the Curfew Kids, are loaded with talent.

Instead of the hillbilly routine he used before, Benny as eight lady members of his "Yermo Fan Club" join him for a musical bit. Six of the "fans" are equipped with accordion, bass, trumpet, clarinet, drums, and trombone, and it's not surprising that they came up with a hot swing session—but it's a gag that gets sustained yocks.

Little Buck is back with his act which serves as a curtain-raiser. Buck is by far one of the best dancers in the biz, his acrobatic routine being built around excellent tapology. His one mistake could very well be eliminated—he solicits applause. Such talent will certainly pull loud mitting without the performer asking for it.

Buster Burnell makes his bow as choreographer for the Flamingo shows in this one, and the routines presented by the Flamingoettes (8) are of Broadway calibre. They are strongly backed up by the voice and terps of Don Kirk, and the music of Jack Cathcart's orch (13). Show booked for four weeks.

Duke.

Palmer House, Chi

Chicago, July 3.

Ted Lewis, Beverly Marshall, Eddie Chester, Cathy Basic, Eddie Lawrence & Connie, Ben Arden Orch (11); $2 cover.

Taken on its own terms, the Ted Lewis package is a smooth, well-paced 65 minutes that demonstrates the value of the ol' tragedian's track record in the biz. Show, naturally, is drenched in yesteryear, but the maestro is smart in giving it sufficient balance via contemporary faces and material. Focus, however, is properly on Lewis and nostalgia. It's a potent combo that roped the firstnight (3) auditors pronto and kept 'em coralled through the ensemble finale.

With familiar props (top hat, cane and clarinet), Lewis works the route with a zest that belies his years. He's in and out talking lyrics, terping, gagging and taletelling, and much of his stuff rated the palming accolade. Showman gets plenty of prepossessing support this tour. Comedienne Beverly Marshall discloses some uncommon clown talent via several record panto bits, notably Stan Freberg's "Dragonet" and Spike Jones' "Cocktails for Two." Cathy Basic has fine soprano pipes that score high with "Could Have Danced All Night," and she makes a nice amour object to Lewis' lothario on a specialty called "I'm a Lover." Eddie Lawrence & Connie are a suitably brisk and precise terp duo, both on tapping and soft-shoeing. Ben Arden orch backstops with usual flair.

Eddie Chester, Lewis' original bantam "shadow" of "Me and My Shadow," proves himself as adroit as ever on that oldie, and shows a nice comedic sense in some later ensemble work.

Tablers matched the Lewis warmth, so that the Empire Room had the plus of a fine glow that's a too-seldom phenomenon for the rococo-stern plushery.

Pit.

Beverly Hills, Ciney

Cincinnati, July 4.

Jane Morgan (with Ernest Bragg), Jackie Miles, Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Jane Morgan, gorgeous mistress of melody, in a speed-record return, and Jackie Miles, breezy comic, supply ample sparkle and bang for Beverly's Fourth of July cabaret session. Backing them admirably are the Lindsay-Sapphire line in two slick routines and Gardner Benedict's band.

Brought back after her impressive bow here five months ago, Miss Morgan rewarded headman John Croft with a first-night overflow. Blonde looker, captivating in a blue sequin gown, holds the boards for 33 minutes, building all the way and signing off politely. Opens warmly with "Friendship," scores with "Melody D'Amour" and an eight-minute production of "Around the World," her Kapp golden recording, "Fascination," and a "Ziegfeld Follies" medley. Ernest Bragg, pianist-arranger, merits a bow as special conductor.

Funster Miles sprinkles chuckles and yocks in 25 minutes of patter about Vegas and his fabled "J. Schwartz of New York" character. Makes clever use of cigaret ash-tipping and brow-patting with a kerchief.

Koll.

Desert Inn, Las Vegas

Las Vegas, July 1.

Ed Sullivan Show with Sallie Blair, Denise Darcel, Julia Meade, Carol Burnett, Richiardi (4), Jay Marshall, Kirby Stone Quartet, Prof Backwards, Morlidors (3) Line, Carleton Hayes Orch. $3 minimum.

Ed Sullivan is back at his old stamping grounds, except for a different locale and much (25G) more money. The syndicated columnist for the New York Daily News, as is well known, is no stranger to the variety circuits and in-person work, having been an annual at one time at the Loew's State and the Roxy theatres in New York, as well as the annual shindigs at the Madison Square Garden at the Harvest Moon Ball.

In Las Vegas where he is the second major columnist (Walter Winchell having preceded him) to hit the cafe circuit in recent weeks, Ed Sullivan has taken a troupe of vet performers who have appeared on his CBS-TV shows, and has welded them into a variety unit. As far as his own work is concerned, he is still the great pointer-outer, to quote the late Fred Allen. And for the most part has a group of acts to which he can point at with pride. Sullivan had to be sure of performance values as well as show acts with stature. At the same time, he has had the problem of providing a tremendous splash. Quantity as well as quality is needed in this display. Another factor that handicapped Sullivan was the necessity of getting his acts off and on within a reasonable time and still exhibit the elaborate house production by the Desert Inn staff.

Sullivan can be forgiven a few lapses on this score. Generally, his acts are good, make an impact in a reasonably short time and get off. However, there were two thuds at the opening that had the net effect of detracting from the entire troupe. Denise Darcel has an ill-defined act that lost the customers immediately, and Julia Meade, Sullivan's own Betty Furness, on the other hand, has a well scripted act, but no ability to articulate it in terms of cafes. These two lapses dragged down the entire impact of the layout.

The other faults of the show can be forgiven. For example, good variety protocol is violated in the original concept of the show. In this layout there are four singers, as well as a myriad of opening acts. An act like Jay Marshall, for example, overlaps in the spheres under jurisdiction of ventriloquist Ricky Layne & Velvel, his Yiddish-spouting dummy; as well as Richiardi, a magico. There's a little of both in Marshall's turn. But eventually all of the turns give the customers their money's worth.

Openers are the Kirby Stone Quartet in which Sullivan is given his most strenuous workout. In the number, "It's A Really Big Show Tonight," in which Larry Foster imitates the columnist, Sullivan chimes in with an imitation of himself and it works out quite creditably. The lads are hard workers, have a wide appeal and get off excellently. Foster proves the strongpoint in this turn.

Carol Burnett, continues the strong pace of this show with a trio of tunes with strong comedic content. Her rib of a chantoosey with an orthodontia brace, and her topper, the lament about John Foster Dulles, more than meet the requirements of the room.

The Morlidors, a golligwog act, always does strongly. House breakers are Layne with some smart dialect gab through an impish dummy, and Marshall, who does his familiar bit with the interlocking rings and the dummy made from a glove, are strong points in the show. Richiardi, does two tricks, a levitation gimmick in which a femme is seemingly suspended in impossible positions on stick, plus largescale transference trick. This gives Sullivan a couple of strong moments.

Miss Darcel is the first of his disappointments. She has some innocuous gab explaining one of the tunes from "Oh, Captain" and thence into the song. As an encore she reprises that number for deadly results. Miss Meade has apparently been working and investing in an act. The writing is glib and the concept and costuming is good. She may eventually grow into this turn. The backbone is impressions of various people. It's a good axiom to be yourself before you try to be somebody else.

Now if these two girls are cut down, there could be some time left so that Sallie Blair could do herself good on this date. Miss Blair, during her appearances, creates an exciting, stimulating and even a frenzied atmosphere. To keep her down to two numbers makes it virtually impossible for her to get off the ground. A pity since there's a lot that she could offer the Las Vegasites.

The additional comedy is by Jimmy Edmundson (Prof. Backwards), who has dispensed with his chalktalk in reverse. His gab is elementary, but it does contain a lot of laughs.

The production, comprising a rock 'n' roll number and a western production, comes off well and the showbacking by Carleton Hayes is excellent.

Sullivan has brought in a show with much grassroots appeal. He is expected to bring in a lot of business during this holiday period and will certainly justify his stand. Incidentally, he could leave the stage when the performers are on. His presence isn't essential when his hirelings are front and centre.

Jose.

Queen Elizabeth, Mont'l

Montreal, July 2.

Bill Tabbert, Yonely, Denny Vaughan orch (12) Louis Pannet trio; $2.50-$3 cover.

Changing show format for the first time since their opening in April, the management of the Queen Elizabeth Hotel tries an all-male combination of singer and comedian in the swank Salle Bonaventure with okay results.

Relatively unknown to most local cafeites other than those who saw him in the original stage production of "South Pacific," Bill Tabbert is quick to establish himself as a better than average singer. Song selection is varied and carefully planned and he draws biggest plaudits for his reprise of "Younger Than Springtime" which he created in "Pacific." He exhibits authority and savvy when doing a song but better material here would give more overall balance and strengthen all-around performance.

On the comedic side, Yonely brings his vast collection of weird musical instruments into play along with a very definite European type of humor. Some of this is very good; some just so-so and some along a straight burley line, hardly in keeping with general atmosphere of room. However, the spenders in this attractive spot are varied and on the night caught, a scattered, pre-holiday crowd came through with solid palming.

Maitre d' Alex continues to run a smooth operation and has no service during performance. Denny Vaughan and his fine orch play for dancing with the Pannet trio taking the brief interlude spots handily. Tabbert and Yonely are in until July 19 with Hildegarde preeming July 21 for two weeks.

Newt.

El Rancho, Las Vegas

Las Vegas, July 2.

Milton Berle, Stan Fisher, Jacqueline Fontaine, The Dunhills (3), Metropolitan Sextet, Barry Ashton Dancers (10), Dick Rice Orch (13); produced by Milton Berle; presented by Beldon Katelman; $3 minimum.

Milton Berle's show in the Opera House is basically the same as presented here before, brought up to date with some topical gags that showcase the star in top form. Appropriately, he mentions the new Stardust Hotel and its Lido de Paris show which opened on the same night. ("I've played cities smaller than that!" "Who do you think the pit boss is?—Gen. De Gaulle.)

The Dunhills, Stan Fisher, and the Metropolitan Sextet are back with Berle for this engagement. Betty George has been replaced by Jacqueline Fontaine. Miss Fontaine, like her predecessor, is generously proportioned in the upper regions said props serving to give Berle some bawdy dialogue. Her voice has a sexy huskiness which belts "Blues In The Night."

The Dunhills (3) are true terp magicians with a class act. Their fancy footwork inevitably draws hefty mitting, and Berle scores in the pedal department when he joins them to form a fast-footed foursome.

Fisher, the handsome harmonica virtuoso, clicks both on his own while making with the music and as a comic who dares throw some non-straight lines to Berle. Naturally, the boss joins Fisher in a duet, and they come up with a very funny rendition of "Night and Day."

The mixed Metropolitan Sextet has its serious moments of opera singing, which is a neat contrast to the balance of the bill. Group plus Berle in an incongruous clown get-up pull the yocks.

Show is capably backed by the Dick Rice orch (13) and larded with first-rate choreography by Barry Ashton who sends 10 pretty chorines through the paces. Package skedded for four frames.

Duke.

Stardust, Las Vegas

Pierre Louis-Guerin & Rene Fraday presentation of Le Lido De Paris with Marvyn Roy, Gino Donati (2), Eric Brenn, Georges Campo, Lina Mervel, Jacqueline Du Bief, Reuby Bruce, Stuart Hart, Arthur Maxwell, Dorothea McFarland, John Augustine Orch; staging, Donn Arden; costumes, Falco; sets, Harvey Warren & Coltellaci; music, Landreau, Brienne & Delvincourt; lyrics, Jarrell & Davis; supervision, Frank Sennes; $3 minimum.

This show, imported for a minimum six-month run at the newly opened Stardust, definitely establishes as an important factor in the Las Vegas entertainment firmament. Oldsters had to go back in memory to about a quarter century to recall any similar show in America, that of Clifford Fischer who staged displays of similar glory at the old French Casino and the international Casino, N. Y.

The Lido show, imported intact from Paris' Le Lido, is one of the lushest shows in the area and is definitely important on several fronts. One being, a virtual liberation from the necessity of employing name performers, and another, a high standard of artistic splendor, and a delicate feeling for the display of nudes, both male and female. Yet, even with bare-breasted beauts all over the place, even dripping from ceiling wells, there is nothing overly sexy in the production numbers. It's done with refinement and an accent on art. Donn Arden, who designed this show, has endowed it with good taste, and a production that causes visual excitement.

However, even with its lack of name value, except for the inherent value of Le Lido (direct from Paris) tag, it's quite evident that it still is a highly expensive proposition. There are at least 20 stagehands to man the most complicated stage setup in any nitery in America, there are squads of electricians, and more girls than are needed in the spots where names are necessary to bring in trade. The below-the-line costs are tremendous.

Fortunately, the stage and the show are designed for each other. There are hydraulic lifts on stage which permit almost immediate transformation from an orthodox platform to a swimming pool or an ice tank. The huge, CinemaScoped proportioned stage has sufficient entrances and exits to clear the space almost immediately, and make for an ease of movement found only in the smaller layouts.

There is little that is shocking in the display. Perhaps the sexiest moment is the Italian scene in which the lead nude Reuby Bruce, lures a lad to her room strips off her waist and offers herself to him and slowly the entire lift lowers away from view. The sense of the dramatic, somehow takes the edge off the sexy motif.

The individual scenes are lushly staged. A brilliantly costumed sequence is the ancient Roman number in which the swimming pool is used. A huge mirror reflects the nautical maneuvers. Maxim's 1900 tells of old Paris, with the costumes having a gay sweep and a elegance.

The show ran overtime at the opening with its retinue of acts which open with magico Marvyn Roy, who works with manipulation of lighted electric bulbs; Gino Donati and a confrere, who bow as a singing act and thence into excellent acrobatics; juggler Eric Brenn, who keeps bowls, plates spinning simultaneously; and Georges Campo, assisted by Lina Mervel, who engage in some funny knockabouts. Roy, Bren and Donati are under new acts.

The production singing is by Dorothea McFarland, a soprano with fine capabilities. Stuart Hart and Arthur Maxwell. The sole skating sequence is by Jacqueline DuBief, one of the top Gallic icers, who has appeared in the major touring shows in the U.S. She has revamped her routine so that she retains her sweep of motion on the comparatively small confines of this rink.

As most know, Les Bluebells, which have been the famed nudes of Paris for some years, are English. The bulk of the femme dancers are French. Artistic accoutrements of the production are the work of Falco in the costume department; Harvey Warren and Coltellaci on sets; music by Landreau, Brinne & Delvincourt and lyrics by Jarrell & Davis. The entire layout is the conception of Pierre Louis-Guerin & Rene Fraday, and Arden has successfully transplanted this show from Paris

It's recalled that this show was originally set to hit the New Frontier, here, with Sammy Lewis having already set the deal. But delays and finally cancellation resulted. John Augustine showbacks with great skill.

Jose.

Latin Quarter, N. Y.

E. M. Loew & Eddie Risman presentation of "International Holiday For Love," with Kathryn Grayson, Jack Durant, St. Leon Troupe (8), Bob DeVoye Trio, Queti Clavijo (2), Gina Genardi, Ray Kyle, Tony Mack, Tanya Corlett, Line; Jo Lombardi & Buddy Harlowe orchs; produced by Donn Arden; $6 minimum.

For this latest edition of "International Holiday For Love," Donn Arden has built a fast and gimmicky show around headliner Kathryn Grayson who balances with her high notes some of the low ones struck during the evening. Contrast doesn't necessarily benefit Miss Grayson, but it's part and parcel of the kind of lush, richly costumed and ably executed revue which has become the Latin Quarter specialty.

This isn't the place for sophisticates who may come looking for "art" or even cleverness. It's a splashy, brash and eye-popping production and the customers (a goodly percentage of them out-of-towners) eat it up. Acts, some of them held over from the last "edition," are well balanced and virtually every one goes over to big mitting.

Line comes up with its usual standard and shapely attractions and, as the piece de resistance, Arden has jets of water spurting from ceiling to floor around the stage (drenching close ringsiders in the doing) as Tanya Corlett takes a shower onstage. Added spectacular touch sees two girls taking a ride in cages suspended from the ceiling.

Appearance of Miss Grayson is a sudden switch from the splashy production values. Attractively gowned (though she explained to the audience on opening night that she had to go on despite the loss of her music and costumes), she offers a repertoire ranging from "Shimmy Like My Sister Kate" to grand opera. Miss Grayson hardly ranks as a singer of stature, even within the limits of a night club act. Her voice is forced, almost painfully so, in the operatic arias which she performs with more conviction than feeling.

Singer obviously feels that her voice is her act and so she doesn't need anything else. Result is a rather dull stance, though the opening night audience, at least, received her uncritically and with enthusiasm. "My Fair Lady" number leads into "So In Love," which segues into Tosca, "Hi Lili, Hi Lo," the tame "My Sister Kate" number and then a weepy rendition of a "Madame Butterfly" aria. Miss Grayson gets by on the strength of personality, which is pleasing, but there must be a better way to showcase the act.

Comedian Jack Durant gets billing as the extra added attraction and he hits just the right, low note for the room. He works hard and gets plenty of laughs, though some of his material is in bad taste.

The St. Leon Troupe from Australia (six men and two gals) registers with a strong acro stint which tends to become somewhat repetitious, but features some sensational solo work; Bob DeVoye Trio is a definite crowd pleaser with its agile terp routines; Queti Clavijo does her flamenco heel-and-toe drumming to appreciative mitting. Outstanding in several numbers is Gina Genardi who has a fresh and vibrant personality and is excellent in her solo numbers. Ray Kyle is the featured singer who, like Miss Genardi, gets the support of the chorus. Jo Lombardi skillfully batons the show from behind a white curtain. Buddy Harlowe's band takes over between shows.

Hift.

Riviera, Las Vegas

Las Vegas, June 30.

George Gobel, Teddi King, The Double Dater (4), Dorothy Dorben Dancers (10), Ray Sinatra Orch (14); produced by Sammy Lewis; $3 minimum.

George Gobel's return to the Clover Room is good news for Vegas entertainment seekers. Although he opens during a week of five other powerhouse openings (Ed Sullivan, Lido de Paris, Milton Berle, Rosemary Clooney, and Jack Benny), he's sure to hold his own in the attendance department and keep the SRO sign up during his five-week stay.

Gobel brings in a brand new collection of stories, jokes, and Gobelisms which he eases across in his own unique manner to top comedy effect. He works in front of a plain curtain, and uses only one prop—his guitar which is used too sparingly. It is brought onstage mid-act by a scantily-clad looker named Marilyn Hanold. She doesn't say a word but stays on long enough for Gobel to make some choice and funny remarks about her. He yodels like a pro yodeler, and follows up the music with more yock pulling dialogue ("Why do I talk so much? My father was a tobacco auctioneer and my mother was a woman") that winds up his solid act.

Teddi King, featured as chirper on the bill, is a good song-seller who gets a strong assist with terrific arrangemens. The pretty brunette Miss King includes in her repertoire "Am I Blue?" "Lady Is A Tramp," "Let's Face The Music and Dance," and "Married I Can Always Get."

Two new Dorothy Dorben production numbers, enhanced by the singing and dancing of four handsome youngsters called The Double-Daters, are outstanding. Ray Sinatra capably batons the orch (14) for the Sammy Lewis production which includes some of the prettiest dancers (10) in Vegas.

Duke.

Village Vanguard, N. Y.

Carmen McRae, Randy Weston Trio; $3.50 minimum.

Carmen McRae, one of the foremost exponents of cool jazz, is wowing 'em at Max Gordon's cellar landmark. Despite a slim midweek audience on one of the hottest days of the years, Miss McRae's reception sounded as if the buffs were hanging from the rafters. The steady mitting brought her back to the podium at least five times before she gracefully bowed off.

One doesn't have to be a jazz fan to enjoy the chirper's cool, cool style. She has a relaxed, casual manner that makes for pleasant, enjoyable listening. She employs her voice as if it were a musical instrument. It's easy to detect that she's had classical musical training.

Miss McRae concentrates on standards for the most part. The closest she comes to singing "straight" is with a couple of Noel Coward waltzes—"Tzigeuner" and "Some Day I'll Find You." Tunes are from her Decca album, "Mad About the Man," and she kids that Coward may not like her interpretation; but judging from their effect on the clientele, Coward would probably join Miss McRae's bandwagon.

Her repertoire includes "Blue Moon," "We'll Be Together Again," "You'd Be So Easy to Love," "Yesterdays," "Our Love Is Here to Stay," "Invitation," "Foggy Day" and "Rich Little Poor Girl," all rendered with equal finesse. She is neatly backed by her own trio consisting of piano, bass and drums. She shifts to the ivories to accompany herself for "Someone to Watch Over Me" and "Exactly Like You."

Warbler's between-songs patter is spontaneous, warm and appealing and adds to the rapport she establishes with the customers.

Spelling Miss McRae is the Randy Weston trio, a strongly rhythmic jazz group. Its music is the offbeat type, the kind that would seem to appeal to goateed followers.

Holl.

Chez Paree, Chi

(FOLLOWUP)

Chicago, July 4.

Hildegarde, booked into the cavernous Chez Paree instead of her usual plush Empire Room hangout, found the patrons of a different stripe. But then, getting customers into a bistro on July 4 is like trying to coax swimmers into Lake Michigan in January.

She worked hard—as though the house were full—but at times Hildegarde was singing to the empty tables in the rear instead of to the patrons present. She has all of her usual spirit, corny humor, good voice and mannerisms; yet the Chez customers don't seem to dig her. She got better reception when touring the edge of the stage with a handmike, kibitzing with the ringsiders, than she did working at the piano. Rapport was established with her final medley of longtime Hildegarde standards.

Paul Gray, who replaced comic Jackie Miles, is a frequent visitor at Chi niteries. With his offbeat, intellectual humor, Gray keeps the customers with him all the way. His topical gags, one-liners and non-sequiturs make a delightful half-hour, good for plenty of chuckles and more than a few belly laughs. Even those notorious stoics, the band sidemen, seemed to enjoy Gray's stint.

Chez Adorables (8), handsomely costumed, do two excellent production numbers, ably backed by George Cook's orch.

Biz should pick up; over the weekend 30,000 Lions arrived for the national convention, and they'll be followed next week by the Shriners.

Don.

International, N. Y.

Larry Ellis, Marys, Farrar & Carter, Joe Kardwell, Maria's Musical Marionettes, Ice Starlets (6), Mac Pollack orch, D'Aquila's Rhumba band; iced and directed by Boots McKenna; production supervised by Harry Hirsch; $4.50-$5.50 minimum.

Jack Silverman's Old Romanian not only is changing its tag to Silverman's International Theatre Restaurant with this new show but also is launching a complete iceshow policy. Incidentally, it's the first time for a full iceshow in a New York club in five years, the Hotel New Yorker being the last spot to offer an iceshow. To launch this new policy in the most auspicious manner, the International Theatre Restaurant has set Boots McKenna, who staged the New Yorker shows, as choreographer and director. And it is paying off.

Admitting that there is plenty of talent in evidence in this show, it is the deft hand of McKenna which makes the whole thing jell. A vet choreographer and musical show stager, this current show is a tribute to his long-established skill and showmanship. This "Icetime" revue has six youngsters who are the comeliest femmes seen on ice in this sector for years.

Actual show boasts three production numbers and some four acts, each one representative of a different country. Larry Ellis, as singing emcee, leads the sextet of gals in the production numbers in fine fashion. Marys, billed as "the heat wave on ice," is starred in two different solos in which she displays her agility in acro and twirling numbers while on skates.

Farrar & Carter, who claim England and Australia as their original homegrounds, constitute a sensational adagio stepping duo. The pretty girl is tossed about with the same abandon that is done by adagio combos, sans skates. They're on for two numbers, second one being a typical apache dance on ice. Combo clicked nicely here.

Joe Kardwell, who's admittedly an American and familiar to presentation houses and niteries, really cleans up with his magico feats. He's added to his assortment of tricks, with his off-hand stunt of making doves appear at his command probably standout. Kardwell obviously owes his cognomen from the tricks with cards, not the least of which is squeezing a deck of ordinary cards into a miniature pack.

Maria's Musical Marionettes, mother and daughter team from Prague, have an elaborate turn featuring large-sized marionettes. Act's use of Liberace and Durante actually is tops. Some of the more pretentious props did not work out too well opening show, but they went over big despite this handicap.

All-in-all, a topflight iceshow that should be welcome in the summertime. Mac Pollack's orch plays the show with aplomb while D'Aquila's Rhumba band alternates for dancing.

Wear.

Riverside, Reno

Jimmy Durante, Eddie Jackson, Sonny King, Jack Roth, Jules Buffano, Borden Twins, Sally Davis, Beverly Richards, Riverside Starlets (8), Bill Clifford Orch (10), $2 minimum.

The Jimmy Durante package—an established fave on the Reno circuit—offers little that is new: just the same magnificent nonsense that rates the show as the best booked to date this season in this plush theatre-restaurant.

The comic wins strong impact with initial six-girl routine ("each has a job") and gets loud approval through the 75-minute show. His "let me hear that band" caper and his turn at piano rate heavy auditor reaction.

Upstaging more than during the last Reno book is Sonny King, working like a pro with Durante but still subordinate. The master showman feigns frantic disgust as King takes a well-received sole, "Love You I Do."

Rounding out the playback is Eddie Jackson, the strutting vet with on-stage dignity, Jack Roth and Jules Buffano, all longtime members of the Durante package. Jackson scores with nostalgic bits, and Roth and Buffano prove themselves at drums and piano.

Beverly Richards introes the act with "Most Unusual Day" and warms effectively. Not the most finised vocalist ever heard at the Riverside, she's a looker who offers pleasing personality and a winning five-title melange. Stunning in an all-white off-shoulder creation, she reaches audience with "I've Got A Crush On You" and "The Song Is You."

Sharing spot briefly are the Borden Twins and Sally Davis, who always rate plaudits.

The Durante show, booked for two-week stint, draws full house twice nightly. Closing date slated for July 16.

Riverside Starlets, in holdover number, bracket show. Bill Clifford's orch provides musical backing for entire act.

Long.

Sands, Las Vegas

Las Vegas, July 2.

Rosemary Clooney, Will Jordan, The Sandmen (4), Texas Copa Girls (11), Antonio Morelli Orch (17); created & staged by Jack Entratter; $3 minimum.

Rosemary Clooney has been away from the Strip too long—about three years—and it's nice that Jack Entratter has lured her back. She appears onstage in a tent dress, explaining that she's not doing it to follow the current styles, but simply because she's pregnant.

Miss Clooney's distinctive voice sounds better than ever as she effectively sells such numbers as "Give It All You've Got," "Tenderly," "I Miss New Orleans," "This Old House" (with her 88er Buddy Cole), "A Foggy Day" and "Come On-a My House." Her songs get masterful backing by the Antonio Morelli orch (17).

Will Jordan is in at the Sands for the third time, and again gets big laughs with his impreshes. His w.k. Ed Sullivan takeoff is joined currently by two other Sullivan takeoffs—the Kirby Stone Four imitates Sullivan at the Desert Inn, and Sullivan carbons himself in the same skit. Jordan's Groucho Marx, Jack Benny, Bing Crosby, "Clark Gable's sister" and "Gregory Peck's father" are also good for booming yocks.

The two lavish and imaginative production numbers by Bob Gilbert and Renne Stuart feature the Texas Copa girls (11) and the fine-sounding voices of the Sandmen (4). Show is in for two frames.

Duke.

Cafe de Paris, N. Y.

Dorothy Lamour, Christine Niky & Piroska, Rafael & Model, Chickie James & Doug Scott, Harrison & Kossi, Ralph Young, Buddy Clark Orch; $6 minimum.

Apparently more dough has been found to pull the spacious Cafe de Paris out of the glaring cerise. One of the principal new backers on the horizon is Sam Lerner, an accountant. Three other money men are reportedly in the wings ready to salvage Lou Walters' vast nitery on the old Arcadia Ballroom site.

Cafe's policy for the summer will be to draw on small names and then launch the fall and winter semester with top-drawer magnets. Meanwhile, the new nitery's pulse has been considerably revitalized by the fresh monetary infusion and the new entertainment policy will get underway tomorrow (Thurs.) when Darryl Stewart, Australian singer, bows.

Garbed in a handsome white gown, Miss Lamour soon wins over the holiday diners at the glittering nitery. With Philip Delapanna at the white piano, she rocks the audience with delivery of such numbers as "He Was too Good For Me," "Moonlight and Shadows" and "Tangerine." She then switches to a "full-sized" sarong and socks over "I Want To Go Back To My Old Grass Shack," buttressing this selection with a gentle hula. She gets her biggest applause for enticing versions of "Shine On, Harvest Moon" and "Moon of Manakoora." She also clicks with her fetching byplay among the ringsiders by kissing the foreheads of baldheaded men and distributing leis to both sexes in the house. She and her piano accompanist also deliver additional delightful verbal bits while the latter, a la Liberace, plays one of his longhair compositions. Miss Lamour undoubtedly made many friends during her brief sojourn at the nitery. She goes into "Oh Captain" tomorrow (Thurs.) as Abbe Lane's replacement.

Overall title of the show, "Honeymoon in Paris," lives up to its billing with a provocative line of half-clad girls and several worthy turns held over from the premiere show, notably Christine Niky & Piroska, dancers; Rafael & Model, this being one of the suavest and smartest routines on the night club circuit wherein Rafael does some stunning millinery transformations on an equally stunning model; Chickie James & Doug Scott, in as uninhibitedly erotic and sensuous a dance as is possible in the current heat-ridden metropolis; Harrison & Kossi, acro-ballroomatic ice skaters with extraordinary precision and showmanship, and Ralph Young, singer

Rans.

Copacabana, N. Y.

Betty Kean & Lew Parker, Betty Johnson, Bobby Brandt, Joni Roth, Ronnie Hall; Copa Girls (12); staged by Douglas Coudy; songs, Al Foster; costumes, Sal Anthony (Mme. Berthe), orchestrations, Deac Eberhard; $5.50 minimum.

Betty (ex-Sisters, with Jane Kean and Lew Parker, vet vaude nitery-musicomedy-video comic are a new Mr. & Mrs. offstage and a new pro combo who troupe it to the hilt to a solid score. They get better as they progress and, after a little more body in the forepart, are a cinch for anybody's bistro. As a matter of fact, the way they reprise that socko scene from "The Bickersons" (Phil Rapp's highly durable routine) it's about time they are rediscovered for the basic television medium from which this pioneer situation comedy stemmed. The 10-minute excerpt they re-reprised, in pseudo-reclining-in-bed manner (a sheet over two chairs), points that up anew. Situation comedy must be unequivocally socko to hold 'em on a saloon floor. They did.

This is the Gotham debut for the twain. Always a surefire knockabout comedienne, Betty Kean's savvy sense of funstering is limited only by their script. They need some more imaginative and novelty approach. Once it's established that Cupid agented this new two-act that should be it. They overplay it. They should play more offbeat and throwaway than "we're two pals together, on and offstage." Even with 100% ingenue-juvenile combos it's off-the cob; for pros like Kean & Parker it should be a oncer and period.

They have a rather full routine. And while it's a smattering of lots of things there's not enough of two or three solid items. Frixample, from a topical "selling hot flags" (48 stars) opener to her "sack" (of potatoes) new look, underdressed by a more svelte formal, they go rapidly into satirizing Italian films; (so-so); a "Fair Lady" satire (better) with "the slush and mush in Flatbush" as the "Rain In Spain" parody; a funny drunk routine in a nitery; an Ed Murrow "Person to Person" routine which is capped by Parker (Murrow) announcing "Next week we will bring you Bernard M. Baruch and Fats Domino." Then follows a Tucker-Chevalier paraphrase of the latter's recent Ed Sullivan videocast, with Parker doing a better takeoff than Miss Kean's impression, which is betimes more Mae West than Soph. "The Bickersons" is the sock topper-offer. Withal, Kean & Parker have much to offer for the saloon and vaudeo circuits, and should prove a welcome added starter to the comedy ranks of the contemporaneous show biz scene which is ever eager for enhancement in the comedy division.

Betty Johnson, who underlines, is a pro thrush who needs a little more substance in her repertoire for genuine distinction. Alumna of Don McNeil's "Breakfast Club" (Chicago), from whence she segued to Jack Paar's TVer, Miss Johnson knows her way around a pop lyric. She holds attention and seemed to enjoy recognition from the comparatively sparse but friendly Copa firstnighters—an attendance paucity superinduced by the Thursday preem being dated on July 4th eve, when the Gotham hipsters were on the lam but the tourists had not as yet arrived.

Miss Johnson mentions, in a pre-signoff, that she started at the Copa as a production singer five years ago. She evidences marked professional progression but requires a standup innovation of her own to supplement the cavalcade of pops which she does with complete authority, whether ballad or "Little Blue Man" and kindred novelties. Her management, also, should audition her on minor points, with a view to heightened values: (1) her general stance; (2), the wisdom of any "new look" couture for a diminutive personality, since any balloon or bouffant attire tends to cut size; and (3) her predilection for mike-clutching, especially in the peripetatic numbers.

Third subbilled turn is Bobby Brandt, a pro spin nipup and generally okay acrobatic terper whose dance specialty stands up. Joni Roth and Ronnie Hall are the number-leaders (in "Take A Trip" he sports an original variation of an Eisenhower jacket), and the Al Foster special songs (written solo) make for good professional background for the sum total Doug Coudy revue. The Copa girls are attractively accoutred and Jules Podell, the bossman, has maintained standard although the elimination of the large Mike Durso show-dance band and samba combo, in favor of an unbilled septet, is an obvious economy measure.

Abel.

Show Out of Town

At the Grand

Los Angeles, July 7.

Los Angeles Civic Light Opera Assn. presentation of Edwin Lester production of musical drama in two acts. Book, Luther Davis; music and lyrics, Robert Wright and George Forrest; based on Vicki Baum's novel and play, "Grand Hotel." Stars Paul Muni; features, Joan Diener, Cesare Danova, Neile Adams, George Givot, David Opatoshu, Vladimir Sokoloff, John van Dreelen, John Banner, Donald Lawton. Production staged by Albert Marre; dance and ensemble staging, Ernest Flatt; settings, Rouben Ter-Arutunian; gowns, Adrian; lighting, Feder; technical direction, Richard Rodda; musical direction, Jay Blackton; orchestrations, Albert Sendrey and Arthur Kay; dance and incidental music arrangements, Trude Rittman; assistant conductor, Jaye Rubanoff. At Philharmonic Aud., Los Angeles, July 7, '58; $5 top.

Giorgio	Diki Lerner
Raoul	Truman Gaige
Paul	Shevlin Rodgers
Luca	David Opatoshu
Kringelein	Paul Muni
Direttore Inglehardt	John Banner
Pianist	Edmund Horn
Suzette	Belle Mitchell
Sig. Stipo	Donald Lawton
Sig. Manfredi	Vladimir Sokoloff
Isola Parelli	Joan Diener
Dottor Muzi	John van Dreelen
Brig. E. S. L. Kellers	Joseph Stember
Sig. Rantani	Shevlin Rodgers
The Maharanee	Estelle Aza
Mr. Singh	Robert Turk
Capitano Realdo	Adriano Vitale
Signora Sela	Paula Anderson
Mlle. Angele	Carole Reed
Lady Gertrude	Renee Guerin
Lady Dolly	Sandra Stahl
Percy	Norman Edwards
Percy's Wife	Carolyn Curry
Mme. Vinans	Jeanne Redding
Chauffeur	Stanley Hall
Felke	Diki Lerner
Bell Boy	Gerald Cardoni
Ricarde	Arthur Tookoyan
Page Boys	Gene Kelton, Buddy Spencer
Elevator Operator	Robert Lamont
Rodolphe	Truman Gaige
Barone de Bernardi	Cesare Danova
Music Festival Winner	Arthur Rubin
Porter	Earle MacVeigh
Sophia Celesta	Neile Adams
Chambermaids	Allegra Varron, Sandra Stahl, Renee Guerin
Pierre	Robert Lamont
Cicco	Arthur Tookayan
Sig. Sicilone	George Givot
Meyer	Arthur Rubin
Starlets	Elizabeth Jonson, Marsha Reynolds, Bette Graham
Carabiniere	Shevlin Rodgers
Maitre d'Hotel	Kirby Smith
Filippo	Rico Froehlich
Masseuse	Paula Anderson
Manicurists	Estelle Aza, Carolyn Curry
Assistant Valet	Norman Edwards
2d Assistant Valet	Buddy Spencer
Chasseur	Stanley Hall
London Times Reporter	Truman Gaige
Other Reporters	David London, Shevlin Rodgers, Gerald Cardoni, Rico Froehlich, Earle MacVeigh, Arthur Tookoyan, Robert Lamont, Kirby Smith

Musicals numbers: "Feeding Time," "End of Aria from "La Saracena," "Blest?" "A Table With a View," The Grand Tabgo, "Isola," "Sophia," "At the Grand," "La Saracena," "We'll Take a Glass Together," "What You Need," "The Bare Necessities," "Crescendo," "Va Bene," "I Waltz Alone," Press Conference.

"At the Grand," which opened at the Philharmonic Auditorium here tonight (Mon.) is many more than 3,000 miles from Broadway at the moment. It is, theatrically speaking, light years away.

It will take sharp cutting in almost every department, plus the addition of elements presently lacking to make the musical a possibility for success in New York, or anywhere else. It would be worth the effort, however, for basically this is a good show whose virtues are now obscured in a turgid haze.

The book by Luther Davis has been drastically changed from Vicki Baum's novel, and the memorable film version. The setting is now Rome. Paul Muni plays Kringelein, the below-stairs servant who learns he has only a few months to live and decides to fling away his life savings on a few weeks of high living. The world of fashion he enters is now made up of penniless nobility, tempermental opera stars and deported American gangsters, and the combination does not pay off in humor or charm.

Muni is tender, whimsical and engaging, lending a wispy gaiety and charm to his dancing and singing. Joan Diener as the diva, uncorks a powerful and expressive voice, but has nothing to work with.

Cesare Danova supplies style and dash and a rugged masculinity as an impoverished baron, while Neile Adams is a standout as the fluff elevated by Muni to be his secretary. Others who contribute include George Givot, David Opatoshu and Vladimir Sokoloff.

There is disappointingly little dancing, only two modest production numbers, one in each act. Certainly with a hotel locale there could be more, perhaps including specialty numbers. There is space enough in Ter-Arutunian's lavish settings. In fact, the production is all but overwhelmed by the variety and immensity of the sets, some of which could be discarded for simple traveler curtains that might refocus attention on the principals.

Music and lyrics by Robert Wright and George Forrest are often sprightly, in fact most of the humor is in the lyrics, not the dialog. Adrian's gowns are visually stunning and often intentionally amusing.

"At the Grand" opened cold here, of course, and could pick up pace as it plays, but the opening ran more than three hours, with one intermission. It could benefit from some rowdy musical numbers, more humor and some of the flavor of the original or a substitute of its own.

Albert Marre's direction is not distinguished. *Powe.*

Off-B'way Review

Othello

N. Y. Shakespeare Festival revival of three-act tragedy by William Shakespeare. Produced by Joseph Papp; staged by Stuart Vaughan; settings and costumes, Eldon Elder; lighting, John Robertson; music and songs, David Amram. At Belvedere Lake Theatre, Central Park, N.Y., July 4, '58; admission free.

Cast: Paul Shyre, Robert Geiringer, Albert Quinton, William Marshall, Edwin Sherin, Louis Lytton, William Hindman, Don Gunderson, David Zirlin, Steven Gilborn, Ellen Holly, Arthur Watson, George Morfogen, Don Lamb, Gerry Jedd, Daniel Durning, Peter Bogdanovich, Patricia Falkelhain, William Alexander, Vivian Boardman, Walter Bonnet, Ellie Chamberlain, John Hillerman, Merrie Leeds, David Margulies, Frank Melfo, Rosalind Nester, Lila Orleans, Harvey Phillips, Teddy Quintara, Gordon Shomaker, David Starkweather, Judy Stein, Maria Tucci, Andrew Wollersheim.

The N.Y. Shakespeare Festival's "Othello" has three heroes. They are director Stuart Vaughan, who has staged a broadly sweeping production admirably suited to al fresco playing; Robert Geiringer, whose invigorating Iago keeps the pace electric and driving, and producer Joseph Papp, whose unwavering faith in free Shakespeare is affording local citizenry a capital inducement to forsake tv on nonrainy summer evenings.

Since fund-raising is prohibited in Central Park, Papp advises his audience at the curtain call that as they exit the park they may obtain from strategically placed volunteers donations envelopes addressed to the NYSF. Since for continued life the production is dependent upon goodwill contributions, each donor in a sense helps finance the next performance. It's a triple threat philanthropy, expressing appreciation for the production seen, paying for somebody else to go another night, and helping perpetuate a cultural activity that also happens to be resounding theatre.

"Othello" probably can never be completely satisfying. It has the odd distinction of being one of Wm.'s second-best great plays. Not the least problem is that of casting the name role. In the park, William Marshall is Othello, an erect, dignified, strong, albeit rather ponderous, Moor. Although Marshall finds passion for the climactic scenes, the words and emotions do not flow from him swiftly enough earlier, so that Othello appears to be moving through his world without being of it.

In some casting, Vaughan has not been as fortunate as in earlier forays for NYSF, yet he has kept the play alive, vivid, often blazing. Ellen Holly's Desdemona is more an actress speaking lines, embellishing them with a mannered musical inflection at the end of each phrase, than a virtuous woman caught within the toils of her husband's giant jealousy.

As a fatuous Roderigo, Paul Shyre adds an overlay of buffoonery that detracts from what he might do with the part. Gerry Jedd, as the faithful Emilia, finds emotional scope in her final scene that offsets an earlier brittle quaintness, while Edwin Sherin is swashbucklingly alert in the catalytic role of Cassio, and his drunk scene has humor without pathos.

Among lesser roles well served are Don Gunderson's crisply authoritative Lodovico, Arthur Watson's vital Montano, and Patricia Falkenhain's, the swift-moving courtesan, Bianca.

John Robertson has provided precise lighting, and Eldon Elder has designed ramparts that enhance the landscape by repeating the pattern of nearby Belvedere Tower. *Geor.*

Agatha Christie Is Back With 'Unexpected Guest'

London, July 8.

Agatha Christie, whose "The Mousetrap" continues at the longest-run play in London history but whose recent "Verdict" was a quick flop, has already come up with a new meller.

The new play, "The Unexpected Guest," goes into rehearsal next Monday (14).

What'd He Say?

Howard Teichmann, who co-authored "Solid Gold Cadillac" with George S. Kaufman and has written a new play, "The Girls in 509," due for Broadway production this fall, was lecturing recently before a group of drama instructors at the Phoenix Theatre, N. Y.

During the period for questions from the floor, the discussion inevitably got around to the critics, and someone asked what the playwright thinks of Brooks Atkinson, of the N. Y. Times.

"What I think or say about Brooks Atkinson is inconsequential," Teichmann replied. "What matters is what he says about me."

Legit Followup

My Fair Lady
(SHUBERT, CHI)

Chicago, July 1.

After a major cast change, the "My Fair Lady" tourer seems a more pointed masterpiece than it was when it first docked in the Windy City last November. What has been lost in suavity and name values from the departure of Brian Aherne is compensated by a more "heartless," and thereby better realized Prof. Henry Higgins. The effect of the stronger characterization is to sharpen the intrigue of the storyline and to etch the themes of G. B. Shaw's original "Pygmalion" more clearly.

Michael Evans, who was Aherne's standby, offers a characterization of more vanity than his predecessor, consistent with the arrogance and self-centredness of the role. As Evans portrays him, the autocratic tutor of Eliza Doolittle is a cad, but still sympathetic, and his guarded gentleness is etched in subtle touches.

This more credible "heartlessness" of Higgins adds point and punch to Eliza's song "Just You Wait, 'Enry 'Iggins," raising to a high spot in the show. Similarly, it underscores the irony of Higgins' own numbers, "I'm An Ordinary Man" and "A Hymn To Him."

The show itself seems to have lost little of its opening night spirit and splendor. After some 275 local performances it seems just as precise. Anne Rogers continues to betwitch as Eliza, and the featured parts have strengthened enough to keep Charles Victor from having a walk-away in the low comedy role of Alfred P. Doolittle. The ensemble has stayed bright and spunky. *Les.*

HERB EISEMAN FORMS AGENCY WITH ELKINS

Herb Eiseman, general manager for Frank Loesser enterprises for the past four years, is switching at the end of July to head a new Coast office, which he and personal manager Hillard Elkins have established as an affiliate of the latter's New York operation.

The new firm, utilizing the similar initials of both partners, is called H. E. Management & Production Associates Inc. Eiseman, as vice president and general manager of the operation, will transfer Aug. 1 to the Coast. His initial chore will be to work with actors Robert Culp and Steve McQueen on their Four Star tv series.

Elkins goes to the Coast for three weeks beginning Aug. 18. He'll then return to New York for rehearsals of the concert edition of "Candide," which he's co-producing with Lester Osterman. A one-niter tour will be preceded by a week's run at the Bucks County Playhouse, New Hope, Pa., starting Sept. 22.

Cameron Mitchell Exits As 'King' for State Fair

Dallas, July 8.

Cameron Mitchell has been released from his contract to appear at the State Fair Musicals here Aug. 18-31 as the male lead in "The King and I." The actor, who shaved his scalp to play the monarch in the recent Civic Light Opera Assn. production of the musical on the Coast requested the release, which was granted by State Fair Musicals managing director Charles R. Meeker Jr.

Mitchell gave no reason for wanting to bow out of the assignment, but it's understood he's been suffering from a respiratory ailment.

Inside Stuff—Legit

William Becker has resigned as president of The Playbill, the official program of the Broadway legit theatres, to devote full time to his duties in the realty office of Roger L. Stevens. His name no longer appears on the publication masthead, but he remains board chairman of the venture. Gilman Kraft is publisher of Playbill and Elinor Green managing editor. The publication is owned by Producers Theatre, in which realtor-producer Stevens is partnered with producer Robert Whitehead and realtor Robert W. Dowling.

Shows Abroad

The Trial of Mary Dugan

London, July 3.

Peter Saunders revival of three-act melodrama by Bayard Veiller. Stars Betsy Blair, David Knight, Cec Linder, Patricia Budke. Staged by Wallace Douglas; decor, Michael Weight. At Savoy Theatre, London, July 2, '58; $2.35 top.

Court Attendants	Joseph Wise, Keith Campbell, James Bulloch
Cleaners	Joyce Carter, Norah Crawfurd
Assistant D.A.	Robert Long
Reporters	Ian Gardiner, Patrick Durkin, Eva Stuart
Court Stenographer	Kenneth Pauli
Court Clerk	Robert MacLeod
Spectators	Lionel Gadsden, George Burrell, June Catto, Shelagh Holland, Bruce Howells, John Hunt, Jonathan Fryer, Andy Reed, Tom Rich, Brenda Fernley, John Wesley
Dr. Welcome	Launce Maraschal
James Madison	Clive Farel
Edward West	Alan Tilvern
Lawyer	Frederic Milstein
Police Inspector	Larry Cross
District Attorney	Cec Linder
Mary Dugan	Betsy Blair
Judge Nash	Robert Henderson
Pauline Agguerro	Olivia Irving
Police Captain	John Bloomfield
Dagmar Lorne	Sheena Marshe
May Harris	Constance Wake
Ferne Arthur	Beryl Hammond
Jimmy	David Knight
Mrs. Edgar Rice	Patricia Budke
Patrick Kearney	Erroll Mackinnon
Marie Ducrot	Ina De La Haye
Henry Plaisted	Mark Baker

"The Trial of Mary Dugan" has not been seen in the West End since 1928, when it had a healthy run of 311 performances. Peter Saunders' revival may score another success, for though audiences are by now conditioned to court dramas, "Dugan" remains good entertainment. It has drama, humor, suspense and sex, and offers plenty of opportunity for crisp acting.

The gimmick of turning the theatre into a courtroom, with the curtain never falling and with usherettes dressed as policewoman and commissionaires as cops, is no longer a novelty. But it helps to create a realistic atmosphere and the audience, described as the jury, can really feel an integral part of the rough and tumble of a murder trial conducted by Yank court methods.

The story, involving the murder trial of a "Follies" girl accused of stabbing her rich lover, does not date too much, and only minor changes in dialog have been made. Wallace Douglas's staging is taut and compelling, and he is well served by the large cast.

U.S. film actress Betsy Blair, making her London stage debut in the difficult title role, does well. For a large part of the play she has nothing to say, but merely has to sit around registering emotions. She tends to underplay the terror to be expected in her predicament and seems too nice a person to have a string of lovers or to have bumped off her protector in a fit of jealous rage. Nevertheless, Miss Blair brings intelligence and emotion to her outstanding witness box scene.

The dramatic highlights of the play mainly concern the clashes between the District Attorney and the prisoner's younger brother, who takes over his sister's defence brilliantly. These two roles are magnificently sustained by Cec Linder and David Knight, respectively.

Linder, who made an impact on tv recently when he subbed for Paul Douglas as Capt. Queeg in "The Caine Mutiny," is an incisive actor. He plays the D.A. with sardonic humor and relentless energy, rightly hamming the role where necessary. Knight brings a youthful, gangling charm and sincerity to the role of the defense attorney. Patricia Burke also scores heavily as the suspect wife of the deceased.

Minor performances that are noteworthy are those of Ina De La Haye, as a French witness, in a part which could easily have slithered into burlesque; Sheena Marshe, May Harris and Ferne Arthur as assorted chorines; Larry Cross as a cop and Clive Farel in the dual role of first a defending counsel and then a subpoenaed witness. Michael Weight's decor seems appropriately realistic and the court-spectators also add their mite to a satisfactory evening. *Rich.*

A photographic exhibit of the highlights of last season's Broadway productions, prepared by the American National Theatre & Academy, is on display at Brooks Costume Co., N.Y.

Die Lady Mit der Lampe
(The Lady With A Lamp)

Zurich, June 28.

Schauspielhaus production of drama in six scenes by Elsie Attenhofer. Directed by Karlheinz Streibing; sets, Teo Otto; costumes, Elisabeth Schmid; technical direction, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich, June 26, '58; $2.55 top.

William Nightingale	Herman Wlach
Fanny Nightingale	Traute Carlsen
Parthenope	Anne-Marie Blanc
Florence	Rosemarie Gerstenberg
Sidney Herbert	Peter Schuette
Lord Panmure	Alfred Schlageter
Dr. John Hall	Richard Muench
Dr. Sutherland	Hanns Krassnitzer
Richard Ashley	Wolfgang Stendar
Michael Morton	Otto Maechtlinger
Robert Watson	Claus A. Landsittel
Mabel Watson	Anneliese Betschart
Elisabeth a Court	Maria Magdalena Thiesing
Miss Galton	Margrit Winter
Julia Woolton	Edith Golay
Rose	Valerie Steinmann
Terry	Elisabeth Wenger
Kate	Eva-Maria Bing
Emma	Anneliese Egger
Soldiers	Hans Jeditschka, Kurt Brunner
Warden	Armin Schweizer
Voices	Albert Gemperle, Max Wuethrich

As a woman's tribute to one of the great humanitarians of her sex, Florence Nightingale, this new play by Swiss cabaretist-diseuse Elsie Attenhofer is a sincere effort. Whether it's also theatre, is questionable. Too many of its numerous characters are merely sketched instead of worked out, and many passages are on the trite, cliche-ridden side. With a thorough rewriting job, it might be screen or video material.

Plot spans the period between Florence's vocation as a nurse by war minister Sidney Herbert, with whom she is in love, over her selfless devotion to nursing during the Crimean war until her tenacious fight to improve the army's sanitary conditions after the war. Play ends on a thoughtful note, indicating that Henri Dunant who was to create the Geneva Convention and Red Cross, will pick up where she had to leave off.

Sequences of genuine emotion and dramatic impact alternate with others betraying the authoress' lack of legit experience (this is her second play). Some charcters, notably the heroine's featherbrain mother and hysterical sister, are almost caricatures.

Title role is the most convincing one, especially as played by impressive newcomer here, Rosemarie Gertsenberg from Hamburg, Germany. Peter Schuette is convincing as Sidney Herbert, and lesser parts are well handled by Traute Carlsen, Margrit Winter and Richard Muench. Direction by Karlheinz Streibing is reasonably smooth in view of the uneven material, and sets by Teo Otto (who recently did "The Visit" on Broadway) are excellent. Elisabeth Schmid contributed some eyefilling period costumes. *Mezo.*

Ah, Quelle Folie

London, June 30.

James T. Laurie (in association with Jules Borkon) presentation of revue of Folies-Bergere de Paris. Staged by Michel Gyarmarthy; decor, Tod Kingman and Key Studios; English adaptation, Leslie Bricusse. At Winter Garden Theatre, London, June 28, '58; $3.50 top.

Cast: Veronica Bell, Colette Fleuriot, Dolly Pick, Gerard Sety, Duvaleix et Delfosse, Leila et Ivenius, Denise Dartus, Madeleine Jaguar, Gerard Marceau, Henri Barjac, Andre Touati, Philip Molyneux, Gerry Atkins, Dorothy Hall, Joanna Davies, Maxine Spyrou, Joy Norton, Louise Baker, Sonia Creighton, Bernard Jamieson, Bill Richards, Kevin Regan, Geraldine Lynton, Mariella Capes, Barbara Haydon, Hazel Gardner, Anne Darby, Anne Hedley, Christine Reynolds, Ann Franklin, Corinne Garner, Zelinda Jeppe, Kathryn Keeton, Antonia Romsby, Jennifer Ruddock, Delia Wicks, Sam Goldstein, Pamela Austin, Dorothy Penny, Patricia Lang, Christine Phillips, Joan Cartwright, Bobbie Naylor, Rio Serafini.

With the recent spread of theatre clubs, nudity has become fashionable around the West End, but there is something about a Parisian show which has an authentic ring, and "Ah, Quelle Folie," which has come from the Folies-Bergere, should arouse enough curiosity to make the Winter Garden a rendezvous for those in search of an easy-on-the-brain night out.

"Folie" is a stunning eyeful, glitteringly dressed and staged with color and good taste. There is rather less nudity than customers might expect, but what there is is enhanced by graceful goodlookers. The 1,581-seat Winter Garden is not large enough to stage a show of this dimension and on the first night there were many signs of under-rehearsal and lighting and

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Oakdale Tent Topping Last Year; Corning's 25G Advance; Other Barns

Wallingford, Conn., July 8.

Oakdale Musical Theatre goes into its seventh week of 1958 operation currently with to-date biz about 10% above a year ago, despite brutal spring weather. A prime factor has been the installation of radiant heat, a move that involved an approximate $10,000 overall investment. Spot opened May 26, the earliest date in its five-year history and is booking into Sept. 27.

Grosses to date have run as follows: "No Time for Sergeants," seven performances, $22,600; "Auntie Mame" (Shirl Conway) 16 performances, $45,300; "Damn Yankees" (Devra Korwin) 15 performances, $40,000, and last week's "King and I" (Patricia Morison) eight performances, $23,500.

The schedule includes Larry Parks and Betty Garrett in "Tender Trap." Joan Blondell in "New Girl in Town," Paula Stewart in "Most Happy Fella," Cab Calloway in "Porgy and Bess," and Dan Dailey in "Burlesque." Producers Ben Segal and Bob Hall are offering $10,000 a week for top names to fill out the season.

Oakdale is possibly the first tent in the country to have installed a grid setup that enables them to fly scenery, resulting in faster and more effective changes. Another innovation is establishment of Sunday night "family shows" at which moppets are admitted at 60c when accompanied by adults.

Big Advance, Corning, N.Y.

Corning, N.Y., July 8.

The Corning Summer Theatre opened its season June 23 with an

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Still Delay Distrib Of Angels-Garland Assets; Court Appoints Referee

Distribution of the remaining assets of Broadway Angels Inc., Hollywood Angels Inc., and Wallace Graydon Garland Productions is still up in the air. The three firms, all formerly operated by Garland, are among the defendants in an action filed by the State, following the N.Y. Attorney General's accusation in 1955 that Garland was swindling about 4,000 investors of $400,000.

As of last Nov. 27, attorneys Shirley R. Levittan and Rae H. Selwyn, court-appointed receivers of property involved in the Garland enterprises, had collected $117,560. Determination of the distribution of that coin was to have been made by N.Y. Supreme Court Justice Francis X. Conlon after a Jan. 28 hearing, at which interested parties were to show cause why the money, exclusive of administration and other expenses, should not be turned over to persons with legit investments made through Garland Productions.

However, because of the complexity of the situation, as evidenced by numerous and intricate questions and conflicting claims, no decision was made. A referee, attorney Stanley Steingut, has now been appointed by Justice Conlon to take testimony and report recommendations on the issues involved. All stockholders, creditors and other interested parties are to be notified of the referee's hearing.

Meanwhile, Conlon has okayed interim allowances for the receivers and has commended each of them, their counsel, David L. Weisman, of the firm of Kramer & Koprow, and their accountants, Frederick Wm. Greenfield & Co., for the manner in which they've handled their assignments.

It May Be Intelligible The Third Time Around

San Francisco, July 8.

Actors' Workshop, whose production of "Waiting for Godot" is scheduled to represent the U. S. at Brussels Fair in late September, will play New York for six weeks before going abroad.

Troupe plans to open "Godot" at the York Theatre, an off-Broadway house operated by Warner LeRoy. It will be the third presentation of the Samuel Beckett play in New York.

Where Were They?

A couple of past Broadway musical hits are being discovered for the first time this summer for performance in large outdoor operations. The shows are "Finian's Rainbow" and "On The Town," both longtime entries in the Tams-Witmark stock catalog.

"Finian's" and "Town" are both scheduled for their initial production this season by the St. Louis Municipal Opera, while the Pittsburgh Civic Light Opera has also slated a production of "Town" for the first time this season.

ATPAM in 1-Way Deal for Films

The new International Alliance of Theatrical Stage Employees publicists union, Local 872, and the Assn. of Theatrical Press Agents & Managers have reached an agreement on jurisdiction covering the organizing of p.a.'s and exploitation men in connection with film roadshows. Motion pictures presented on a roadshow basis, it was decided, will be handled by members of the IA union, while live shows will come under the aegis of ATPAM.

Agreement between the IA publicists union and ATPAM has resulted in dual union membership among many members of the legit union who have joined Local 872 so that they can be eligible to handle films being exhibited on a roadshow basis. However, the strict rules of ATPAM do not permit the film publicists to handle legit shows.

Settlement solves a long dispute involving the handling of film roadshows, since some are booked in theatres usually devoted to live productions, causing jurisdictional confusion. Problem developed soon after the IA granted a charter for the organization of a film publicists union in the east and began an organizing drive among fieldmen working for the film companies in the eastern area.

Charter members of Local 872, made up mainly of Paramount homeoffice publicists, originally belonged to the IATSE Homeoffice Employees Union, Local H-63.

ALEX COHEN SURVEYS THEATRE FOR LEAGUE

The League of N. Y. Theatres is undertaking a new public relations survey. This time the organization of Broadway producers and theatre owners has assigned the job to one of its own members. Tagged to get the lowdown on the public's attitude towards Broadway legit is producer Alexander H. Cohen, who's also president of Interscope, a p. r. firm.

The Interscope report is due Oct. 1 and will be based on replies from several hundred questionnaires, which will be mailed out next week. Previous surveys have been made for the League by the Assn. of Theatrical Press Agents & Managers and Edward L. Bernays, among others.

Can't Control Emotions; Gets 49G Crash Award

London, July 8.

Joseph Tomelty, an Irish actor resident here, has been awarded $49,000 damages for injuries received in a motor crash three years ago. The verdict was reached in High Court, and was against the driver of the car in which the actor was a passenger at the time of the accident.

Tomelty suffered a fractured skull in the crash, and alleged that he is no longer able to control his emotions. Several witnesses testified that there would be considerable difficulty about employing him as an actor. The judge concluded that permanent impairment of Tomelty's memory, powers of concentration and emotional control will ultimately be small.

The actor is to appear in a BBC telecast July 15.

London 'Bells' Closing, Set to Tour Provinces

London, July 8.

The London production of "Bells Are Ringing" will close July 26 at the Coliseum. The musical will then go on a provincial tour, but Julie Wilson, U.S. actress-singer who took over a couple of months ago as femme lead, succeeding Janet Blair, will withdraw from the cast.

A Sadler's Wells Opera Co. production of "The Merry Widow" is due next at the Coliseum for a limited engagement.

U.S. Press Uninterested In Our Brussels Shows, Jan Clayton Protests

U.S. press coverage of the American theatre presentations at the Brussels World's Fair has been rapped by Jan Clayton, who appeared there in the recent production of "Carousel." The star, who recreated the lead femme role she originated on Broadway in 1945, charged the American press with "lack of interest" in a letter published last Wednesday (2) in the Pris edition of the N. Y. Herald Tribune.

Miss Clayton suggested that the American press "seemed to want our presence kept a secret," but added, "in spite of that . . . we became a smashing success." She then noted that George Allen, on his inspection visit for President Eisenhower, "came backstage to make the statement that ours was the most outstanding American exhibit." The actress then commented, "In no release of Allen's has there been any mention of the work done there."

After making a few other points, Miss Clayton concluded, "We've all worked terribly hard to show visitors to the fair what we do, particularly in musical comedy. Europeans seem to love us. Now, gentlemen of the press, won't you give us a break?"

The pressagenting of the Brussels' productions is reportedly being handled by the State Department, but, it's understood, releases have not been sent to the U. S. The N.Y. office of Jean Dalrymple, who's in charge of the Brussels presentations, has been plugging the theatre events there on a local basis, but the breaks have been spotty.

The N. Y. Times has been reviewing the legit productions there, however.

UPSET LICENSE RAP VS. TYSON & SULLIVAN

N. Y. License Commissioner Bernard J. O'Connell's order imposing 10-day suspensions on two of the city's biggest ticket agencies has been reversed. N. Y. Supreme Court Justice Francis X. Conlon last Thursday (3) granted a petition by the agencies, the Tyson Operating Co. Inc. and the Sullivan Theatre Ticket Service, to have the order set aside.

O'Connell had ordered the suspensions to begin May 25 after an employee of the agencies, both operated by John A. Sullivan, had been accused of making a $10 overcharge on a pair of tickets to "The Music Man." The agencies, however, obtained a court order preventing the suspensions from going into effect pending a court determination of the case.

In issuing his reversal, Justice Conlon noted that the evidence established that the overcharge was made for personal benefit and not for the profit of the agencies, that there was no evidence that the employee had acted under instructions of the agencies or had turned over to the agencies the overcharge received.

The judge also asserted that no evidence had been presented that the agencies were aware of the overcharge or had authorized it. He declared that O'Connell was not justified in finding the agencies guilty of an overcharge made by an employee for "personal benefit" in the absence of any evidence that they were aware of the overcharge or had sanctioned it.

The agencies have branches in 18 N.Y. hotels.

Jane Reisman, daughter of bandleader **Leo Reisman**, is the "prop" girl at **Ron Rawson's** John Drew Theatre, East Hampton, L. I., this summer. **Bob Ullman** is pressagent.

Party Agents Ask Higher Commission, But They Gotta Avoid 'Price-Fixing'

Theatre party agents in New York are asking an increase in the prevailing 5% commission for booking legit benefits. No specific boost is sought, but a letter to the producers from Ivy Larric, president of the Assn. of Theatre Benefit Agents, mentions that 10% commission "was not uncommon" in the past.

As Miss Larric's letter points out, the party agents and League of N. Y. Theatres recently satisfied the Attorney General's that price-fixing is not involved in benefit bookings, as individual deals are arranged by negotiation. Under the circumstances, therefore, the agents can do no more than to appeal for better terms and, when actual deals come up, bargain for higher commissions.

Perhaps partly as a result of ATBA agitation for a commission boost, there has been talk of the producers and theatre operators, acting through the League of N. Y. Theatres, setting up their own office, with a full-time employee, to book benefit parties. There is opposition from some League members, however, on the ground that the aggravations and difficulties of party business make such a project impractical.

Angles

Since commissions are, by general agreement, a matter of negotiation, the rate will depend on circumstances for each show. For instance, Morris Jacobs, general manager for producers Richard Rodgers and Oscar Hammerstein 2d, gives no commission at all for party bookings. In the case of R & H shows, the agents must collect their commissions from the organizations sponsoring the benefit parties.

For R & H shows, and for any other productions with a strong advance b.o. draw, charity groups are so anxious to book benefits

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No Official Pan, Please

The secretary to U.S. Supreme Court Justice William O. Douglas phoned from Washington last week to try to arrange to buy a pair of seats for his boss for "The Music Man."

He was referred to the show's pressagent, Arthur Cantor, who after digging up the tickets, phoned back with word that he was forwarding them. "Just one thing," the p.a. cautioned, "tell him not to write a dissenting opinion."

Yeah, Herb, It's Rough Here, Too

Herbert Whittaker, drama critic of the Toronto Globe & Mail, who will substitute as critic for the N. Y. Herald Tribune during August, September and part of October, while Walter Kerr is on leave, had a hectic sample of the assignment when he covered the recent opening of the Shakespeare season at Stratford Conn.

"It was close to disaster," he wrote to a friend in New York. "The 'Hamlet' performance ended at 11:30 and I sprinted the 50 yards to the press room to try for my midnight G & M deadline, bearing the weight of the great HT on my shoulders.

"The typewriter there was broken, and amateur repair work only led the Festival press man to take me to another building for another machine. I finished by 12:15 and starting phoning my review, only to run into a lousy connection. Back in good old Toronto they couldn't hear a word I shouted, and to amplify me they finally put it on tape. I emerged, sodden, at 1 a.m. and headed for Ryan's, where my hostess was waiting—but nobody around seemed to have heard of Ryan's.

"I might have guessed it was going to be a night when they refused to admit me to the first scene for three minutes because they couldn't find the HT seat locations—I suspected that they felt they shouldn't give them to anybody so obviously from out of town.

"The next day I woke with a strong conviction that I had been a voice shouting in the wilderness. As it happened, I had been, for the tape in Toronto got twisted and nobody had anything down on paper. Happily the HT deadline was a day later, so I re-dictated for both papers.

"Are things always so rough in the States? The worst that can happen in Toronto is that the

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COAST ACTORS' LAB IN ROSEN'S L'I'L THEATRE

Hollywood, July 8.

An Actors' Lab, a Coast approximation of N. Y. groups, has been set up by Anthony Quinn, Daniel Mann and Marty Ritt to do experimental work in all phases of the theatre.

Company is holding forth in a miniature theatre in the Laurel Canyon home built by producer-director Samuel Fuller, recently purchased by agent Jerry Rosen. Rosen turned over facilities to group for expansion of its work.

Dolores Del Rio Stars In Mexican 'Windermere'

Mexico City, July 8.

Dolores Del Rio is starring in a legit revival of Oscar Wilde's "Lady Windermere's Fan" at the Teatro Farbregas here. Production cost $15,000, substantial by local standards, but producers Luis G. Basuro and Luis Riley anticipate a payoff, though limited to government maximum admission of 12 pesos (98c) in the 850-seat house. (Mexico's film theatres have a fixed top scale of 32c and manage to multiply on it.)

The former Hollywood star doesn't play Monday, but works a six-day week, giving 7 o'clock and 9:45 performances nightly.

Boston Ticket Come-On Now Has 10,376 Members; May Book Shows in Hub

Boston, July 8.

Panorama's Show-of-the-Month Club, which started last season, now has a membership of 10,376 with all New England states represented. That is revealed by Jerome Rosenfeld, magazine publisher who issues theatre programs and Panorama, a what-to-see-in-Boston giveaway.

The setup, which Rosenfeld formed last spring, offers club members legit shows at less than b.o. prices. Last season, the club had "Cat on a Hot Tin Roof," Patachou, "Diary of Anne Frank," Dancers of Bali in legit theatres and three hard-ticket films.

Joint sponsorship of plays with New York producers is to be undertaken next season. "We are considering bringing plays into Boston under our own banner," Rosenfeld said. By offering producers an assured audience, it may be a determining factor in producer's choice of Boston instead of Philadelphia, New Haven or Washington for pre-Broadway engagements."

Musical 'Little Women' Gets Change of Plans

Strawhat tryout bookings of the William Dyer-Don Park musical version of "Little Women" have been cancelled. Victoria Crandall and Peter Flournoy, who plan producing the tuner on Broadway next fall, decided to drop the barn breakin in favor of a regular out-of-town tryout. They contemplate beginning rehearsals in August.

As noted in VARIETY last week, there have been two prior legit-tuner versions of the Louisa May Alcott novel, which has also been done as a straight play and on film. However, there is another musical version on tap, with book by Ronald Alexander and music and lyrics by Richard Adler. It is slated for production Oct. 16 by Talent Associates as an hour-long show on CBS-TV.

Incidentally, the 1949 Metro filmization of the novel was presented by CBS-TV last Monday night (7) on its "Early Show."

Legit Bits

Broadway pressagent **Sol Jacobson** sails Saturday (12) on the Ile de France for a motor tour of Wales and a week of playgoing in London. His associate, **Lewis Harmon,** and **Helen Hoerle** will handle his two current legit assignments, "Blue Denim" and "Look Back in Anger."

Jack Schlissel, general manager for **David Merrick,** is vacationing in Puerto Rico.

Arthur Cantor, pressagent for "Music Man" and "Two for the Seesaw," planed to the Coast yesterday (Tues), but is due back next weekend.

With **Lotte Stavisky** playing Mrs. Partridge role in "Solid Gold Cadillac" at the Putnam County Playhouse, Mahopac, N.Y., the character will have a Continental accent, so the actress will insert a line about being a refugee and having married Mr. Patridge.

Lyn Ely and **Ernestine Perrie,** of Theatre in Education, are touring Shakeapeare and other legit festivals in England and Europe and will visit Stratford, Conn. and Ont., with the idea of arranging professional Shakespeare performances before highschool students.

The Madison Ticket Agency has obtained a charter at Albany to conduct a theatre ticket brokerage in New York. Directors are **Brandy Ebb, W. Daphne Papin** and **Sanford Dean Kaufman.**

Ann Harding has withdrawn from the off-Broadway production of "Garden District" to rehearse in "September Tide," in which she'll costar with **Gig Young** for a strawhat tour opening July 28 at the Pocono Playhouse, Mountainhome, Pa. **Margaret Bannerman** has taken over as femme lead for the final week in the **Tennessee Williams** dual-bill.

Alen Hewitt planed to Europe last week with **Vicki Cummings** and **Herbert Machiz** for lecture-discussions with Special Services personnel on legit production problems, under the sponsorship of the American Theatre Wing. The assignment ends July 31, after which Hewitt will sightsee and attend various theatre and music festivals, unless he has to hurry home for an acting stint.

Ruth Bailey is producer, **Charles Hollerith Jr.** is associate producer and **Barnett Owen** is director at the Cherry County Playhouse, Traverse City, Mich.

Gene Gross, who's appearing with the Bilko platoon package of "At War With Army" through July 20, will tour with **Wally Cox** in "Will Success Spoil Rock Hunter?" during August.

Hal March is starring in a package of "Hole in the Head," produced and directed by **Michael Aloney** and booked by the Stage & Arena Guild of America. SAGA also is booking **Joan Davis** in **Robert Oakley's** production of "Fallen Angels," which **Charles Bowden** will stage.

James Preston and **Paul Michael** will launch their series of four **Arthur Laurents** plays at an undesignated off-Broadway theatre Oct. 6, with **Jack Ragotzy** directing the productions. The first entry will be a revised version of "Time of the Cuckoo."

The production staff for the Starlight Musicals, Indianapolis, which launched its season last night (Tues.), includes **R. O. Brooks,** producer; **George Eckert,** director; **John Charles Sacco,** musical director; **Ronald Field,** choreographer; **Robert Bruce Holley,** general stage manager, and **Mel Ross,** general manager.

Baritone **Robert Goss** and his wife, soprano **Louise Whetsel,** will appear July 22 in "Make a Show" at the U. of Vermont, Burlington. It'll be the third entry in the university's annual Lane Summer Series, which got underway last night (Tues.) with the Andre Eglevsky Ballet Quartet. The After Dinner Opera Co. is slated for next Tuesday (15) and the Kroll Spring Quartet is booked for July 29.

Mort Lichter is touring in the Claude Dauphin-Lilli Darvas package of "Waltz of the Toreadors."

Jay Warren left New York for Camden, Me., for roles in "Oh Men, Oh Women" and "No Time for Sergeants."

Production staff for the Cape Playhouse, Dennis, Mass., includes **Charles Mooney,** managing director; **Peter Candler,** general manager; **Charles Wieland,** pressagent, **Lawrence Wunderlick,** stage manager, and **Helen Pond** and **Herbert Senn,** scenic designers.

A "celebrity night" is being launched this season at the Falmouth (Mass.) Playhouse by the barn's owner-producer **Sidney Gordon.** The event will be held at the Playhouse Restaurant after each Friday night performance as a get-together for the cast and audience.

Rose Inghram will appear in "Song of Norway" from July 8-20 at the Niagara Melody Fair, North Tonawanda, N.Y., and from July 21-Aug. 2 at the Music Fair, Toronto, Can.

Ruth Warwick will appear in "The King and I," at the Colonie Musical Theatre, Latham, N. Y., for two weeks beginning July 22.

Nerissa Nickel, currently appearing at the Oakdale Music Circus, Wallingford, Conn., in "Tender Trap," has been signed to a personal management contract by **Ann Edison.**

Ruth Roman and **Jeffrey Lynn** will costar in the touring edition of "Two for the Seesaw," opening Oct. 6 in Baltimore.

The initial New York appearance of the Theatre National Populaire of Paris will get underway Oct. 14 at the Broadway Theatre. The troupe of 42, imported by **S. Hurok,** has been booked into the house for three weeks and will appear in a repertory of five plays.

An all-Canadian production of **Patricia Joudry's** "Noon Has No Shadows," previously titled "Teach Me How to Cry," opens July 16 at the Arts Theatre, London.

John Stix has been tagged to direct "Sure Sign of Spring," a new musical with book by **T. A. G. Hungerford,** music by **James Bredt** and lyrics by **Don Reid.** The tuner is scheduled for Broadway presentation later this season by NET Productions, comprised of **Robert D. Feldstein, Gerard R. George** and Bredt.

Roger L. Stevens will be partnered with **Robert L. Joseph** in producing **George Tabori's** "The Absent Minded Murders" on Broadway this season or next.

Playwrights **Carson McCullers** and **William Inge,** editor **Bruce Catton,** novelists **MacKinlay Kantor** and **Wright Morris** and philosophy professor **Sidney Hook** have been invited by the State Department to visit Russia next fall as part of the Cultural Exchange Program.

Jules Munshin and **Natalie Schafer** will appear in the London production of **George Tabori's** "Brouhaha," which **Robert L. Joseph** is producing in partnership with **Lester Osterman.**

Frank Corsaro has been signed to direct "The Night Circus."

Anne Baxter is slated to make her British legit debut in the London production of **Alec Coppel's** "The Joshua Tree." Another Coppel play, "The Gazebo," is scheduled for a Nov. 26 Broadway preem by the Playwrights Co. and **Frederick Brisson.**

David Hocker, of Music Corp. of America's legit department in N.Y., has been made a vice president of the organization.

Robert Rapport is general manager for **Paul Bowles'** new musical based on **Garcia Lorca's** "Yerma," which is scheduled to preem July 29 at the U. of Denver, with **Libby Holman** as star. **Roger L. Stevens** will be associated with the university in sponsoring the presentation.

"A Story on Page Two," by **Kerry Shaw,** has been optioned for Broadway production next fall by **William de Lys.**

Karl Krug, drama critic for the Pittsburgh Sun-Telegraph, was in New York last week to o.o. the Broadway shows.

Walter Fried plans a Broadway production next winter of screenwriter **George Zuckerman's** play, "Somewhere in the South."

Harold S. Prince, co-producer with **Robert E. Griffith** of "West Side Story," sails from New York tomorrow (Thurs.) to supervise arrangements in London for the production of "Story" and "Two for the Seesaw," which he and Griffith will present in association with H. M. Tennant, Ltd. "Story" and "Seesaw" are both running on Broadway, the latter under the production banner of **Fred Coe.**

Ben Edwards is designing the sets for "The Disenchanted."

"Killer's Wedge," an unpublished novel by **Evan Hunter,** has been optioned for Broadway production by **Jule Styne,** with Hunter set as adaptor.

Adrian Hall is back as director of the Phoenicia (N.Y.) Playhouse for its second season. **Paul Kielar,** on a leave of absence from Jack Mortan Productions, an industrial show firm, is producer.

Jo Mielziner will design the sets and lighting for "Handful of Fire."

The Theatre Gallery, covering paintings, sketches, sculpture and art pieces connected with legit, opens in the Times Square area next Saturday (12). The first exhibition will feature the works of scenic designer **David Hays.**

"The Trial of Jesus," by Italian dramatist **Diego Fabbri,** has been optioned for New York production by **Warner LeRoy** who'll also function as director and co-adaptor of the script with **Howard Hart.**

Start Casting of 1960 Oberammergau Passion

Oberammergau, June 24.

This village in the Bavarian Alps is already preparing for its 1960 production of the 300-year-old Passion Play. The religious drama is done every 10 years to fulfill a vow made during a plague in 1633. All roles in the offering are filled by local residents.

A training program for villagers who may appear in the production is being launched this summer with the presentation of a play, tagged "The Plague of 1633." It'll be presented for 14 performances, beginning July 6, at the Oberammergau Little Theatre. The committee to select Passion Play performers will be elected in September and the cast will be chosen next spring.

The performers will rehearse for a year prior to the opening in mid-May, 1960. The presentation will run through the end of September of that year and is a tourist attraction.

Party Agents

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that they're willing to take performances on a list-price basis and pay the agent's commission out of their mark-up. Similarly, Jacobs notes, he refuses to sell dress rehearsals or previews for theatre parties, as R & H make valuable use of such performances for final tuning-up.

For shows with limited advance appeal, it is obviously impossible to book parties without paying commissions, and in extreme cases rates of 10% and perhaps even higher are necessary to attract sponsoring groups. In any case, the amount of commission and other terms are, as the ATBA letter emphasizes, subject to negotiation.

According to ATBA, 5% commission is no longer equitable, as booking costs have risen and there is considerably more work involved in the business than formerly. For instance, party agents must now be licensed as ticket brokers, and must submit detailed reports and stamp all tickets for party performances.

One recent development in the booking of theatre parties is that many producers now require that party performances be bonded. Agents pay a bonding fee and in case the sponsoring group defaults, the producer merely collects from the bonding company.

Since many, if not all, of the sponsoring groups are headed by people prominent in business, professional, political and social affairs, it would be embarrassing and difficult, if not impossible, for a producer to make an issue in case of party default. But collections are a routine matter for bonding companies, so a producer is assured of the money and gets off the spot by having parties bonded.

Yeah, Herb

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power in the pressroom can fail 11 times in a row when everybody is flailing away. That's what happened when I got back, and covered Stratford, Ont."

Kerr is taking a leave from the Trib to stage the upcoming Broadway musical comedy, "Goldilocks," on which he is collaborating with his wife, playwright-novelist Jean Kerr, on the book and lyrics.

Ken Johnson Is Standby

Toronto, July 8.

Ken Johnson, entertainment editor of the Toronto Globe & Mail, will review any legit openings here if Herbert Whittaker, the sheet's regular critic, is unavailable during August-through-early-October. However, if Whittaker has no Broadway assignments on the dates involved, he may fly here to cover touring shows at the Royal Alexandria Theatre, the local legit stand.

The schedule for the Royal Alex thus far includes "Look Back in Anger," opening Sept. 8, "Romanoff and Juliet," Sept. 15 and John Gielgud's solo show, "The Ages of Man," Sept. 22.

Walter Abel will costar with **Cyril Ritchard, Cornelia Otis Skinner** and **Charles Ruggles** in "The Pleasure of His Company."

Oakdale Tent; Other Stock

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advance of $25,546. During a two-week drive, the operation pulled in 1,550 subscribers. Books of six tickets, selling for $13.50, were purchased by 839 buyers, while 10-ticket books, selling for $20, were taken by 711 buyers.

The subscription figure represents nearly 2% of the 100,000 people in the theatre's playing area, covering a 45-mile radius. The spot, operated by Dorothy Chernuck and Omar K. Lerman, is currently presenting "The Happiest Millionaire." The season sked includes six resident company presentations and four packages.

No Pro Group in A. C.

Atlantic City, N. J., July 8.

Local legit, which will have Broadway tryouts next fall for the first time in years, will probably be limited this summer to an amateur production of "View From the Bridge." For the first time in several years, the town is without a professional summer theatre.

The Arthur Miller play is scheduled for presentation on a Friday-Sunday night basis in the ballroom of the Traymore Hotel by a tyro group from Philadelphia, whose members are employed during the week in non-acting jobs. The outfit, known in Philly as the Neighborhood Players, is relocating at the Traymore for the summer season as the Ibis Theatre.

No Names at Clinton

Clinton, Conn., July 8.

Charlotte Harmon unfurled another strawhat season June 28 with continuation of her pop-price, resident-troupe policy. Top names are taboo on a moderate nut outlay, theory being that while attendance is admittedly less on the overall picture, headaches also are fewer. Top is $2.50 weeknights and $2.95 Saturdays.

The schedule includes "Happiest Millionaire," current; "Cat on a Hot Tin Roof," July 7-12; "Boy Friend," July 14-26, and "Visit to a Small Planet," July 28-Aug. 2.

Sidney Tishler is general manager; David Wohl, designer; Andrew Drummond, stage manager; Maryline Poole, technical director.

Book Guests at Ivoryton

Ivoryton, Conn., July 8.

It's the 29th season here for Milton Stiefel and a "name" setup as in recent years. Among those inked to date are James Mason and Pamela Kellino in "Mid-Summer," this week; Groucho Marx in "Time for Elizabeth," July 14-19; Ann Sheridan in "Kind Sir," July 21-26; Don Ameche and Irene Manning in "Holiday for Lovers," July 28-Aug. 2.

Irving Stiefel, the producer's brother, carries on as general manager, William Roles is house manager, Paul J. Phillips production stage manager and Donald Soule chief technician.

Sked Tryout at Indpls.

Indianapolis, July 8.

The Avondale Playhouse opened last week for its third strawhat season. It is using a new 1,000-seat tent in the Meadows shopping centre.

A highlight of the 10-week schedule will be a tryout of "Hemingway and Those Fellows," starring Marge Champion and directed by her husband, Gower Champion, the week of July 22.

'Carmen' in English

Ruth and Thomas Martin's English version of "Carmen" will be given an in-the-round preem this summer at the Finger Lakes Lyric Circus, Skaneateles, N. Y. The production is scheduled for the week of July 21. All rights to the Martins' translation of "Carmen" are owned by G. Schirmer, Inc.

The Lyric Circus opened last week for its seventh consecutive season.

Shift Ellenville Setup

Ellenville, N.Y., July 8.

The music tent being launched this season as part of the Empire State Music Festival here will run for six weeks. The regular classical phase of the Festival season is being pared to four days as compared to four and five weeks in past semesters.

Since 1955, the Festival has confined its presentations to opera, ballet and concert. Lack of funds, however, has forced the curtailment of that aspect of the operation to Aug. 14-17. The canvastop, tagged the Ellenville Music Tent, opens tonight (Tues.) with "Most Happy Fella." Any profits from the teepee presentations will be applied to the 1959 Festival program.

The musicals at the tent are being directed by James Russo, while Peter Howard is orchestra conductor. Tilda Morse is choreographer and Leo Rossett is chorus director. Frank Forest is general manager of the Festival.

New Barn at Winston-Salem

Greensboro, N.C., July 8.

Tanglewood Park Summer Theatre opened June 25 at Winston-Salem, as the first professional strawhat in the area. "Tender Trap" was the opener.

James Walton is manager and director of the theatre. Dr. Dallas S. Williams, director of the Nebraska Univ. Theatre, will stage four of the season's plays. Robert Skinner of Boston is scenery designer.

Traverse City Opens

Traverse City, Mich., July 8.

Cherry County Playhouse began its fourth season here last week with a weeklong run of "George Washington Slept Here," David Jones starring. Jones has been a character actor of the resident company for the past three seasons.

Name performers set for the current season are Marc Connelly, Rosemary De Camp, Irene Hervey, Conrad Nagel, Frances Farmer, Jackie Coogan, and Stuart Erwin. Ruth Bailey is producer and Barnett Owen resident director.

New Tent at Framingham, Mass.

Boston, July 8.

Newest addition to the Boston area strawhat scene, the 3,000-seat Carousel music tent in Framingham, Mass., opened last week with Joan Blondell in "New Girl in Town," for single-week stand.

A 13-week season is scheduled. The staff includes Don Saddler, stager; Gershon Kingsley conductor; Eugene Gurlitz, designer, and Alton Ruff, choreographer.

Shows Abroad

Continued from page 68

Ah, Quelle Folie

staging jitters. But when these faults have been ironed out "Ah, Quelle Folie" should be one of the most spectacular shows London has seen in some time.

The revue has been trimmed somewhat by the Lord Chamberlain, presumably to limit the nudity, but could be cut further on grounds of length. On the first night it ran 175 minutes and, particularly for those unfamiliar with French, it is light on humor, and the non-stop spectacle and terpsing occasionally pall. A first-stanza "Marie Antoinette at Versailles" sequence particularly drags.

Outstanding individual hit is not a femme charmer but an engaging droll named Gerard Sety, who has something of the Danny Kaye touch. Making his first appearance in English, the comic, by adroit and witty maneuvering of his clothes, contrives to turn himself into a variety of characters, to the accompaniment of a casual throwaway patter loaded with atrocious but funny puns.

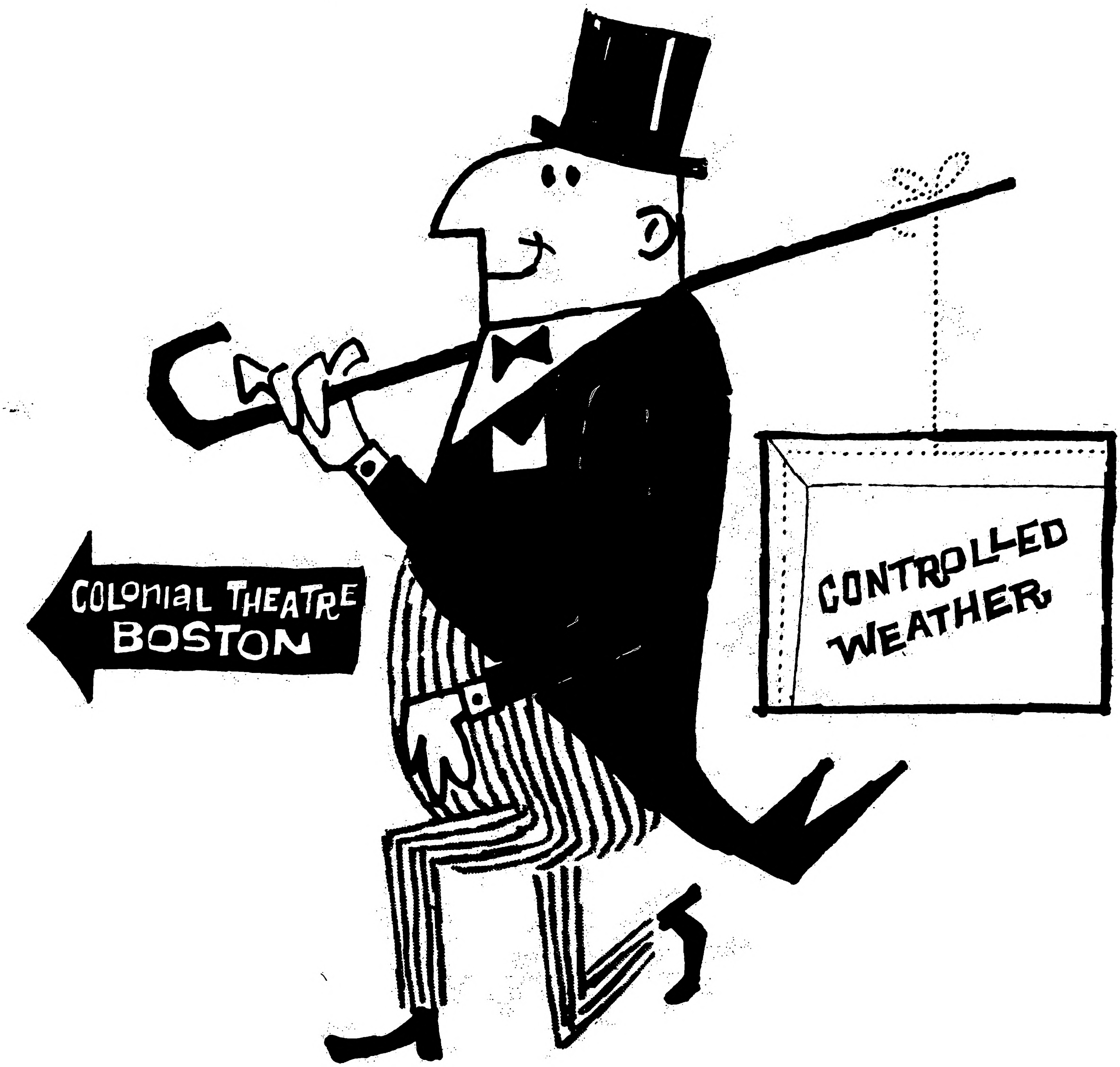
Of the femme leads, Colette Fleuriot most impresses as a soubrette with a gay personality and slick hoofing. The other two femme principals are Dolly Pick, a dark-skinned girl who scores particularly in an exotic, and slightly erotic, dockside dance in which nudity plays an essential part, and Veronica Bell, a sweet but not always audible singer.

Apart from Sety, there are two other speciality acts. Duvaleix and Delfosse get laughs with a couple of slight sketches, the humor of which apparently suffers in translation, and a slick adagio dancing act, Leila and Ivenius. Although Les Gals are on hand to charm the eye, the main need of this elaborate show is a dominant star personality.

Michel Gyarmarthy's staging is slick and Ray Agoult and the Folies-Bergere orchestra not only provide splendid backing for the show but keep the between-acts atmosphere alive with typical Gallic music.

Rich.

Frank L. MacIntosh appearing at Camden (Me.) Summer Theatre last week in "Oh Men, Oh Women."



ON TO BOSTON*

The first step in our program of improvements at the Colonial Theatre in Boston will be the installation of a modern and scientific all-year-round air conditioning system.

The Colonial Theatre in Boston, first opened and decorated in 1900, is one of the most colorful and beautiful theatres in America.

We have no intention of endangering the distinction of that decorative motif, but we are going to air condition it for the coming season and then refurbish and re-vitalize the decor. The period style of the theatre will not be changed—but the temperature of the Colonial will now be weather controlled, as modern as tomorrow.

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**Three weeks ago—remember—we announced a $400,000 face-lifting on the Shubert Theatre in Philadelphia. This work is now in progress.*

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B'way Slugged; Only 2 Sellouts; 'Angel' 28½G, 'Capt.' 27½G, 'Dark' 17G, 'Say' $25,400, Hayes-Healy $16,100

The roof caved in on Broadway last week, especially over the long July 4th holiday weekend, with most shows taking a severe beating. Receipts dropped from $2,700 to $21,000 for 13 of the 16 shows on tap. Only two offerings, both musicals, held at capacity level. They were "Music Man" and "My Fair Lady."

The layoff of "The Visit" has reduced the number of shows this week to 15.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (84th wk; 668 p) ($8.05; 1,453; $58,101) (Judy Holliday). Nearly $38,800. Previous week, $50,800.

Blue Denim, Playhouse (D) (19th wk; 148 p) ($5.75-$6.90; 996; $31,500). Almost $7,200. Previous week, $14,100.

Dark At The Top of the Stairs, Music Box (D) (31st wk; 244 p) ($5.75-$6.90; 1,010; $33,000). Over $17,000. Previous week, $27,000.

Li'l Abner, St. James (MC) (86th wk; 684 p) ($8.05; 1,614; $58,100). Nearly $25,500 on twofers. Previous week, $31,700 on twofers.

Look Back in Anger, Golden (D) (40th wk); 319 p) $5.75; 800; $25,152). Almost $11,800 on twofers. Previous week, $15,200 on twofers.

Look Homeward, Angel, Barrymore (D) (32d wk; 252 p) ($6.90; 1,076; $40,716) (Miriam Hopkins, Ed Begley). Nearly $28,500. Previous week, $41,400.

Music Man, Majestic (MC) (29th wk; 228 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,400. Previous week, $69,200.

My Fair Lady, Hellinger (MC) (121st wk; 963 p) ($8.05; 1,551; $68,210). Steady at $69,200.

Oh Captain, Alvin (MC) (22d wk; 175 p) ($8.35-$9.20; 1,331; $60,000). Almost $27,500. Previous week, $48,600. Dorothy Lamour is scheduled to join the cast next Saturday night (12) as successor to Abbe Lane, who withdrew from the show last Saturday night (5). Miss Lane's role is currently being played by Betty McGuire. Closing notice has been posted.

Romanoff and Juliet, Plymouth (C) (39th wk; 308 p) ($5.75-$6.25; 1,062; $36,625). Nearly $14,300 on twofers. Previous week, $26,700.

Say Darling, ANTA (MD) (14th wk; 108 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine). Almost $25,400. Previous week, $39,500.

Sunrise at Campobello, Cort (D) (23d wk; 180 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Nearly $34,700. Previous week, $37,400.

Two for the Seesaw, Booth (CD) (25th wk; 196 p) ($6.90; 780; $31,700) (Dana Andrews). Almost $28,400. Previous week, $32,200.

West Side Story, Winter Garden (MD) (41st wk; 324 p) ($8.05; 1,404; $63,203). Nearly $37,500. Previous week, $48,700.

Who Was That Lady? Beck (C) (18th wk; 144 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Almost $16,100. Previous week, $24,000.

Laid Off Last Week

Visit, Lunt-Fontanne (D) (9th wk; 72 p) ($8.05; 1,402; $52,100) (Alfred Lunt, Lynn Fontanne). Over $39,400. Previous week, $38,300, with refunds cutting into the take for five performances missed by Lunt because of illness. Laid off following the evening performance last Saturday (5) and will reopen Aug. 20 at the Morosco Theatre.

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Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Foote One-Acters, Sheridan Sq. (7-1-58).

Garden District, York (1-7-58); closes July 13.

Guests of Nation, Marquee (6-26-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy West'n World, Tara (5-8-58).

Shaw Series, Downtown (5-12-58).

Threepenny Opera, deLys (9-25-55).

Ulysses, Rooftop (6-5-58).

Closed Last Week

Making of Moo, Allen (6-11-58).

HOLIDAY CLIPS ROAD; 'LADY' $65,400 IN CHI

The July 4 holiday was a wet firecracker on the road last week. With the touring list down to two shows, the only show reporting was "My Fair Lady," which took the traditional seasonal drop in Chicago.

The list expands this week with the Coast opening of "At the Grand."

Estimate for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows includes 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

CHICAGO

My Fair Lady (2d co.), Shubert (MC) (35th wk) ($7; 2,100; $72,979). Over $65,400. Previous week, $71,000.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Double Cross, Duchess (7-7-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
George Dillon, Comedy (5-29-58).
Grab Me a Gondola, Lyric (12-26-56).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
***Touch of Sun,** Princes (1-31-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).
*Transferred.

SCHEDULED OPENINGS

Three Way Switch, Aldwych (7-8-58).
Joshua Tree, Duke of Yorks (7-9-58).
Living for Pleasure, Garrick (7-10-58).
Stepney Green, Lyric Hamm. (7-15-58).
Five Finger Exercise, Comedy (7-16-58).
Irma La Douce, Lyric (7-17-58).
Noon Has No Shadows, Arts (7-18-58).

CLOSED LAST WEEK

***Dear Delinquent,** Aldwych (6-5-57).
Dock Brief, Garrick (5-20-58).
Repertory, Old Vic (9-18-57).

Touring Shows

(*July* 7-20)

Grand Hotel (tryout) — Philharmonic Aud., L.A. (7-19).

My Fair Lady (2d Co.)—Shubert, Chi. (7-19).

My Fur Lady (Canadian)—International Cinema, Vancouver, B.C. (7-19).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

At the Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
***Drink to Me Only,** Adelphi (10-8-58).
Goldilocks, Lune-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Old Friends, Miller (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

Barns Blah; Shirl $14,400, Warwick; 'Town' $17,700, Pitt; 'Angels' $7,200, Spa

Things were tough all over at the boxoffice last week. The summer stock circuit, like Broadway, was hard hit by the traditional July 4 week drop, and the telephone wires around the country throbbed with the mutual commiserations of barnyard Belascos.

Besides the specific bulletins listed below, the reports were of disappointing grosses at the large municipal operations in major cities, at the moderate-size musical tents and the small-capacity barns. For instance, Hume Cronyn and Jessie Tandy are understood to have had only so-so receipts in "Triple Play," at the Ogunquit (Me.) Playhouse, despite excellent notices headed by a rave from Elliott Norton in the Boston Record.

Shirley Booth reportedly drew only about $12,000 in nine performances in "Hay Fever" at the Cape Playhouse, Dennis, Mass., against a potential capacity of $16,000 for eight performances. Other reported let-downs included Alfred Drake in "He Who Gets Slapped" at the Falmouth Playhouse, Coonamessett, Mass.; Sylvia Sidney in "Auntie Mame" at the Brandywine Music Circus, Concordville, N. Y.; "Happiest Millionaire" the Clinton (Conn.) Playhouse, and James Mason and Pamela Kellino in "Mid-Summer" at the Tappan Zee Playhouse, Nyack, N. Y.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,190; $61,912). **Henry IV-Much Ado About Nothing** (Rep.-LP) (2d wk). Over $35,000. Previous week: same repertory, $44,000. Current: same.

PITTSBURGH

Pitt Stadium $4.40; 8,155; $96,000). **Wonderful Town** (MC-LP) (single wk) (Nancy Walker). Nearly $17,700. Previous week: **Ballets de Paris** (Renee Jeanmaire), $12,900. Current: **Happy Hunting** (Penny Singleton).

INDIANAPOLIS

Avondale Playhouse ($3.85; 1,000; $15,500). **Matchmaker** (C-TS) (single wk) (Ann B. Davis, Lyle Talbot). Almost $12,000. Current: **Separate Tables.**

CORNING, N. Y.

Corning Summer Theatre (3; 611; $10,500). **Mousetrap** (D-LP) (single wk). Over $3,000. Previous week: **Damn Yankees,** $7,200. Current: **Happiest Millionaire.**

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.20; 2,157; $41,000). **King and I** (MD-LP) (single wk) (Patricia Morison). Almost $23,500 for eight performances, including an extra show Sunday (6). Current: **Tender Trap.**

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **Oklahoma** (MD-LP) (2d wk). Nearly $46,700. Previous week: **Oklahoma,** $45,700. Current week: **Gentlemen Prefer Blondes** (Marie Wilson, Denise Lor, Vaughn Monroe).

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Separate Tables** (D-TS) (single wk) (Basil Rathbone, Geraldine Page). Almost $15,800. Previous week: **Holiday for Lovers** (Don Ameche), $17,800. Current: **Uncle Willie** (Menasha Skulnik).

WARWICK, R. I.

Musical Theatre ($3.85-$3.60); 2,369; $30,000). **Auntie Mame** (C-TS) (Shirl Conway). Over $14,400 in six performances. Previous week: Same show, $15,600 in six. Current: **King and I.**

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500). **Tonight at 8:30** (C-TS) (single wk) (Faye Emerson). Nearly $10,200. Previous week: **Fallen Angels** (Hermione Gingold), $10,300. Current: **Remarkable Mr. Pennypacker** (Burgess Meredith).

SARATOGA, N. Y.

Spa Theatre ($3.85; 587; $13,000). **Fallen Angels** (C-TS) (single wk) (Hermione Gingold). Over $7,200. Previous week: **Visit to a Small Planet** (Bert Lahr), $6,200. Current: **Separate Tables** (Basil Rathbone, Geraldine Page).

NEW HOPE, PA.

Bucks Co. Playhouse ($2.50; 432; $7,818). **Season in the Sun** (C-LP) (1st wk). Almost $5,500. Previous week: **Compulsion,** $7,600. Current: **Season in the Sun.**

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000). **Hamlet - Midsummer Night's Dream** (Rep.-LP) (3d wk). Nearly $29,800. Previous week: same repertory, $34,100. Current: same.

ST. LOUIS

Municipal Opera ($3; 11,937; $95,000). **Rose Marie** (OP-LP) (single wk). About $55,000. Previous week: **Silk Stockings** (Dolores Gray), $58,000. Current: **Lady in the Dark** (Dolores Gray).

CHICAGO

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Fourposter** (C-LP) (1st wk). Almost $5,000. Previous week: **Tea and Sympathy** (Linda Darnell), $11,400. Current: **Fourposter.**

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000). **Rosalinda** (OP-LP) (single wk). About $31,000. Previous week: **Happy Hunting** (Bill Hayes), $36,000. Current: **Kiss Me, Kate.**

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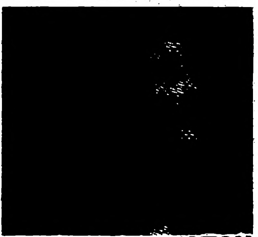

JUSTINE JOHNSTON
HELD OVER as "MEG" in "DAMN YANKEES" (Lakewood Thr.) at Liberty, July 21. Contact thru Harold Fonville, CI 6-2119.

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Literati

Ustinov's U.S.-U.S.S.R. Shorty

Peter Ustinov, author and until this week star of "Romanoff and Juliet," will write a one-act play for publication in the November issue of the Atlantic Monthly. The mag's assistant editor suggested the idea of the comedy, which is to deal with the simultaneous arrival of U. S. and Russian space ships on the moon, and what the two crews would have to say to each other. Ustinov will write the piece during his summer vacation in Europe. He will return in the fall to star in 'Romanoff" on the road.

Incidentally, the November issue of the Atlantic will be priced at $1. That's to be regular policy hereafter for the birthday issue, and reflects the success of its 100th anniversary November number last year.

'Down There' Over Here

"Down There" ("La Bas"), by Joris-Karl Huysmans, which made an abortive attempt in 1924 for publication in America, is finally being brought out by University Books this month, utilizing the same Keene Wallis translation which John S. Sumner, in the heyday of the N. Y. Society for the Prevention of Vice, was able to suppress over 30 years ago. A. & C. Boni was to have published it. When Sumner brought criminal proceedings for obscenity against Albert Boni he melted the plates.

Robert Baldick, Huysman's biographer, did a new introduction for the University edition. Book, which shocked Paris and was a bestseller in the 1920s, is "mainly a study of Satanism," with other erotica and sex overtones.

'Horizon' Debuts Sept. 15

First issue of Horizon, new magazine of the arts, will have a print order of 225,000, and will make its bow Sept. 15. Like its sister publication, American Heritage, it will be a magazine in book form, hard covers and no ads.

First issue will carry 20 pieces by top names including Julian Huxley, Marquis Childs, Irving Stone; Igor Stravinsky and H. R. Trevor-Roper. Joseph J. Thorndike Jr. is Horizon's editor. Horizon will be a bimonthly selling for $18 annually. Doubleday will handle its national distribution.

Book Sales Volume Up

American Book Publishers Council reported that dollar sales of general books for 1957 was up for fifth consecutive year. Sales of more than 200 publishing outfits were 9% higher than in 1956 and 45% higher than in 1952.

Although there was an increase in dollar sales, total number of copies in 1957 declined slightly. Decline in number of copies sold was primarily in field of paperbacks, both adult and juvenile.

Council survey covers all types of books except texts and encyclopedias and represent 80% of total volume of general books sold.

Strangler Lewis' Biog

Ed (Strangler) Lewis, many times world wrestling champion and a top figure in the glamorous late 20s' "Golden Age of Sports," is doing the story of his life with Harold Rosenthal, of the sports staff of the N.Y. Herald Tribune.

Story will be of a Wisconsin farm boy who rose to where he grossed $15,000,000 in more than 6,000 bouts over four decades in the ring. Doubleday will publish.

K.O. 'North Frederick' Indictment

Indictments against Bantam Books, John O'Hara and partners of Hamilton News Co., Albany, distributors, for conspiring to publish and sell "10 North Frederick" have been dismissed by Judge Martin Schenck in Albany County Court. It had been charged that the National Book Award winning novel was obscene. Ground for dismissal was that entire book had not been read to or by the Grand Jury before finding of the indictments. This is said to be the first time that the validity of an indictment involving charge of obscenity has been challenged in any jurisdiction upon ground that the entire publication had not been read to or by the Grand Jury.

Horace Manges, of Weil, Gotshal & Manges, attorneys for Bantam Books, argued the motion to dismiss on behalf of Bantam.

Serge Obolensky's Memoirs

Serge Obolensky's autobiography, "One Man In His Time," will be published next fall by McDowell (Ivan), Obolensky Inc., of which his son is a partner. Col. Obolensky is now general executive with the Zeckendorf Hotels in charge of the Hotel Astor operation and slated to take charge of the expanding chain's future acquisitions. He has been notably identified with the Hotels St. Regis, Plaza, Sherry-Netherland and Ambassadors until his shift to the Astor, all in New York.

Same pub firm just brought out "Czars and Presidents: The Story of a Forgotten Friendship" by Alexandre Tarsaidze, another of the white Russian expatriates of the same era as Col. Obolensky and, at one time, associated with him in the latter's S-N and Ambassador hotel operations. Tarsaidze has been in public relations in New York in recent years.

Also due in November, under the McDowell, Obolensky imprint is "Agee on Film," by the late James Agee, whose Pulitzer Prize winning novel, "A Death in the Family," was published posthumously in 1957, two years after he died of a heart attack. Agee reviewed films for Time and The Nation, did notable show biz (chiefly Hollywood) profiles and essays for Life, Time and Fortune, worked with John Huston and Charles Laughton in films, wrote several click screenplays, and was an ardent advocate of motion pictures as a new art form. This book is a compendium of some of his reviews, essays and notable scenario excerpts.

Dutton's Anthologies

Richard Church's "Small Moments," a Dutton book due soon, is an anthology of 42 of his pieces from the Christian Science Monitor. Dutton is also bringing out a "Saturday Evening Post Cartoon Festival," edited by Marione R. Nickles, covering the last 25 years of the SEP; "The Pick of Punch: 1958 Edition," edited by Nicolas Bentley; and "Chicago: A Pictorial History," by Herman Kogan, book editor of the Chicago Sun-Times, and Lloyd Wendt, editor of the Chicago Tribune magazine and assistant Sunday ed of the Chi Trib.

Traubel, Gershwin Biogs

Helen Traubel has authored her memoirs for Duell, Sloan & Pearce under the title of "St. Louis Woman," refering to the prima donna's birthplace rather than her latterday predilections for singing "St. Louis Blues" in her nitery act. It is due early next year.

Same pub will bring out "George Gershwin: The Man and the Legend," by Merle Armitage, illustrated by the author, next September. Ira Gershwin has written the introduction.

Angna Enters Authors

Angna Enters' "Artist's Life," slated for Coward-McCann publication in September, updates her memoirs from 1937 to the present. She touched on her earlier career in "First Person Plural" and "Among the Daughters."

Agnes de Mille also updates her ballerina career in the Atlantic-Little, Brown book next November titled "And Promenade Home." Her earlier days were covered in "Dance to the Piper" but this book takes her from Rodgers & Hammerstein to Sol Hurok, and people and events in between, covering the years of "Oklahoma" and "Carousel" to the Ballet Theatre.

Pratley's CBC Decade

Gerald Pratley has just completed his 10th year as film commentator and critic for the Canadian Broadcasting Corp. He started in March, 1948, with a series on CJBC called "This Week at the Movies." The program eventually became part of "CJBC Views the Shows" and he dropped out of it after a while.

Since then he's been doing the network programs, "Movie Scene" and "Music From the Films," as well as other show biz commentaries on the CBC channels.

Paperbacks' Sales Edge

Victor Weybright, editor-in-chief and chairman of the board of New American Library, publishers of Signet, Signet Key and Mentor Books, reveals via an Independent News Co. analysis of single copy sales and subscription sales why the majority of magazine wholesalers and retailers are giving more attention to paperbound books which, according to Weybright, are never subject to high-pressure, cut-rate subscription campaigns.

The IND survey of magazine circulation is broken down to indicate quantities sold on the newsstands compared with quantities sold through subscription by mail.

Excellent Year Book

Once again Spencer Press (Chicago) has put out an excellent "American Peoples Encyclopedia Year Book" which, as the title indicates, is a comprehensive review of the past year's events. Issued usually at midyear, it covers the entire preceding year and, as these Year Books roll off the press, it points up anew, with each successive semester, what fruitful and exciting years these are.

No compendium would be complete without comprehensive show biz components and the 1957 encyclopedia is no exception. These, like the other historical current events, are done by experts. The variegated galaxy of contributors, incidentally, makes the most for these annual volumes' prime appeal—an assortment of writing styles that range from the al fresco show biz, interpretations to the studious punditing.

The credits are many: Franklin J. Meine is editor emeritus; Carroll Chouninard executive editor; W. Stewart Wallace is advisory Canadian editor; A. J. Goldsmith is the yearbook editor: Ruth C. Hunt is managing editor; Lore Henselmann production editor; Willard Grayson Smythe art ed; plus a large corps of subdivision editors and supervisors. Book is distributed exclusively via Sears, Roebuck in the U.S. and the Canadian Education Society (Toronto) in Canada.

Abel.

Rex Smith's Farewell 'Surprise'

Rex Smith, veepee for public relations of American Airlines, former editor of the Chicago Sun, ditto Newsweek, and veteran correspondent, was surprise-partyed by some 50 pals at Luchow's, New York, last week, on the occasion of his compulsory retirement (age 60). He will continue on a consultative basis and, in between, catch up on some writing commitments which he will do in spots ranging from Mexico City to Costa Brava, Spain, although still maintaining a Gotham home base.

The farewell party was unique in that most of the paying guests ($20-a-head), were newspaper people, also including bonifaces like James A. Hart (Ambassador East, Chi), Mac Kriendler (21) and Toots Shor (N. Y.). Mexico City columnist Pepe Romero made the trip specially, as did ex-Mayor William F. O'Dwyer, retired U.S. Ambassador to Mexico, who also now resides in Mexico City. Hugh Baillie, former prez of UP, Bill Hearst Jr., Alan Gould, g.m. of AP and Ben McKelway, president of the Associated Press, Paul Muller, prez of the Gannett Newspapers, Bill Robinson, president of Coca-Cola, and ex-N. Y. Herald Tribune g.m., headed the press brass.

Party was singular in that no aviation reps were there—just Smith's old-line newspaper pals—save Gil Robb Wilson, publisher of Flying, who set the keynote for all attendees when he observed, "There probably has never been assembled a group of 50 like this who, among us all, have had the most fun out of life." It struck a nerve with the byliners and the bistro bonifaces for obvious reasons. Ben Wright (Henry Holt Co.), Joe Ryle (National Transit Ads) and broadcaster Walter Cronkite were the arrangements committee. Sir Cedric Hardwicke, John Daly, Vic Lasky and others spoke.

Smith has several writing commitments for Rinehart & Co. whose trade book chief and editor Ted Amussen was also present. Smith's bestseller "Brave Bulls" is a Rinehart publication.

CHATTER

Publicist-writer Ray Josephs to the Orient on a series of pieces for the Christian Science Monitor.

Musical Courier Inc. has been authorized to conduct a publishing and printing business in New York.

Tanagra, formerly Mrs. Tiffany Thayer, is branching out into agenting. With novelist-critic background, she's specializing in new writers in film and video.

Nunnally Johnson's daughter, Nora Johnson, will have her first novel, "The World of Henry Orient," published Aug. 11 by Atlantic-Little, Brown. Miss Johnson has had three stories published in The New Yorker but this is her first book.

Donald R. Wilson, assistant to Albany Times-Union publisher Gene Robb and former national commander of the American Legion, admitted to the practice of law in N. Y. State. He also is an ex-president of Oglethorpe University.

Dr. Windsor P. Daggett, since 1927 Professor of Speech at Hebrew Union College-Jewish Institute of Religion, N. Y., and prior thereto drama critic for the Boston Transcript and one time columnist ("The Spoken Word") on Billboard, died in New York last week at 81.

"Dollar Decision," by Bill Ornstein, former Metro publicist, will be published in the fall issue of the University of Kansas City Review. It will mark his second appearance in the literary quarterly, his first published work in the magazine, "Miracle at Moshulu," having appeared about two years ago.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 8.

Every hick area between L. A. and L. I. possessing an oversized silo is scraping the bottom in the hope that, cleaned up, the container will attract convention delegates. Biz being bad all over, the convention-pluggers figure that if things get real tough at least the town will make a little profit ironing the shirts of the junketeers. Indeed, one glamor town (Palm Springs) is nicking its own laundromagnates $250 for a license and tapping outside manglers $500.

Having been a spieler at two diverse conventions recently, I have been fetched by the ceaseless gregariousness of earthmen. And earthwomen. At one I lectured to the creme de la fromage of 100 reps of organization who wanted to perfect their skills in handling other women. They asked me to talk on "The Press and Public Relations." The convention was held at the famed Mission Inn, a hostel in Riverside, Calif., that reeks with 18th Century Spanish atmosphere and more recently of the byproducts of smog—a gas exported from L. A., which has been known to kill even their county's tobacco plants.

Some Parley!

The other convention assembled spacecrafters at Giant Rock, a waterhole on the Mojave Desert, about 50 miles from the last gas station and by all odds the most unbelievable gathering in this nation of quaint seminars.

The first was an orderly all-day convention of women drawn from a radius within 100 miles of Riverside. Delegates signed in, paid their registration fee and lunch tap, were dog-tagged and sat at the feet of the experts. Later they broke into panels to digest what they had learned.

They were serious women, indulging in no swigging, golf or nightriding. They wanted to learn how to handle their press relations beyond the who, what, when, where and how of a publicity release. I traced the history of the craft for them—from circus pressagents, who got more free space on free passes and superlatives than if they had discovered a cure for malignant fallout, to public relations men, now numbering 100,000, whose job it was to butter up the press with heavy and often dull releases about their masters in even heavier industry.

By now scarcely a corporal's guard in the military arm but what is equipped with a public relations officer. The postmaster general, not to be outdone by the Pentagonians, has seven or eight of his own. Sometimes it is hard to find out if they are concealing incompetence or don't know what the score is themselves.

To Release or 'Kill,' That's The Question

And there is also a school of *suppress* agents. This one was founded by the late Ivy Lee whose job it was to keep the Rockefeller name out of the papers for a while. Once on getting a tip a Rockefeller daughter was contemplating marriage, the Hearst papers called Lee for confirmation. He asked them to wait until it became official. They refused to wait. Whereupon Lee telephoned the news to all the other papers and ruined the Hearst exclusive. This was the beginning of a respect for a release date.

Though they pass no state tests unlike doctors, lawyers or even plumbers, public relations men look upon their calling as a profession, and since they earn as high as $100,000 a year it is a little difficult for waiters to ask them to sit below the salt.

'What Happened' No Longer News?

Aside from Edward L. Bernays in biz, the most successful of them of course have been in the field of motion pictures. Being old newspaper or advertising men they knew what made news. But by then newspapers in the main had given up the fight to print news. That is to say, an event that happened yesterday. Rumors, advance notices, columnist's opinions and creampuffs began to replace news.

In the old days what distinguished bigleaguers from bushleaguers was this attitude toward news. Smalltown papers always played up an event before it happened, but what was actually said or done in the end was ignored or reduced to a stick. It would be as if a newspaper printed everything about the deteriorating Japanese-American relations in 1941 but when the big news broke on Dec. 7 said nothing about the destruction of Pearl Harbor. This would obviously be a mark of hick journalism, but today it is hard to tell the difference between bigtime and smalltime.

Any From Outer Space?

The convention for believers in unidentified flying objects had no registration fees or program. In three days, 10,000 of them arrived by car, plane, parachute and trailer. One. Gray Barker, an owner of picture houses in Clarksburg, W. Va., flew to L. A. and hired a station wagon to trek copies of his book to the convention. Detroit, Chicago and of course thousands from L. A. made up the crowd.

George Van Tassel, an old Lockheed pilot, owns Giant Rock and has a landing field and a restaurant on the desolate land. To show you how starry-eyed he is, he closes the eatery during the convention, being too busy emceeing to bother about making a slow buck selling cokes, hot dogs or sunshades.

This is the most spontaneous, unrehearsed convention in the world. Most of the speakers have personal histories to relate of their encounters with men (and one with women) from outer space. Among such, though I am praised as the dean of the vast and mysterious subject, I am like a lost pathologist, for I never wrote about anything but grounded saucers and dead crews. Their best pressagent, no one from Elsewhere has expressed a word of thanks to me to this day.

Recorders Like Barnacles

Last year a commentator from WOR, N.Y., dragged his tape recorder to Giant Rock. This year NBC, KLAC and others had reps and sound cameras on hand to shoot characters and catch laughs. Practically every delegate had a camera. One dame asked me to autograph a sheet of paper five times for teenagers who couldn't make the ozoner.

Van Tassel had rigged up a high platform with a fine public address system. His own fragile power plant was further strained by at least 30 tape recorders all hooked to his cable. I told the gathering that few events in history had received so much publicity as flying saucers, and most of it was bad.

Laugh 'Em Off, It's Safer

As nothing but a few saucerian books are sold (one guy brought a trailer-load from Florida) it is hard for papers to take them seriously. The press only takes seriously all the mountebanks who hold conventions in a town and leave some money behind. But because the economic factor in this one seems non-existent, the press can scarcely think of any other approach but ridicule. What is said, though often original and well expressed, is not news—especially to Sunday papers made up Thursday and sold Saturday afternoon, as obvious a fraud as con men ever devised.

Bolting A Nut Factory

At this convention there is always a new speaker with a thriller-dealer. This year it was a grain-buyer from Kansas or Nebraska named Rheinald Schmidt, who after telling of his encounter with people from a space ship was booked in a booby hatch for three months. He told a very funny history of his experience in the daft-house. Before releasing him a final psychiatrist ran him through a series of questions.

"Answer the first thing that comes to your mind," the head-shrinker ordered. "What would you rather be if you could be other than what you are?"

"A psychiatrist," said Schmidt.

The laughter of the assembled 10,000 shot straight through our atmosphere to the planet Venus.

Broadway

Howard Dietz and Arthur Schwartz working on a new legit musical.

Mrs. Helene (O.M.) Samuel, widow of longtime VARIETY correspondent in the bayou belt, in from her native New Orleans to gander the shows etc.

Former Grossinger's staffer Howard Eisenberg collaborating with Jennie Grossinger on her autobiog for Prentice-Hall publication next spring.

Richard Tucker and Antonietta Stella have been signed for the late-winter season of Cosmopolitan Opera in San Francisco (the pop-price enterprise.)

Former emcee Ted Claire and his wife in for a Gotham o.o. after 11 years and "don't recognize the town". They run a successful theatrical school in Chicago. the weekend.

Hattie Clark, long aide to Mrs. Dario Soria at Angel Records (since sold to Capitol), now with Fred Schang's Columbia Artists Management.

The honeymooning Horace Suttons (Patricia Anne Diamond, ex-"Fair Lady" ballet dancer) due back from a month's European trip this weekend. Sutton is travel editor of Saturday Review and Sports Illustrated.

James E. Perkins, Paramount's foreign chief, in from Europe yesterday (Tues.) on the Queens Elizabeth as were Frederick C. Schang, prez of Columbia Artists Management, and Theatre Guild exec Jerome Whyte.

George Jessel says he was double-parked all over the Catskills this past weekend—"kept the motor running"—doing nine shows in as many resort hotels (Concord, Brown's, Evans etc.) and raised almost $6,000 for his "Baseball For Israel" campaign.

TV Guide, which tries to service vox pop studio audiences with free ducats at tv shows, reports "Price Is Right" is the most in-demand show, with Dick Clark No. 2, the latter made tougher because of the small theatre. Ed Sullivan and Steve Allen are next. "Price" gets it because from the preceding audience are selected future contestants.

AGMA has presented two gifts to the Will Rogers Memorial Fund —$1,000 to the Will Rogers Memorial Hospital and $100 for a special entertainment fund to purchase concert tickets for ambulatory patients. Hyman R. Faine, national executive secretary, made the presentation recently at Saranac Lake to Abe Montague, fund and hospital prexy.

Donald (Aldecress, N.J., Country Club) Flamm and Harry Hershfield to do Europe together. Flamm, flying out Sunday (13), meets Hershfield in Tel Aviv, thence to Rome, where Hershfield has an audience with the Pope, and afterward Paris, where Maxim's will stage a "Mister New York" night in his honor. Hershfield returns on the Queen Elizabeth Aug. 7, while Flamm stays on to do Brussels, flying back around Aug. 20.

Carl Brisson recuperating at Kommune Hospital, Copenhagen, from hepatitius, where he went from Jamaica, B.W.I., which in turn was a recuperative spot following a post-operative session at New York's Harkness Pavilion. Producer-son Frederick Brisson, his wife, Rosalind Russell, and their son, Lance, 15, will visit Cleo and Carl Brisson in two or three weeks, incidentally their first visit to Denmark, where the vet star is a highly honored native artist.

The Col. Joseph P. Binns, Air Force Reserve, who accompanied former President Herbert Hoover to the Brussels Fair in President Eisenhower's personal plane, the Columbine III, is also Mr. Hoover's landlord in the Waldorf Towers where both reside. Binns is v.p. and g.m. of the Waldorf-Astoria and eastern division head of the Hilton Hotels. Col. Binns served as Hoover's military aide while abroad on this mission, since the former president went over as President Eisenhower's personal

Frankfurt

By Hazel Guild

(24 Rheinstrasse; 776751)

Hollywood director Robert Siodmak to direct "Faust" for CCC, with O. W. Fischer in lead.

Bavaria Films making G. B. Shaw's "Heroes" with O. W. Fischer and Ulla Jacobsen in the leads.

Former Miss Germany, Renate Hoy, set for another pic, Jean Negulesco's production of "A Certain Smile."

Europa films dickering with Marlene Dietrich to do modernized version of "Hamlet," with Helmut Kautner directing.

Polish film "The Canal," which won a prize at last year's Cannes Fest, to be released in Germany by Rheinische Film Co.

Helmut Kautner due in Germany next month to make Real Film's "Schinderhannes" starring Curd Juergens and Maria Schell.

A million German marks (about $250,000) being spent on renovation of town's Grosses Haus stage, to be completed by September.

Newest UFA film for tv is "Blaetter im Winde" (Leaves in the Wind. UFA is first of major German film producers to make pix for German tv.

Top German comic Heinz Ruehmann set for lead in "Der unmoralische Herr Thomas Traumer" (The Immoral Mr. Thomas Traumer), which Constantil will release. Pic to be made in Copenhagen.

First UFA production for its own release is now shooting. It's "Ist Mama nicht fabelhaft?" (Isn't Mother Fabulous?), with Peter Beuvals directing, and starring Luise Ulrich and Paul Klinger.

Russian pic "Malwa," based on a Maxim Gorki novel, won "outstanding" classification from German Film Classification Board, meaning German theatres that show the pic get certain tax reductions.

Latest effort by German-American playwright Carl Zuckmayer, "Der trunkene Hercules" (The Drunken Hercules) to have its first performance at Vienna Burgtheater, with stage and film stars Paula Wessely and Attila Hoerbiger set for leads.

Karl Heinz Stroux had to withdraw from staging chores of Giraudoux's "The Trojan War Doesn't Take Place" at Ruhr Festival because he's not fully recovered from an operation. Instead, Munich Residence Theater will present Lope de Vegas' "Tumult In A House Of Fools."

Leopold Ludwig, general music director of Hamburg City Opera, signed to conduct in the U. S. this fall for the first time. He will take over German presentations at San Francisco and Los Angeles operas, including a new production of "Elektra" and first productions in America of a pair of Carl Orff operas.

Chicago

(Delaware 7-4984)

Agent Phil Levant hospitalized for observation.

Al Volvos' southside Casino installed a Roaring '20s revue tagged "Leftovers of 1923."

Chi branch of Artists Representatives Assn. held annual golf outing at Southmoor Country Club.

Holiday Club Ballroom on northwest side incepted weekly teenage night, Wednesdays, with name band.

Wendy Barrie and Dennis Morgan in rehearsals here for pre-Broadway tryout of "All About Love," which kicks off Drury Lane season.

Edgewater Beach Playhouse reports an advance of more than $40,000 for remaining plays of current season. Winderupper Menasha Skulnik's "Uncle Willie" now three-quarters sold out.

Arthur Godfrey tabbed for "Horseman Of The Year" trophy, which Shriners will award him in Soldier Field during one of two parade-shows that will highlight annual Shrine conclave here.

Vancouver

By Jay Tomson

Jack Duvarney, veteran vauder, recouping from a cardiac siege.

E. Herb Webb, film editor here, to Britain for same chore with tv there.

Johnny McLeod, Scot singing-comic, into Quadra privatery for indefinite stint.

Emma Caslor, local folk-thrush set for pair of recitals at Stratford (Ont.) arts fest.

Theatre-Under-The-Stars promoting a retractable dome for Malkin Bowl's 1959 season.

Pat Rolston, concert pianist, to Britain to join husband, longhair maestro Lee Hepner.

Ron Kelly, film producer, back from Guatemala with a brace of documentaries for CBC web.

Fran Gregory, vid-thrush distaff of nightscribe Jack Wasserman of the Sun, inked for Cave fortnight.

Vancouver Symphony busting records with 2,000 of its 2,800 season tickets snapped up for October start.

Joe Miller, city's unofficial host to name nitery acts, ankles his Howe St. haberdashery for new location.

CBUT-TV aired controversial "Lifeboat," anti-Nazi tv vaulty, to no further protests from city's large German colony.

John Panrucker, British boniface, prepping new twin-theatre Civic Aud, states current artisans' lockout downdates the opener to next spring.

London

(*COVent Garden* 0135-6-7)

John Slater and Bobby Howes to tour "Entertainer" in the sticks.

Leslie Harris, veep of CBS Film Sales, visiting London. George R. Marek of RCA Victor, also in town.

Frederick Ashton, choreographer of Royal Ballet, bedded following injuries sustained in car crash.

Princess Margaret made an informal visit to Wolf Mankowitz's musical "Expresso Bongo" at Saville Theatre.

Kim Stanley leaving this week for U.S. following "Cat on Hot Tin Roof" stint in West End and teleplay for A.B.C.

Michael Rennie named for lead role in Walt Disney's U.K. film, "Banner In The Sky," which also stars James MacArthur and Janet Munro.

Jules Munshin to appear in George Tabori's stage comedy, "Brouhahah," with Yank actress Natalie Schafer and Peter Sellers.

Al Hunt, Bernard Delfont flack, joined John Harris. Sails on July 10, with Dagenham Girl Pipers and skater Diana Peach, to take over press relations for "Icecapades of 1959."

No change in execs of Film Industry Publicity Circle. Theo Cowan, prexy; David Jones, chairman; Harry Pease, honorary sec; and Jack Sullivan, honorary treasurer.

Two U.K. film fests announced. One in London, on Oct. 6, sponsored by British Film Institute and the London County Council, and the Cork Festival skedded for Sept. 22.

After-Theatre party flung for 300th performance of "Roar Like A Dove" and to say farewell to Jean Dixon who is returning to U.S. Margo Gilamore takes over Miss Dixon's role.

Minneapolis

By Les Rees

White House nitery featuring Politte Trio.

Diamonds into Prom Ballroom for one-nighter.

U. of Minnesota Theatre repeating "Glass Menagerie."

Lakeview club has Herbie Mann and his musical quartet.

Georgia-Pacific "Redwood Roadship" here for six days.

St. Paul Stagecoach Inn nitery presenting oldtime mellers. (2123 *Fremont ave. so.; FR* 7-2609)

Singer Ginny Simms into Hotel Radisson Flame Room.

Campaign under way to raise funds to finance construction of a municipal lakeside summer theatre for operas and concerts.

Exhibition of 35 Winston Churchill paintings at Minneapolis Arts Institute for three days drew 8,123 patrons at 50c a throw.

Opening third annual "Music Under Stars" baseball stadium series has singer Robert Merrill as Minneapolis Symphony guest star.

Native Minneapolitan composer Sid Lippman winner of contest for a Minnesota Centennial celebration official song and came from New York to sing it at celebration shindig.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1 A; Tel., 3561)

Harlem Globe Trotters here July 23-24.

Paul Schmidt, director and actor of Innsbruck City Theatre, killed in car accident.

Prof. Josef Evans of Michigan State U. lectured in Vienna Academy on American music.

"Baby Hamilton," by Anita Hart and Maurice Braddel, running successfully in Volkstheatre.

Rome

Sylvia Lopez in town to star in "Ercole e la Regina di Lidia" for Lux-Galatea productions. Steve Revves and Sylva Koscina co-star with French actress.

Nicola DePirro, Italo government entertainment office topper, off for two weeks at the Brussels Festival, then due back to preside over Italo-German pact talks.

Carmine Gallone's "Polikushka" has been selected as German pic at upcoming Berlin Film Festival. Pic is German-Italian coproduction, and stars Italo thesp Folco Lulli.

Leon Askin here following stint in Sam Katzman's "The Last Blitzkrieg" in Amsterdam, considering series of European offers which may keep him away for Hollywood for aobut a year.

"HMS Serapis," second WB galleon to be used in Samuel Bronston's "John Paul Jones," sailed for Spain to join replica of "Bon-Homme Richard" for location lensing, near Alicante.

Allida Valli suing five Italian papers who called her a bad mother in recent articles. Claimed misinformation was maliciously planted and some local sheets ran it without checking source.

Silvana Pampanini appears serious about announced plans to direct pic. It'll be a documentary about life of Giuseppe Verdi. Italian beauty also wrote script together with Bruno Beneck.

Henry Koster closed set of "The Naked Maja" to newsmen and photogs during first days of initial love scene between Ava Gardner and Anthony Franciosa. Most of crew banned during lensing as well.

Paramount's George Weltner, Jerry Pickman and Russell Holman into Rome to screen rough-cut of Dino DeLaurentiis-produced "The Tempest," which stars Van Heflin, Silvana Mangano, Geoffrey Horne, others.

No serious injury in a chariot smash at Cinecitta, during shooting of "Ben Hur," but technicians are wondering if two $100,000 cameras will be usable again. Steve Boyd and Charlton Heston, in sequence, were unhurt.

Jules Dassin's "La Loi" finally under way on Adriatic coast. Pic, which stars Gina Lollobrigida, Yves Montand, Marcello Mastroianni, Melina Mercouri, and others, was delayed for script rewrite and for censorship reasons.

Lion Feuchtwanger signed by producer Dino DeLaurentiis to work on script for "His Name Is Bolivar," giant production Italo filmmaker is planning for a January start. Writer expected here in September after initial work on project.

Teddy Reno starts new summer video series called "Marina Piccola" over Italo RAI-TV net. Renato Rascel and Johnny Dorelli to be first guest stars on the weekly show. Reno also signed for three-year series of films with Munich's Neue Film Co.

Fire Island, N. Y.

By Mike Gross

Richard Dyer-Bennett set for a concert at Ocean Beach.

ASCAP's Dick Froelich back at his Seaview spot. Also legit cleffer Harold Rome.

Artist & repertoire chiefs Joe Sherman (Epic) and Don Costa (ABC-Paramount) huddling over "Buttermilk," Sherman's new disk, at Goldie's.

Among Fair Harbor rentors: Legit pressagent Arthur Cantor, ABC publicist Phil Bernstein, "Price is Right" associate producer Beth Hollinger.

Weekending with Jess Kimball, who's in from the Coast: Lu Ann Simms and husband Loring Buzzell, Screen Gems' Henry White and personal manager Lloyd Leipsig.

Paris

By Gene Moskowitz

(28 *rue Huchette; Odeon* 49-44)

Cyd Charisse and Tony Martin due in for a few days.

"Kings Go Forth" (UA) got fair reviews and better biz.

Yank actress Eleanora Boris running small acting school here.

Leo Lax is Continental rep for the U.S. National Telefilm Associates Inc.

Line Andres in for a song stint at the new nitery here, the Mocambo.

"My Fair Lady" being given big excerpts on Radio Europe No. 1 and due in the flesh in 1960.

The devaluation of the franc to 420 francs to a dollar is now official here. Originally it was given as a 20% hike for those bringing in foreign currencies, especially dollars.

After considering Gerard Philipe, Charles Vidor will probably use ballet dancer Jean Babilee to play Nijinsky in his forthcoming pic version based on the life of the famed dancer.

Alec Guinness and Bette Davis through on way to Le Mans for exteriors on "The Scapegoat" (M-G) which Robert Hamer is directing and Gore Vidal scripting from the Daphne Du Maurier novel.

Palais-Royale Theatre, known for its bedroom-slanted repertoires, goes longhair legit next season when it becomes the Paris headquarters for the Jean-Louis Barrault-Madeleine Renaud Co.

The 100th anni of the birth of the famed comedy legit writer Georges Courteline being observed at the Comedie-Francaise with a special evening devoted to his one-acters. Courteline is also an integral part of the C-F rep.

Jean-Paul Sartre on the script for John Huston's next pic based on the life of Sigmund Freud. Huston is now winding "Roots of Heaven" (20th) for Darryl Zanuck with Juliette Greco well enough to finish her remaining scenes.

Hollywood

Frederick Brisson in for legit castings.

Tony Atnane will head KHJ-TV press dept.

Vera Caspary recuperating from major surgery.

Hillard Elkins in from N. Y. to set up Coast office.

Sidney Michaels in from Gotham on film writing assignment.

Marvin Schenck back at Metro desk after two-month leave.

David Ladd, 11, now youngest admiral in Nebraska "Navy."

Bertil Unger elected prexy of Hollywood Foreign Press Assn.

Steve Allen eyeing San Fernando Valley ranch for possible buy.

Martin Rackin to Honolulu for script confabs with John Ford.

Mary Margaret Mullins joined William Esty Co. publicity dept.

Maurice Schwartz off on four-month concert tour of Latin and South America.

Clayton Moore returned from 15-city bally tour of "Lone Ranger And The City Of Gold."

Robert Blumofe, recuping from major surgery, expected to return to his desk in two weeks.

Thomas Cherak succeeds Forrest Tucker on directorate of Southern California Variety Club Tent 25.

Gabriel Scognamillo to Wagner Festival in Beyreuth, Germany, July 23 for Society of Motion Picture Art Directors.

Dan Norton new sales manager for Fred A. Niles Productions Inc., Chicago-headquartered production outfit. He'll head sales staff on Coast.

Atlantic City

By Joe W. Walker

Janine and three Jacks into Red Morgan's Bamboo Club.

Arthur Levey bringing Buddy Greco quartet into Brighton Hotel's Punch Bowl.

Jack Southern into Club Harlem as manager, with Ruppert Chase again maitre 'd.

Tony Grant back into Steel Pier for season with his "Stars of Tomorrow Show" which features hundreds of children from all parts of the country (27).

Latin-Aires booked for President Hotel's Round-the-World room which Latin American dance contests again will feature as group comes in this week.

Tangier

Crystal Palace billing six strippers.

Nicholas Bros. drawing big trade to Club Nocturno wing of the interim gambling emporium.

Cabaret Las Conchas featuring Paris song vedette Dany Bell and flamenco stripper Marlen Rosales.

Sedate al fresco nitery Esmallah Garden (part of El Minzah Hotel) offering chanteuse Nina Franca, Moulin Rouge's Toly Berr, and flamenco hoofer Anita Costa.

A temporary municipal casino for roulette and chemin-de-fer now in operation on Mexico St., while permanent Tangier gambling casino plus luxury hotel are installed on beachfront by a Moroccan-Belgian money combine.

Reno

By Art Long

(*FAirview* 3-8937)

Gary Cooper plans Reno visit during rodeo.

Harry Ranch runnerup in city golf tournament for Director's Cup.

Billy Ward and Dominoes closed the Golden and are now setting a tour of the Orient and Europe.

Milton Berle, late of Mapes' Skyroom, set records with capacity shows twice nightly for two-week stint.

Page Cavanaugh slated for Harolds Club Fun Room. Twins Tunes and Phyllis Inez also booked for near future.

Freddie Bell and Bellboys at Golden for four-week stint, alternating with Joaquin Garay and the Pep Boys.

David Siegel will have Betty Grable at Cal-Neva, Lake Tahoe, for ten-day run, with Louis Prima and Keely Smith doing the late-late show.

Riverside's Mert Wertheimer arranging fishing trip for Jose Ferrer, in town while spouse Rosemary Clooney plays limited engagement.

Lawrence Welk musicians Johnny Klein, George Thow and Norman Bailey (with spouses) catching Harrah's Club lounge acts during one day Reno stand.

Comics Rowan & Martin, at Mapes, noting premiere of their pic, "Once Upon A Horse," has been postponed 'til fall. Was originally slated for Reno during their two-week book.

OBITUARIES

RAYMOND HACKETT

Raymond Hackett, 55, veteran film and legit actor, died July 7 in Hollywood. He was the husband of Blanche Sweet, silent film star. He began his career on the New York stage with the late Lionel Barrymore.

Hackett's first film role was in "The Loves of Sunya" with Gloria Swanson. A featured player in the 1930s, he appeared in "The Trial of Mary Dugan," "Madam X," "Not So Dumb," "Let Us Be Gay," "Our Blushing Brides," "On Your Back" and "The Sea Wolf," among others.

In addition to his wife, a son, a brother, Albert Hackett, and sister survive.

RACHEL CROTHERS

Rachel Crothers, 75, a foremost playwright, died July 5 in Danbury, Conn.

She contributed 28 plays to Broadway. Her first, "Nora," was produced in 1906. Her first success, in the same year, was "The Three of Us," produced by the late John Golden. Among her other plays were "The Coming of Mrs. Patrick," "Myself, Bettina," "Kiddies," "A Man's World," "He and She," "The Herfords," "Ourselves," "Venus," "As Husbands Go," "A Lady's Virtue" and "When Ladies Meet."

One of her most successful works was her last, "Susan and God," produced in 1937. It was chosen as the best play of its season by the Theatre Club Inc. "When Ladies Meet" was also one of her most successful, both in the U.S. and abroad. In 1955 she completed another play called "We Happy Few," which was scheduled for a Broadway production, but did not materialize.

MARTHA BOSWELL

Mrs. Martha Boswell Lloyd, 53, one of the three singing Boswell Sisters, died July 2 in Peekskill, New York, after a long illness.

The oldest of the sisters, which included Connie and Helvetia, known as Vet, she accompanied on the piano and sang during the trio's radio and stage appearances in the 1930's. Her marriage in 1936 to the late Maj. George L. Lloyd, Royal Air Force (retired), a founder of Decca Records, Inc., and an insurance executive, broke up the act.

The trio launched their careers touring the midwest, and became established as radio stars in Los Angeles as guests on the "California Melodies" program. By 1931 they had their own weekly show for CBS. They appeared in films and made disks.

Besides her sisters, a son survives.

MATTY ROSEN

Matty Rosen, 53, veteran agent who helped many performers on their way up, died July 3 in Flemington, N.J., after a long illness. He had been an agent for 30 years, coming from a theatrical family. He maintained an office for many years in New York, although he was a gentleman farmer by avocation, having a Bucks Co. (Pa.) acreage on which he bred rabbits for laboratories in the area.

Rosen started in show biz as part of a trio with his two older sisters Maude, who later was a comedienne Maude Hilton and Edith. From there he turned to the business side of the theatre, having been a boxoffice treasurer before he opened his own office. Among the acts he handled at various times were Everett Marshall, Jack E. Leonard, the McGuire Sisters.

Surviving are his wife, Jeanne Lorraine (ex-Rognan); his sisters; three brothers including Al, former manager of Loew's State, N.Y., and now a legit producer and manager and an adopted son.

ELFRIDA DERWENT

Elfrida Derwent, a former actress on the Broadway and London stages, died July 5 in the Percy Williams Home in Islip, L.I.

The sister of Clarence Derwent, Broadway actor, director and producer, she appeared with him in numerous plays, including "Lady in Danger" and "Lady Precious Stream." She played Mrs. Edwards in the original Broadway production of "Kind Lady" in 1935. She and her brother were in the London production of the play a year later. Her last Broadway appearance was in "Liliom." She appeared three years ago with her brother in an off-Broadway production of "Nathan the Wise." She had also been in numerous tv productions.

ABE FEINGOLD

Abe Feingold, 58, booker in the Leo Cohen Agency, which was formerly the WHN Artists Bureau, died July 1 in New York, following recurrence of an old ailment. Feingold was marking his 23d wedding anni when he took ill at Radio City Music Hall. He died the following morning.

Feingold started as an office boy for Freddie Simon about 40 years ago and after that worked with the William Morris Agency and was with RKO for a while before joining Cohen's organization. He did most of the theatre booking for Loew's one and two-nighters. Some years ago he booked 21 Tuesday night stands for Loew's. The early days of Milton Berle on tv completely wiped out that circuit.

Survived by his wife.

ROMANO ROMANI

Romano Romani, 74, composer, conductor and music teacher, who tutored numerous Metropolitan Opera singers, died July 5 in Baltimore, at the home of one of his pupils, Rosa Ponselle.

A protege of Puccini, his works include three operas, "Zulma," "Rosana" and "Fedra." "Fedra" was given its premiere in 1914, in Rome.

His wife, son and sister survive.

WALLACE FOX

Wallace (Wally) Fox, 63, vet film director, died June 30 in Hollywood. Starting his film career as a prop man with the old Solax Studios, Fort Lee, N.J., he was a cutter, assistant director and production manager prior to becoming a director.

During the past several years Fox had been associated with the Jam Handy Co., Detroit. He was the brother of Edwin Carewe and Finis Fox, film pioneers who preceded him in death.

His wife, son and daughter survive.

GORDON R. SANDISON

Gordon Sandison, 45, general secretary of British Actors' Equity Assn., died July 3 in London. He had held that post since 1947. He was also acting prexy of the International Federation of Actors.

Sandison was largely responsible for forming the Radio and TV Safeguards Committee, designed to prevent British programs from being flooded with foreign material. He also led a campaign which resulted in bigger fees for actors on BBC tv.

VIC INSIRILO

Vic Insirilo, 57, bandleader and onetime trumpet player with Guy Lombardo's orch, died June 30 in Houston. After forming his own band in San Antonio, he moved to Houston where he played at the Aragon Ballroom. More recently his outfit had worked club dates.

Surviving are his wife, daughter, sister and a brother.

ROY LINDAMOOD

Roy S. Lindamood, 75, longtime theatre manager in the Kansas City area, died June 26 in K.C. He had operated the Vogue Theatre and the Terrace Drive-In Theatre in Lee's Summit and at one time ran an amusement park in Galveston, Tex.

His wife survives.

Mme. Marie Louise Sundborg Sundelius, 76, Swedish-American soprano, who sang with the Metropolitan Opera Company from 1916-24, died June 26 in Boston. After retiring from opera and concert recitals, she taught music for many years at the New England Conservatory of Music. Her brother survives.

Mrs. Madalena V. B. McAdam, 95, vaude performer before the turn of the century who was known professionally as Ann Fletcher, died June 28 in Berkeley, Cal.

Rudolf Laban, 78, who inspired and taught dance-drama, as distinguished from classical ballet, and who devised Labanotation, a widely used system of dance notation, died July 1 in London.

Herbert J. Elliot, 72, owner of the Fern Rock Theatre, uptown nabe, died June 29 in Philadelphia. Surviving are his wife, son and daughter.

Markie Scott, 85, former silent films cowboy actor, died July 4 in Hollywood. He appeared with such oater stars as William S. Hart and Tom Mix.

Charlie Harris, 73, onetime vaude performer who trouped in a musical act with "singing" dogs, died June 24 in Boston. He was partnered with Betty Wells.

Mrs. Emma E. Mason, 92, eldest of the former singing act known as the Smith Sisters, died July 5 in Columbus, Ohio.

Henry Horne, 70, financier-husband of actress Edith Day, died July 3 in London. His wife survives.

Prof. Dr. Max Graf, 85, author and music critic, died of a heart attack June 24 in Vienna.

Robert Greig, 78, film actor, died June 27 in Hollywood. His wife survives.

Mother, 77, of Hollywood publicist Norman Millen, died July 3 in Knoxville, Tenn.

IN LOVING MEMORY
Of My Dear Husband
HANS BARTSCH
who passed away July 10th, 1952
Always in my thoughts.
Wife, IRENE PALASTY BARTSCH

U.S. Fest Week

Continued from page 2

form was eagerly looked forward to, replaced Stern on Saturday and boffoed. To add to the glitter, the American Ballet Theatre, headed by Nora Kaye, John Kriza, Erik Bruhn, Lupe Serrano and Violette Verdi, are in for three performances. "Wonderful Town," with Mitzi Green, took over the American Theatre for nine days to rousing results.

For the crowds to behold are the U.S.A.F. Drum & Bugle Corps and the Air Force Command Band, from Wiesbaden; a group of 80 square dancers, the Brown University Brunotes, basektball demonstrations by the American Army, and the Indians, cowboys and cowgirls from the Wild West Show & Rodeo.

Latter show is still very unlucky: the weather during this last fortnight has been unrelentingly bad, and only once or twice has this company of 160 been able to perform before limited audiences. Not until the weather improves will the crowds really find the way to this display which should pack them in.

Rate Legit

Continued from page 1

able for family attendance," "suitable for adults" and "completely objectionable." Listed in the latter category are "Middle of the Night," "Cat on a Hot Tin Roof," "Bus Stop," "The Entertainer," "Compulsion," "Waltz of the Toreadors," "Will Success Spoil Rock Hunter," "Mister Roberts," 'Moon Is Blue," "Hatful of Rain," "Constant Wife," "Hotel Paradiso," "Can-Can" and "Auntie Mame." A bold-face note reads, "A reliable evaluation of current plays, furnished by the Sign Magazine, may be found on Page 7."

Strawhats whose schedules were the basis of the classified list were the Malden Bridge (N.Y.) Playhouse; Crystal Lake Playhouse, Chestertown, N.Y.; Saranac Lake (N.Y.) Theatre; Spa Theatre, Saratoga; Sacandaga Theatre, Sacandaga Park, N.Y.; Sheeley Players, New Scotland, N.Y.; Berkshire Playhouse, Stockbridge, Mass.; Williamstown (Mass.) Theatre; Woodstock (N.Y.) Playhouse; Ellenville (N.Y.) Music Theatre, and the Colonie Musical Theatre, Latham, N.Y.

Royalty at Glasgow

Continued from page 2

"How would you like to get up at four o'clock in the morning to go to the bathroom, come back, and find the bed has been made?" This gag brought a smile from Queen Liz and yocks from Prince Philip.

Flying Back This Week

King scored heavily with his tv-slanted fodder and cracks about American kids watching the video screen. He exited to heavy mitting.

Comedian, after business talks on a new tv series for Hecht-Hill-Lancaster (he spent several days in London after a quickie trip to Paris), was due to plane from the U. K. to N. Y., July 12. He is set for a three weeks' stint in "Guys and Dolls" at the Dallas State Fair, and has an Ed Sullivan tv date Aug. 17. Comedian told VARIETY he regarded the Royal date here a top honor in his career. He was accompanied by his wife, Jeanette.

Leading English, Scot and European performers did their acts in a 140-minute gala show in the plushy Howard & Wyndham house. The Alhambra's current "Five-Past Eight" revue was cancelled for two nights.

Hurran's Job

Dick Hurran, ace London producer who is megging the two Howard & Wyndham shows here and at Edinburgh King's, did a standout job in welding so many varied acts into a cohesive whole. Show, which had first appeared overloaded and badly selected, shaped into entertaining fodder, due largely to Hurran's direction.

The Queen was later reported to have said the production beat its London counterparts, which she attends each year.

Atmosphere was more relaxed, and stuffed-shirt audience, who had paid up to $150 for their seats, joined with her in yocks and in singing of Harry Lauder tunes. Big laugh-raiser came when three of the main performers, David Hughes, Lonnie Donegan and Hughie Green (a last-minute addition), were tossed into actual swimming pool onstage in pre-interval slotting.

Last-minute surprise acts were Tommy Cooper, comedy-magician; Bernard Bresslaw, tall, mournful goon from Granada-tv's "The Army Game," and Steve Brodie, from the Bernard Braden teleshow. Hughie Green, tv quiz comic, also planed north for the big night. Rudy Cardenas, juggler, came in as a late change in place of Los Trianos.

Duncan Macrae, Scot comedian who has been invited to take part in the Auld Lang Syne complement, withdrew owing to tv commitments.

Merely a 'Walk Down'

There was some feeling that the Scot mob of local comedians got a bad deal in only being allowed to walk down at the finale. Most gave up their spots in shows at coast spots to be on hand, and were scarcely needed, making only a token appearance in the tartan-and-bagpipes finale, with band of the Scots Guards onstage and the City of Glasgow Police Pipers marching through auditorium.

Audience had a specially warm welcome for Tommy Morgan, vet Scot comedian, making his comeback to show biz after a serious brain operation. Comedian, well-known figure in local show biz, walked on in running gag as one of a series of patrons who didn't know the normal show was suspended and wanted to be directed to his seat.

Specialty clicks were by Los Gatos, acro trio, the Andrea Dancers (who had flown in from Blackpool, Eng.), and Cardenas, a standout with his juggling.

Robert Wilson, longtime Scot singing favorite, introduced a "Music of Scotland" scene, which used vocal talents of Alistair McHarg and Kenneth McKellar. Alec Finlay, Scot comedian, brought back such Harry Lauder oldies as "I Love a Lassie," "Roamin' in the Gloamin'," and "End of the Road," and the Jimmy Shand country dance band had feet a-tapping with lilting folk music.

Takeoff on Soph

Sophie Tucker was impersonated ably by Margo Henderson, Scot thrush (currently at the Palace, Blackpool), who also clicked with travesties of Jimmy Logan, Beryl Reid, Hylda Baker and Chic Murray (the Scot deadpan chatter-patterer who was slighted by being omitted from the show).

Frankie Vaughan, English singing personality and film actor currently riding on crest of a success wave, registered with pop tunes, including his giggle gimmick tune "Give Me the Moonlight," but had some trouble with a trailing microphone cable. He had backing from six George Mitchell Singers. David Hughes, another leading U. K. singer, was seen to advantage in a "Blue Town" song spot, with train effects in background.

Hughie Green took a bold line when he gagged re recent incident in Shetland Isles when Russian seamen chased one of their ship's company across moorland as he tried to escape. This brought audience response, but the Queen and her husband diplomatically maintained poker faces.

Scots in Spotlight

Scot stars who got the limelight included Jack Radcliffe (with some cozy patter), Jimmy Logan, Rikki Fulton and Stanley Baxter (as a couple of theatre commissionaires joking about the actual show), and Gracie Clark with partner Colin Murray in typically Scottish vaude theatre kitchen comedy sketch about a nagging wife and henpecked husband.

Jacqueline Delman, in a "La Traviata" aria, and Alicia Markova, in her famed "Dying Swan," also clicked. Lonnie Donegan, English skiffle star, didn't register as he might in pre-interval spot.

Huge crowds gathered to watch the Queen's arrival. English monarch was bedecked in full-skirted dress of white chiffon, embroidered with gold and silver sequins, and wore a diamonds-and-rubies tiara.

MARRIAGES

Ann O'Gorman to Vic Chester, Glasgow, June 28. Both are vaude artistes.

Marilyn Weiss to Lester Lanin, York, S.C., June 30. He's a bandleader; she was his secretary.

Stephanie Wise to Lord Listowel, Accra, July 1. Bride is a singer; he's governor-general of Ghana.

Mai Dietrich to Gerald Mohr, Beverly Hills, Cal., 7. Bride is a script supervisor; he's an actor.

Maggie St. Clair to Donald Snell, Toronto, July 4. Bride is a dancer and choreographer for the Canadian Broadcasting Corp; he's a CBC producer.

Jan Deen to Ray Figelski, Reseda, Cal., July 3. Bride's a secretary; he's a KTLA cameraman.

BIRTHS

Mr. and Mrs. Frank W. Swann, son, Hollywood, June 30. Mother is former actress Nan Sites; father is a film attorney.

Mr. and Mrs. Bill Lotzer, son, June 20, Chicago. Father is a director at WGN-TV.

Mr. and Mrs. Dick Crippen, son, Chicago, June 29. Father is promotion department artist at tv station WBKB in that city.

Mr. and Mrs. Joseph Stefano, son, Hollywood, June 30. Father's film writer.

Mr. and Mrs. Richard Sheperd, son, Hollywood, June 27. Father is a producer.

Mr. and Mrs. Charles Van Doren, daughter, New York, July 2. Father is educational and public affairs consultant to NBC, and former quiz winner on "Twenty-One."

Mr. and Mrs. Martin Milner, daughter, Hollywood, July 2. Mother is former actress Judith Bess Jons; father's an actor.

Mr. and Mrs. Bruce MacLachlan, daughter, Inglewood, Cal., July 1. Father is a lawyer at 20th-Fox stuios.

Mr. and Mrs. Phil Sheridan, son, Philadelphia, July 2. Father is a WFIL deejay.

Mr. and Mrs. John Smith, son, Houston, recently. Father is news director there for KTRH.

Mr. and Mrs. Joe Bisdale, daughter, July 6, New York. Father is manager of Paramount's home-office print department.

Mr. and Mrs. A. Levin, daughter, New York, July 6. Mother is Lee Francis, director of advertising-promotion for ABC Film Syndication.

Mr. and Mrs. Norman Thier, daughter, July 3, New York. Mother is secretary-on-leave from Artists Representatives Assn.

Mr. and Mrs. Ciro Rimac, daughter, July 7, New York. Mother is Rosita, a singer with husband's band.

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FILMS VIDEO TV FILMS RADIO MUSIC STAGE

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MIDWAYS AT FAIRS: GYP 'N' CLIP

$3,000,000 'Latinovision' to Link North-South America; Kickoff in '60

Mexico City, July 15.

A permanent video network, spanning both continents of the Western Hemisphere, is being planned. Designed as a commercial parallel to Europe's Eurovision, the inter-American hookup has been targeted for a start approximately two years from now.

Leon Cagan, the president and general manager of NBC Internacional de Mexico, began the idea of Latinovision. Latinovision, said Cagan, who has just returned from a tour of San Juan, Caracas and Havana, will be an "interconnection" from the U.S.-Mexican border, as far south as Argentina, into the Caribbean and back into the U.S. and Canada. Principle program origination points in Latin America will be in Mexico City, Havana, Caracas, Bogota, and Buenos Aires.

Cagan, who has already had talks with video operators in most of the countries under discussion, said the plan is to be accomplished entirely on local capital and by local television operators. He said initial facilities, including country-to-country microwaving and over-the-horizon equipment, will cost $3,000,000.

While the plan incorporates the U.S. and Canada, Cagan disclosed the Latinovision programming content is basically for exchange among the Spanish-speaking countries of both American continents. Unlike Eurovision, the NBC ex-

(Continued on page 36)

Lounges as No. 1 Training Ground; Sophie Says So

Ottawa, July 15.

The lounges—the small, intimate rooms with seating capacities ranging from less than 100 to slightly more than 200—are the show business training grounds of today, according to Sophie Tucker.

The veteran singer knows and regrets that modern-day performers cannot have the thorough training that produced show biz greats in the past. But, she said, they have a sound place to develop the savvy and audience-feel where they can learn the basic fundamentals of showmanship—the lounge. With its intimate atmosphere, they work close to the customers and learn to judge audiences and discover what they want and how they want it.

They should begin in the smallest room, working to 100 or so tablesitters, then go gradually to larger rooms with 150 and 200 capacity. In time, they'll have a basis for working to larger audiences in niteries and theatres.

Italy Honors Operas On 25-Lira Stamps

Fred Schang, president of Columbia Concerts in N. Y., is a philatelist by avocation and has a full set of the 85 stamps issued over the years by various governments in honor of musicians. Of these, until now, Richard Wagner alone has had scenes from his operas reproduced on some 18 Austrian and German issues.

This week Schang got advance copies of two new 25-lira stamps about to be issued by Italy to honor the two composers, Ruggerio Leoncavallo and Giacoma Puccini. Scenes from "Pagliacci" and "La Boheme" are shown.

Both composers were born 100 years ago in 1858.

'Part'-of-a-Hit For Cap Gains

Morton J. Mitosky, of the Philadelphia law firm of Freedman, Landy & Lorry, co-executor of the estate of the late Emanuel (Manie) Sacks, RCA-NBC veepee, and onetime consultant to both companies, is representing a syndicate which may create a new show biz pattern—that of buying up parts of hit shows for capital gains benefits.

Mitosky, acting for himself and his syndicate, paid "around $250,000 for 20% of Kermit Bloomgarden's "Music Man." In addition, his deal provides (1) for staggering the payments to Bloomgarden over a term of years, with further sums predicated (2) on the click musical maintaining certain profit earnings and ceilings on

(Continued on page 10)

THE SEASON OF PLUNDER IS ON

By LEONARD TRAUBE

(July signals the start of the season of agricultural fairs. It also marks the commencement of a coast to coast thieving operation, at the same scene, by carnivals, of which perhaps 200 survive—Ed.)

Crooked games on the carnival midways of America have been exposed and attacked in newspapers and magazines almost since the inception, at or near the turn of the century, of these traveling extravaganzas. They have had no more effect upon the populace than the expose of confidence games and the multitude of other outdoor midway rackets which, in our own day, have been extensively, and romantically, treated by television. The fleecing of the public goes on. It goes on because no one's mind is ever really changed by these constant urgings to alert the "suckers" to the crooked practices.

The gyps themselves have never been discouraged by this dissection of their nefarious machinations. There are pragmatic reasons why the operator of crooked games need not concern himself with vocational morals. The rationalization by this group turns on the "legitimate" versus the "illegitimate." It is "legitimate" when the law fails to say that it is not—and the laws in many localities and states throughout the nation have many such omissions.

Except in Nevada and a few other places where gambling has been declared a bona fide operation equal to that of running a drug store, gambling is forbidden. But the details of gambling and the devices thereof have not been spelled out, and carnivals themselves operate under a blanket license; in fact, three licenses, all in the "L" category. These are: a license from the city or town, a license for the temporary rental of the lot or showgrounds, and

(Continued on page 54)

Catholics' 'Positive' Stance on Pix But Flail 'Vulgar' Strawhats, Leer-ics

Washington, July 15.

Catholics will take a more active, positive stand on motion pictures in the future, moving from the "defensive position" of the past. This is the view expressed by Msgr. Albino Calletto, executive secretary of the Pontifical Commission for Motion Pictures, Radio, and Television. The prelate stated this as official position of the Vatican in a report following the recent World Catholic Cinema Congress held in Paris.

In an interview following the Paris conclave, Msgr. Calletto, official rep of the Pope, stated that "the days of scissors are for the most part over." He stressed fact that, in future, Catholic church will seek to "promote and propagate" features of high moral and artistic merit, rather than merely striving to cut out objectionable portions.

Churchman cited discourses on films issued via a papal Encyclical by Pope Pius XII as reason for stepped up activity and interest in medium. He said this revived activity was obvious during Paris huddle, in which priests and laymen from 32 nations participated, setting an all time record. He especially emphasized the "cordial and positive" contribution of the U.S. delegate, Msgr. Thomas Little, of Flushing, L.I., executive secretary of the National Legion of Decency. He also kudosed film industry reps from France, Germany, Belgium, Holland, Italy, and Spain,

(Continued on page 63)

Congressman Encores W. C. Fields' Lush Nifty

Washington, July 15.

A Texas Congressman says the Red Cross' stepped-up campaign for blood donations reminds him of the time W. C. Fields invited a friend to go with him to give a pint of blood during World War II.

Reporting the incident in this week's edition of the newsletter he sends Texas weeklies, Rep. Jim Wright (D-Tex.) wrote:

"The friend, conscious of the actor's drinking habits, was dubious. 'Blood they need,' he said, 'but not 100 proof. What on earth could the doctors do with yours?'

"'If nothing else,' Fields replied, 'they could use it to sterilize their instruments!'"

Arthur Loew To Produce Films

Arthur Loew, former president of Loew's Inc. and Loew's International, is getting ready to enter the independent production ranks. It's believed he will be associated with Milton Perlman, who produced "The Goddess" with Paddy Chayefsky.

The status of Loew as a producer will not be a new one. Although he was mainly concerned with the distribution and theatre activities of Loew's International during his long tenure, Loew personally supervised the production of "The Search," which introduced Montgomery Clift, and "Teresa." In addition, he was instrumental in arranging a number of indie production deals while he was Loew's Inc. prexy.

Too Bad Public's Not Seeing 'Real Goldfine': Harris

By LIZ CARPENTER

Washington, July 15.

The story of the Congressional investigation of Bernard Goldfine could have been told more clearly and completely by live television coverage of the hearings, Rep. Oren Harris (D-Ark), chairman of the Legislative Oversight Subcommittee, declared in an interview with VARIETY.

Under a strict ruling by House Speaker Rayburn, hearings before House committees cannot be televised. Harris indicated he expects to urge a future relaxation of the Rayburn rule with the Speaker as a result of the Goldfine experience. He feels the committee operated at a disadvantage because the only Goldfine the public met was a Goldfine prepared and staged in out-of-committee interviews by "highpowered public relations firms."

"If the hearings were televised,

(Continued on page 10)

Capra of 'Deeds' & 'Smith' Sagas Sees Hollywood Now Over-Intellectual

By FRED HIFT

In its search for a new approach to capture and hold audiences, Hollywood today is "over-intellectualizing" its subject matter. The primary need is to find the way back to the basic tale, director Frank Capra said in Gotham last week.

Capra, one of yesteryear's top names in Hollywood and director of such "classics" as "Mr. Smith Goes to Washington," "Mr. Deeds Goes to Town" and "It Happened One Night," is returning to the theatrical film scene after a four-year absence during which he produced four fullhour science films for American Telephone & Telegraph Co. for use on television.

This fall he'll shoot "Goodbye Eden," starring Frank Sinatra and based on the play "Hole in the Head." It's a comedy-drama for release through United Artists. Only other name cast so far is Edward G. Robinson. Picture will be made in Hollywood and Miami. Earlier, Capra had been set to direct "Joseph and His Brethren" for Columbia. However, with the death of Harry Cohn the project has been abandoned as being too costly.

Perhaps because he has been reared in a different tradition, Capra believes strongly in the basic values; and he disagrees strongly with those who speak of films in terms of an "art" form.

"I'm not sure to which extent 'art' has a place in filmmaking," he said. "The medium certainly is capable of producing art, but I don't think it's really there. We make pictures primarly to entertain. The Europeans seem to take a different point-of-view, but I think they're off-base. Films aren't pictures that are to be hung on a wall. They have to have three dimensions—two on the screen and the third in the audience. They

(Continued on page 15)

'POP' to Pop Wide Open Next Week As Santa Monica Fun Park Bows

By KAY CAMPBELL

Hollywood, July 15.

The imagination, inventive genius and technical skill of more than 80 top-ranking film art directors, set designers and special effects technicians have been recruited for the creation of the new $10.000,000 family fun center, Pacific Ocean Park, owned jointly by CBS and the Los Angeles Turf Club. Park opens officially July 22, but benefit preview will be staged by Reiss-Davis Clinic for Child Guidance July 19. Co-chairmen of the preview committee are Margaret Whiting, Minna Wallis, Mrs. Mervyn LeRoy, Mrs. Donald Frankel and Mrs. Randolph Hearst.

Slated as a strong contender in the family entertainment firmament, "POP" is designed to attract the tourist trade as well as localities and is strategically situated on 28 acres of oceanfront where Santa Monica meets Los Angeles. The oldtime carny thrill rides have been replaced by tricky illumination and sound combined with jet-age material. Many of its 75 structures are built out over the surging surf. Plastic gondolas will carry customers 75-feet high and far over the ocean for a 1000-square-mile view of the harbor and a miniature freeway loops seaward with a choice of American-made or foreign model cars for the soda set. The Sea Circus

(Continued on page 18)

PUNKS BRING BEER TO TROY BALCONY

Albany, July 15.

A letter in the Albany Times-Union Thursday (10), captioned "Beer In Theatre," charged that the "crowning insult" to a series of incidents the writer experienced, while seated in the center row of the first balcony at a Troy theatre playing Elvis Presley's "King Creole," was the passing around of "cans of beer" by a group of "teenage hoodlums."

The writer stated, "I have lived in four countries and never witnessed such an embarrassing performance." Presley's "every song was accompanied by off-beat handclapping, hoots and howls and a series of feeble-minded wisecracks at the top of the voice—'You send me, man!' etc."

"As if this noise wasn't distracting enough this group of teenage hoodlums moved from row to row by stepping from one seat to another, at the risk of falling upon some unoffending spectator," the latter set forth.

"If the management has no way of controlling these people, I advise them to ask the help of the police department, because it's just a matter of time before there is serious trouble at one of those beer-drinkings," the epistle-author commented. "I call upon the newspapers and the public at large to protest out loud," wrote "M. L. Moran, Troy, N. Y."

"Remember," the communication concluded, "the old adage, 'A stitch in time. . . .'"

Canada's Gifts Encourage Talent

Ottawa, July 14.

Marking the end of its first year, the Canada Council paid $1,416,632 in scholarships, grants and awards to individuals and various musical and artistic groups plus $4,084,300 in capital grants to universities.

Set up a year ago with $10,000,000 in Dominion government funds, the 21-member council was designited to spend half of it for construction grants to universities, the other half to go into an endowment fund and use the returns on grants to individuals and organizations. Its year-end report said the best investment it could make was in people of talent who showed promise.

The report expressed the belief there was "more talent, keener interest and more activity than ever before" in the arts in Canada. It also found Canadian artists had to be "good enough for the world's greatest stages and concert halls to be ranked successful in their own country." More and more Canadian actors and musicians were being lured to New York, it commented, where success, if it came, meant greater appeal in Canada.

Rocky Marciano In On 5,000-Seater, $1,850,000 Borscht Belt Coliseum

Sullivan County, the heart of New York's borscht belt, is readying to build a 5,000-capacity convention hall to be named the Empire State Coliseum. Construction will start with ground-breaking exercises Aug. 18. Morris Gold, of South Fallsburgh, will be president of the venture and former heavyweight champ Rocky Marciano a veepee and a director.

Coliseum will cost an estimated $1,850,000, and will be constructed to house major confabs as well as sports and cultural events. Location will be on Old Hurleyville Rd., between South Fallsburgh and Hurleyville. Many of the hotel operators in the area have subscribed to shares in the building.

First portion of the building will be a 16-lane bowling alley aimed to debut in November, while rest of the building winds up in May.

7/16

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CALLS SPADE A SLUT

'Nana' Doing Big As Critic Rips It As Dirtiest

Chicago, July 15.

Critical nose-holding to the contrary, and a particularly no-mincing-words blast from Daily News critic Sam Lesner, the French "Nana" (Times) set a new boxoffice mark at the arty Capri (nee Ziegfeld). Pic's first week take was $11,000 at a $1.50 top, to better the best week ($7,300, at a $1.25 top) of "Diabolique," theatre's previous b.o. champ. Even at the higher tariff, it's figured "Nana" still would have bested the shocker.

All four metropolitan critics rapped the Emile Zola yarn, with Lesner roundhousing that it's "the dirtiest motion picture I've ever seen." He thought it a well-mounted film, "But glorification of this slut, Nana, as depicted here, is utterly without justification from my literary or cinematic point of view."

"Nana" originally was banned here, precipitating a suit, action on which was still pending when the Police Censor Board finally agreed to give it a pink ticket (adults).

Rodeo in Brussels Sure Foldo; Autry Throws in Sponge

The Brussels Rodeo and Wild West Show, currently hanging on only by the perserverance of its performers, seems doomed, now that Washington has refused to help. G. Robert Fleming, producer of the show, is currently in Washington buttonholing Congressmen and State Dept. officials in an effort to raise the necessary $150,000 to keep the show going.

Officials point out that there is nothing left in the Fair budget for such activity. While the total appropriation for U.S. participation was $13,445,000, with only $700,000 earmarked for performing arts for 26 weeks, there is little hope of help from already appropriated sources unless some member of Congress goes to bat for the show.

At the same time, there is evidence of a rift between the toppers of the layout. Gene Autry, who owns most of the show's stock and has a number of cowboys under contract to his own rodeo concern, tried to help by making several phonecalls to get Government help. At the present time, it's believed that he is ready to relinquish his interest in the live-

(Continued on page 54)

Crisis Looms In Israel Show Biz

Tel Aviv, July 8.

Israel is a country of many imports. But actors, musicians and creative artists feel that too much is being imported in their own particular fields. This year, with the publicity for Israel's 10th Anniversary Celebration bringing in many tourists and conducted tours, both the government and managers felt that visitors also should see great theatre and hear great music. There has never been such an influx of foreign talent as in the past three months.

The Platters, on their first visit to Israel, had to perform in the giant circus tent at Haifa so that at least part of the public could be accommodated. The Israel Philharmonic Orchestra concerts, conducted by foreign conductors, are always sold out. The Broadway production of Christopher Fry's "First Born" cannot be given often enough to accommodate the demand.

The ever-increasing number of

(Continued on page 11)

U. S. DRAMA 'BEST' FOR BRAZIL

Drama Advisory Panel of the American National Theatre & Academy will select, by ballot, the best American play of the 1957-58 season to compete with 20 American countries in a Brazilian drama competition. Brazilian authors will not be permitted in the contest.

Published or produced plays in that semester are eligible.

Elsa Sums Up Maxwell

Paris, July 15.

Elsa Maxwell provided local press with her personal credo which *made her what she is today* to wit:

(1) I have developed the fine art of choosing my enemies.

(2) Everybody loves truth but nobody says it except me.

(3) I take serious things lightly, but amusing things very seriously.

(4) I can laugh at myself, which makes others laugh too.

(5) I firmly believe the world is my oyster.

(6) I do not collect inanimate objects: in museums they also belong to me.

(7) I have never feared anyone, but everybody is afraid of me.

(8) I stay away from geniuses. The three men I see most often are Orson Welles, Cole Porter and Aly Khan.

ENGLISH PLAYHOUSE BACK TO BERLIN

Berlin, July 15.

Edward P. Melotte is planning to revive the English speaking theatre which he ran in Berlin for some 10 years before the war. He hopes to launch the project by September with a production of "Pygmalion," featuring an all-British cast.

The productions will be staged at the Komedie Theatre on the Kurferstendamn, West Berlin's main stem, with a schedule of 20 shows a month. Weekend programs will be primarily for adults, and weekday ones for the schools.

After playing in Berlin, the shows will go out on tour in key West German cities.

Communist Germany Told To Stay Anti-Western In Its Screen Treatments

Berlin, July 15.

Motion pictures made in Communist East Germany must be a propaganda weapon against the West, a film conference in East Berlin was told last week.

State Secretary Alexander Abusch, First Deputy Minister of Culture for East Germany, laid down the party line for the "Socialist film art," advising that such East German studios as DEFA must forget about co-producing with the West Germans or making films for the Western market. Such pix, he said, tend to lose their Red propaganda edge. He emphasized "the close character of the art of film production . . . . the film art of the victorious working class."

Abusch described film production in West Germany as in "a state of stagnation, of intellectual rot, of toadying to a reactionary policy, and the unbridled chase for financial success."

Laying down the program for East German films, Abusch asserted:—

"Of the highest importance as a subject for all kind of film, is the struggle for peace against the imperialist, militaristic rulers who are turning West Germany into a NATO base for the atomic and rocket war. It is the task of the ordinary film to unmask the militaristic and clerical character of the state power of West Germany."

TV Sponsors Eye Alaska Potential

Roy Smith, of Alaska Radio & TV Sales, representing the three CBS television affiliates in Alaska, points to the renewed commercial interest in his stations as evidence of an inevitable boom in the new 49th State of the Union. From its present 175,000 population, Alaska envisions 500,000 pop. in two years; and from its present 45.000 tv homes the sights are for 80,000 sets in use by 1960. The present 45.000 set count swells to a possible 100,000 audience potential counting the military, but the latter's sets are on an occasional and community hall basis.

Smith states that inquiries for daytime slots are coming in from P&G, Colgate, American Home Products, Kellogg, American Tobacco. His outfit represents KTVA, Anchorage, KINV, Juneau, and KTVF, Fairbanks, all grouped under Northern Television Inc. ownership. (NBC's affiliates are only in Anchorage, the biggest market, station KEM, and KTAR, Fairbanks).

Smith says that the temperature range is accute, from its present 80-90 (due to the long nothern lights in summer) and to 10 below in Fairbanks and 10 above in Anchorage, in midwinter.

Can Tape Take It?

Hollywood, July 15.

Gotham audiences may get a chance to see the antics of Oscar Levant in the first station exchange of taped programming. KHJ-TV, General Teleradio station here which recently signed Levant, has initiated negotiations with sister station WOR-TV, N. Y., for the tape exchange, with Levant show figuring heavily in discussions.

Couple of tapes of the Levant show are already in Gotham for screening, while WOR-TV has sent out "Ad World" tape as a possible entry on KHJ-TV.

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KALMENSON'S WB LOWDOWN

San Sebastian: Twice as Big

By HANK WERBA

San Sebastian, July 15.

San Sebastian Film Festival opens this Saturday (19) with twice as many participating nations as last year competing for the Golden Seashell. Novelty this year is a second prize Cantabrico Pearl prize for the best Spanish language selection.

Film entries include Yanqui "The Vikings" (UA) and "Vertigo" (Par), "Violent Playground" (England), "Green Devils of Monte Cassino" (Germany), "Lagune of Desire" (Greece), "The Magic Touch" (India), "Duel of the Samurai" (Japan), "Nil Liv" (Norway), "Born in March" and "Eternal Unknowns" (Italy), "Eve Wants to Sleep" (Poland), "Too Youthful" (Argentina) and "Terminal Station" (Czech).

Festival director Antonio Zulueta flew to Paris this week prepared to withdraw bid to France if quality replacements for rejected entries are not forthcoming.

Total of 19 nations officially competing will be swelled with a strong list of non-competative features to be screened three a day at the refurbished Kursaal Cinema. Kursaal was one of Europe's most impressive gambling casinos prior to Spanish War.

Commercial section of festival is getting a wide response with over 100 features scheduled for screening at San Sebastian's downtown salle, Rex. City Hall exposition foyers are getting lavish reconversion for use as press center, a film literature exhibition hall and propaganda stand sector.

Newest Hurdle for Biz-Build Plan: Distribs Want Theatres Pledged To Dailies, Too, Not Just Radio

Distribution branch of U.S. film industry has told the theatre exhibitors that it isn't willing to go ahead on the radio phase of the business building program unless the theatres contribute substantially more than just their exact share of the radio campaign.

Position was made plain last week as the distributors chipped in an amount sufficient to cover their part of the drive. The radio institutional program is budgeted at $300,000. Exhibition must put up $150,000 of that money, with production-distribution matching it dollar for dollar.

Point made by Abe Montague of Columbia, head of the distributor group, was that it wouldn't make sense to pony up the dough for the radio project alone, if exhibition had no intention of contributing additional funds so that other phases of the BB program—such as the newspaper campaign—could follow logically. This is in line with the feeling of quite a few executives, particularly in distribution, that the business building campaign can't be chopped up to the point where only one phase a year is seen through.

The five major circuits in New York have come through with a third of their allotted share. Additionally, one-third of the money already collected can be applied to the radio project. That should bring the total amount to approximately $150,000. The distributors' share is being held at the Motion Picture Assn. of America pending assurances that exhibition will come across with additional funds.

Svenska Area's Drive

Minneapolis, July 15.

This territory's Business Building exhibitors' group will hold another big boxoffice drive, its second this year, "to acquaint the public throughout the territory that motion pictures in theatres are skyrocketing to still another all-time quality high."

Leaders, including Eddie Ruben, Charles Winchell, Harold Field, and other industry members met here this week to make the plans.

All of the territory's exhibitors will be called together next month again to receive detailed campaign data at a Minneapolis meeting.

The first such business building drive, earlier this year, was accounted a big success.

Strausberg's Views

Members of the Metropolitan Motion Picture Theatre Assn., N.Y. area exhibitor group, are participating 100% in the all-industry business building campaign, according to prexy Solomon M. Strausberg.

Prez, before heading for Europe last week, noted that every member of his organization had forwarded a check to the business building fund. "I hope," Strausberg said, "this example will be followed by exhibitors all over the country, regardless of whether or not they are affiliated with an exhibitor organization."

He emphasized that only by "putting their cash on the line" can exhibitors fulfill their verbal commitments.

Mori Krushen to L.A.

Mori Krushen, exploitation chief at United Artists, left Manhattan last Friday (11) for a fortnight swing as far west as Los Angeles, in connection with "The Big Country" which is about to open in a number of keys.

He weekended in Chicago enroute, for same purpose.

Allied Artists' Snub as Spain Gives Permits

Allied Artists has been doing a mighty burn, and the Motion Picture Export Assn. membership has been in an uproar, over the situation which developed in Spain in the wake of the issuance of 18 "interim" licenses by the Spaniards.

As it worked out, AA was the only one of the nine majors not to receive any licenses at all. Situation is ascribed to a "mixup" which MPEA's mediterranean top-

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TROUBLE IS AN EXEC VEEP'S BIZ

By ABEL GREEN

"It's not only good but necessary," says Warner Bros. executive veepee Benjamin Kalmenson, "to set up an executive team at the studio, especially when that is where the company president is headquartered. If our executive team can work closely with our president, Jack L. Warner, and know all there is to know about the film merchandise, from the ground up, while it is still in the planning stage, that can't but be a big plus."

The timetable on the shift of WB toppers and staffs to Burbank is pegged for Nov. 15 but if it comes later, for reasons of personnel, unions and/or other causes, there is no great haste or deadline must. Prime purpose is "for expansion, rather than economy," and Kalmenson develops that by pointing to the television production potentials at the Burbank studios of Warner Bros. Because of that he doesn't think WB has "too much real estate" although, on the other hand, "there are enough fancy buildings to house all the executive and other manpower from the east.

"When I first saw how an average good picture failed to perform average good business I decided it was time we did something. That 'something' covers lots of things.

"One is the need not to duplicate departments on both coasts, especially when, by concentrating manpower in Hollywood, we can help further the boxoffice potential of our product.

Re Sales Overheads

"Another was sales. In this day and age of cream dates giving you the bulk of your revenue it is silly to maintain staggering sales overheads when a decentralized system, giving each territorial sales supervisor complete autonomy, is to be preferred.

"For example, I almost couldn't believe we got $8,500,000 from under 3,000 dates on 'Sayonara.' So what logic is there to spend 85% of my distribution overhead to earn the remaining 10 or 15% of the gross? What's more, if you have a staff, no amount of salesmanship will move it, and if you've got an 'Indiscreet' or a 'No Time for Sergeants' or a 'Sayonara' the job is really easy. They all want it."

The industry problem, says Kalmenson, is "to find good pictures—we'll find plenty of ways to sell them. There's a trick, too, in knowing how to merchandise when you finally do get a hit but selling a goodie is no headache."

Because Warners is in the picture business to stay—and Kalmenson points to a flock of costly properties ("this year's roster is the most expensive in our history")—the management team at the studio is part of the new thinking. "In this day and age you can't sit still. I've seen plenty of changes in my 31 years in the picture business, all of them with Warner Bros., so you

(Continued on page 10)

Closely Eye Cinerama's 'South Seas' After Letdown of Thomas' 'Paradise'; Stanley Stock Swap Goes Slowly

Although the exchange of Cinerama Production Corp. shares for Cinerama Inc. stock, as offered by Stanley Warner, has slowed up considerably, SW officials are still convinced that the exchange offer will be successful. Said to be holding out in making the shift are brokerage firms which are said to be taking the attitude that if SW wants the shares, perhaps it's worth more than just a straight swap.

Some brokers and stockholders are said to be waiting until they can obtain some indication as to how "Cinerama—South Seas Adventure," the newest (fifth) entry in the three-strip medium, will fare at the boxoffice. Brokers, too, are said not to be showing much interest in the SW proposal because no commissions are involved.

The theatre circuit is making a big pitch for the swap on the ground that Cinerama Inc., the patent holder and equipment manufacturing company, gets a 5% royalty off the top. In addition, Cinerama Inc. maintains the patent rights and can make deals with other outfits when SW's exclusivity ends this August. In contrast, Cinerama Productions Corp. and SW split the profits of Cinerama exhibition on a 50-50 basis after all costs, including production, installation and operating revenue, are recouped.

The poor showing of Lowell Thomas' own production, "Search for Paradise," which bowed out in N. Y. recently, has discouraged many of the Cinerama Productions Corp. stockholders. The film is the only one that hasn't been able to recoup its negative cost of some $2,600,000 plus an extra $250,000 which CPC is required to pay SW as a bonus. Thus the CPC stockholders must wait before the production costs are returned before they can begin to share in any profits with SW.

If SW is unable to succeed in making the transfer of stock to the extent that it will eliminate CPC as force in the Cinerama setup, it's believed that CPC will come up with a proposition seeking certain conditions under which it will agree to cancel its contract with SW.

Such a Business!

Sam Baker Associates, film importers, seemed ready. Screening of the German-made "Beautiful Girls" for New York critics went off as scheduled in advance of the picture's scheduled opening at the 72d Street Playhouse.

But before the production had fully wound out the private projection room lights went on and the announcement was made: The last reel was missing, not having been included in the film shipment. This also meant cancellation of the theatre booking.

Zarpanely Sees Egyptian Films Finally 'Global'

Hollywood, July 15.

Egypt and the Middle East, despite current political upheavals, offer one of the few great markets still untapped for feature motion pictures and one that will not be threatened by television for a long time. So says Pierre Zarpanely, head of Egypt's Al Hilal Films, which recently concluded a deal with Metro for distribution of its product throughout the area.

Zarpanely, now here to study U. S. production and distribution methods at Metro, hailed the Metro-Al Hilal deal as the first significant step in opening up this market to greater film production and returns. He said it will benefit his company in many ways and lead to closer cooperation between Hollywood and the Middle East.

Zarpanely said that Egypt now has plans for construction of a color laboratory in Cairo and will henceforth not be dependent on sending color work to Rome and London. Zarpanely said of the eight pix he is making for Metro distribution in the next two years, he hopes to do three in color.

His pix are budgetted at from $150,000-$200,000 and 60-70% of his returns come from Egypt. His equipment and technicians (German, Italian and French, as well as Egyptian) are as uptodate and capable as any in the world. Mitchell cameras and Western Electric sound, he said, are standard with Al Hilal.

Zarpanely hopes to have an interchange of personnel from the U. S. with his company, including actors, directors and technicians. He is exploring the possibility of co-production with Metro for world-wide distribution. Although

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Songs Subtitled, Dialog Dubbed In 'So. Pacific'

While 20th-Fox is dubbing "South Pacific" for release in such countries as Germany, France, Spain and Italy, it has decided to subtitle the musical numbers which will be played in the original American version.

Procedure is made more difficult by the fact that "South Pacific," in Todd-AO, will be shown abroad in that 70m form. This means the dubbing has to be done separately overseas.

Tracks are then shipped to the Coast where the mixing takes place. After that, the prints must come to New York for subtitling by Titra Laboratories. All this because facilities to handle 70m printing abroad are lacking.

According to latest reports, Technicolor in London now has installed 70m processing machinery and is handling the "Ben Hur" rushes from Italy.

Samuel Goldwyn recently said (prior to the fire which destroyed the sets) that his "Porgy and Bess" would be released abroad in its original (English) version only. He explained this by saying that 1. he had engaged top singers to sing the roles, and 2. the content of the songs was important to the story.

Latter point applies to "South Pacific" as well.

Construction Projects' Own Films As Hibbs' Ready-Made Story Core

Hollywood, July 15.

Moving picture footage of great engineering and construction feats all over the world, as regularly photographed by the builders for their own documentation, constitute a rich, untapped lode of ready-to-hand material around which theatrical screen entertainment can readily be written. The building of dams, bridges, railroads, roads through deep wilderness is inherently dramatic.

Such is the theory of Jesse Hibbs, who recently exited the Universal studio after 25 years as a director. In setting up his own production unit he plans to weave construction gang footage into story-line and exploit the well-known "sidewalk superintendent" fascination of the American public.

Hibbs reasons that if thousands can be lured into stopping to watch such endeavors, built into an exciting theme and with main footage photographed in remote parts of globe pix will find ready response by movie-going public.

Footage is readily available, he declares, since many companies have shot it either for their own files or for commercial films. He has already completed a story outline for initialer, to go into work after the first of the year. Hibbs is working with the International Bank, which helps finance reconstruction projects for friendly nations, on procurement of overseas footage.

Meanwhile, director has two story properties which he's packaging. First is "Stranger from Arizona," already scripted by Earl Snell and D. D. Beauchamp from novel of same tag by Norman Fox. Second is "Johnny Hangs Heavy," his own original. Latter is planned as a western with young players; for "Arizona" he's angling for names.

Youngstein Heaps Scorn on Jitters; Thinks Film Biz Needs Psychiatrist

"Inane," "ridiculous" and "suicidal" are some of the words employed by Max E. Youngstein, v.p. of United Artists, to express his feelings about the industry's cut-down of its promotional forces. He was no less vehement in airing his views about Warner Bros. shifting such activities to Coast headquarters. (See Kalmenson interview herewith.)

Youngstein maintained "we ought to have an industry psychiatrist" to explain some of the things that are presently taking place in the film business. For example, he can't understand how it's possible for an industry to allot funds and embark on an all-industry business building campaign while, at the same time, individual companies drastically reduce their own promotional staffs. He emphasized that he was not knocking the institutional campaign, but he declared that it was no substitute for aggressive promotion on individual pictures. Youngstein added that if he had his choice he would hold the money that's going into the institutional drive and would use it to back the pictures strongly. The best solution, however, is to have the institutional drive and "keep the individual promotional staffs intact," he stated.

Youngstein doesn't believe that successful publicity and merchandising can be obtained from Coast headquarters. "The California publicists are good for what they do," he said, "but they don't know the type of operation that's needed for the successful promotion of a picture." The UA executive said the Coast ballymen know how to get pre-production publicity, but that they haven't faintest idea on how to sell a picture locally. "Some of them haven't been near a theatre in years and have no idea whatever what type of promotion each community requires," he said. "It's merchandising that's needed, not pre-production publicity or column items. They don't know the towns where the pictures play." And, he added, "what do the Coast guys know about preparing material for the foreign market?"

As to the shifting of all activities to the Coast, Youngstein said he "can't believe anybody can operate that way." The value of having production and sales 3,000 miles, he said, results in "a healthy difference of opinion. If the sales guys move to the Coast, they'll start thinking like the production men. Before you know it, they'll be making pictures for themselves."

Research Guides U Coupling Of Former Films

As a result of a survey of its own field force, exhibitors and the public, later via Sindlinger & Co., Universal has selected two packages of twin bills for release in mid-August.

Combos consist of "World in His Arms" and "Bend of the River" for the western area of the U.S. and "Mississippi Gambler" and "Up Front" for the eastern sector. Later the packages will be shifted.

Pictures were selected from a total of 52 pictures released from 1948 to 1952. Initial sampling of the company's own staffers and exhibitors extracted 12 pictures which were reduced to six for the public survey by' the Sindlinger outfit. In addition to the four pix selected, survey included "Kid From Texas" and the initial "Francis" entry. The public survey, according to Sindlinger, indicated that "Francis" should not be included among the reissue packages. As a result, the six picture, "Kid From Texas," was put aside temporarily and will be included in the company's second reissue package program.

According to Universal, the reissue program was prompted by exhibitors desire to withhold pix from television and to test them on a big scale on a repeat basis. U will provide new campaigns and new advertising and promotion for the packages.

HARRISON READER TO N.Y.

Net Feature, 'Hate Makers,' Locations In Puerto Rico

Indie producer Harrison Reader is moving his base of operation from London to New York. He is setting up a program of modest budget exploitation pictures.

First film under the new setup will "The Hate Makers," an original screenplay by George and Gertrude Foss. Production is scheduled to begin Sept. 1 on location in Puerto Rico.

Reader's English company, Peak Films, recently completed "Date With Disaster" and "End of the Line."

DANZINGER, FILM VET, JOINS MARCH OF DIMES

Bill Danzinger, a veteran publicist whose range of service in the past has spanned important posts with Harold Lloyd, Paramount, DeMille, 20th-Fox, Metro, Columbia and Universal has joined the National March of Dimes as promotion advisor. He will report to Joe Nee, National Director of Fund Raising.

This organization, now 21 years of age and credited with the Salk vaccine break-through, is expected to soon reveal new goals and organizational strategies.

Danzinger is no stranger to March of Dimes having served on five of the annual campaigns.

Madison, Indiana, Looms For 'Some Came Running'

Louisville, July 15.

Vincente Minnelli, Hollywood director, with M-G execs is studying Madison, Indiana, as a possible site for the filming of James Jones' novel, "Some Came Running." Team casing the location included director Minnelli, location manager, Charles Coleman; Cinematographer Bill Daniels; assistant director Bill McGarry; unit production manager Dave Friedman, and art director Urle McCleary.

Visit to Madison is the second in recent weeks by his group. Over 60 Midwestern towns have been studied by Metro, but Madison is the first visited by Minelli.

Film has been adapted for the screen by John Patrick. Frank Sinatra has been signed to star in the film and Arthur Kennedy will costar. Femme leads have not as yet been set. If Madison is used as a location for the film, about a third of the pic will be shot there.

N. Y. to L. A.

David O. Alber
Michael Ellis
John C. Flinn
Morey Goldstein
Radie Harris
Mori Krushen
Jo Lombardi
Joseph L. Mankiewicz
Ed Morey
Paul Porzelt
Milton R. Rackmil
Norton V. Ritchey
Jerry Sager
Jeanne Sager
Almira Sessions

L. A. to N. Y.

Buddy Adler
Robert Boyle
Arthur Cantor
Bill Doll
Mark Damon
Henry Ephron
Jose Ferrer
Eva Gabor
Howard Harris
Gordon Hewitt
Alfred Hitchcock
George Jessel
Emil Katzka
Herb Klynn
Sammy Lewis
M. A. Lungren
Bob Mathias
Pat McDermott
Ann Miller
Ozzie Nelson
David P. O'Malley
Katherine Squire
Roger L. Stevens
Jimmy Wakely
Henry White

N. Y. to Europe

Freddy Bienstock
Betty E. Box
Howard Harris
Rita Hayworth
James Hill
James Jennings
Beatrice Lillie
Michael de Lisio
Joseph Meyer
R. Gould Morrison
Ray Noble
Harold Prince
G. David Schine
William L. Snyder
Solomon M. Strausberg
Ralph Thomas
Katherine Vincent

Europe to N. Y.

Ellen Ballon
Leslie Barrett
Diana Barth
Kate Cameron
Lucia Chase
Bette Davis
Ella Fitzgerald
Errol Flynn
Andre Kostelanetz
George R. Marek
Jan Sterling
Muriel Weldon
Harry Wuest

Alfred Hitchcock in hot pursuit of **Graham Greene's** unpublished novel, "Our Man in Havana," which Viking Press brings out in November. It's a spoof on spy stories. Asking price: $150,000.

National Boxoffice Survey

Biz Holds Stoutly; 'Vikings' Champ for Third Time In Row, 'Sgts.' 2d, 'Pacific' 3d, 'Kings' 4th

Despite being a post-holiday week, current session is noteworthy for the general strength at the wickets over the country. This is best typified by the fact that the top five big grossers each is doing $150,000 or better, with the first three around $300,000 or close apiece. Boxoffice results indicate that distribs have plenty of big product now out on release.

"Vikings" (UA) is winding up champ for the third week in a row. It is currently being closely pressed by "No Time For Sergeants" (WB), which is taking second position with ease. "South Pacific" (20th) again is finishing third.

"Kings Go Forth" (UA) is copping fourth money, same as a week ago. "King Creole" (Par) too is losing no ground, being fifth, the position held last stanza. "Gigi" (M-G), is moving up from far back in the pack to cop sixth place. "The Key" (Col) is winding in seventh spot.

"Search For Paradise" (Cinerama) is finishing eighth. "Around World in 80 Days" (UA) again is capturing ninth place, although playing in only four spots.

"Time To Love, Time To Die" (U), just getting around last session, is taking 10th position. "Bravados" (20th) will finish 11th while "Bridge on River Kwai" (Col) rounds out the Top 12 list.

"Indiscreet" (WB), the Cary Grant-Ingrid Bergman starrer, shapes as the big blockbuster just now looming on the horizon. It is wow in Boston, terrific in Philly and smash in third session at the vast N. Y. Music Hall. It is giving the Hall its biggest July trade in a year or more. "Imitation General" (M-G), also new, is rated fine in Frisco.

"Peter Pan" (BV) (reissue) looms dandy in Chi, good in Boston and Louisville, and okay in Buffalo. "Attila" (Indie), fair in Balto, is big in Chi. "Vertigo" (Par), good in Balto, is neat in Minneapolis and big in St. Louis.

"High School Confidential" (M-G), looks okay in Toronto. "Proud Rebel" (BV), good in N. Y., shapes brisk in K. C. and stout in Boston. "Adam and Eve" (Indie), hep in Chi, is great in Boston.

"Windjammer" (NT) continues nicely on its longruns in Chi, N.Y. and L. A. "Young Lions" (20th), good in Boston, is hotsy in Toronto.

"Desire Under Elms" (Par) shapes light in Toronto. "God's Little Acre" (UA) is rated good in L. A.

"God Created Woman" (Kings), big in K. C. and Washington, is good in Buffalo. "Seven Wonders of World" (Cinerama) is big in L. A. and Cleveland.

(Complete boxoffice Reports on Pages 8-9-10.)

Allied Blasts 'Lax' Antitrusters

Allied States Assn. has issued a "white paper" in which it charges that the present Attorney General of the United States refuses to enforce the antitrust laws.

Entitled "What the Motion Picture Theatres Mean to You and What You Can Do to Save Them," reminds "merchants, property owners and members of commercial, civic and welfare organizations—of the importance to themselves and their communities of keeping the theatres open."

Starting with a discussion of the "importance of the theatre in the community" and what happens "when the lights go out on Main Street," the Allied appeal analyzes why theatre attendance has declined.

The document cites chapter and verse of examples of how the Dept. of Justice has failed to enforce the decrees and points out that discrimination has been practical against small cities and towns in the acquisition of pictures.

Johnston Calls MPEA Powwow To Discuss Future of Organization

Eric Johnston, president of the Motion Picture Export Assn., has called a meeting of its board and the companies' foreign managers in N. Y. for July 30 to discuss the future operational status of the association.

Powwow will go over the whole range of MPEA activities, inquiring not only into the cost of the operation in ratio to its service to the industry, but also into possible economics that could be effected. Several of the MPEA member companies in recent months have shown restlessness over the MPEA, and the accumulated prods apparently prompted the upcoming meet.

Degree of unhappiness overseas varies with every company, though there's no question that, with some, it has reached a level of considerable intensity. On the other hand there are several majors which, though they may voice occasional criticism, still believe firmly in the need for MPEA as such.

Johnston on several past occasions has made his own feelings very plain, i.e. that the foreign market today looms more important than ever, and that the need to stand together abroad is more pressing than it's ever been.

The meeting, besides discussing the basic need for an association—at least the way it's set up today—also will take up the question of whether MPEA is over-extended abroad, i.e. whether it is actually a practical necessity to maintain offices in Sweden, India, Indonesia, Brazil, etc. Some lean to the feeling that these spots can be covered by MPEA toppers flying in from key points when the situation requires them to do so.

London Office?

Up for discussion, too, is the question of the London office. MPEA itself has given thought to the possibility of reducing it to simple representation, shifting the accent to Paris. Charles Baldwin, MPEA's current London rep, is due to come home the end of the year. There appears to be a distinct possibility that he won't be replaced, or else that an MPEA v.p. will be shifted to London from where he'll supervise all of Europe.

This ties in with another thought, i.e. that MPEA doesn't need representation in London, Paris, Frankfurt and Rome, but could cover these territories out of either Paris or London. There are those who take the view that, by having permanent representation in a capital city, MPEA provides a handy contact for local government officials out to stir up trouble.

Aprop Festivals

Another question to be taken up by the meeting is that of costs. Several of the MPEA offices have asked for supplementary budgets, and some of the companies complain that they're being committed to some expenses (like film festivals) before they've even had a chance to go over the matter in New York. This apparently is what happened with Spain's San Sebastian festival.

There's little question that Johnston will plug for the status quo, though MPEA appears ready to look for additional corners to cut. It's conceivable, for instance, that it may—eventually—shift all supervisory activities to the field, much like Irving Maas who is operating out of Tokyo.

There appears to be little doubt that MPEA will continue abroad.

Vogel Upbeat

Loew's prexy Joseph R. Vogel is confident that the company's unsurge will begin in September, start of the firm's new fiscal year. He said he could offer no predictions on the resumption of dividend payments and that the decision depended wholly on the board of directors. He maintained, however, that the company was well supplied with production coin. He added that he was extremely optimistic about the company's production program and the industry in general.

He's extremely high on the potential of "Ben Hur," which he termed "the greatest undertaking in the history of the industry." The picture, now being filmed in Italy, has a $12,500,000 budget. Shooting will be completed in November and picture probably be ready for release by the middle of next year. When Metro released "Ben Hur" in the silent version, the company grossed as much with the one picture as it did with 24 other releases altogether.

Vogel is of the opinion that the company will end up in black on Aug. 31, end of the current fiscal year, but he admitted that the profit would only be slight.

Loew's Theatre Funds Not For Dividends Now

Despite optimistic reports in the financial journals quoting an unnamed Loew's spokesman that there's a chance that the company will pay a dividend in the near future, a hard-headed look at Loew's financial position indicates that it'll be some time before any melon payments. This view is held by a number of Loew's officials who feel that the quoted spokesman was overly enthusiastic. It's almost certain that the board of directors, which meets tomorrow (Thurs.), will not declare a dividend.

What has led to the upbeat talk relating to the possibility of Loew's renewing divvy payments, it's believed, is the recent court decision which returned for time being complete financial control of Loew's Theatres, including the use of some $10,000,000 in cash in the theatre subsidiary's treasury. The fact that Loew's prexy Joseph R. Vogel once attempted (prior to the court decision) to acquire use of a part of this fund for a melon payment had also caused a degree of optimism now that Loew's Inc. has use of the coin.

Court Aid

According to the court ruling, Loew's Inc. now has the right to borrow money from Loew's Theatres. Circumstances indicate that almost the entire $10,000,000 that Loew's Inc. will borrow will go for the repayment of various debts and interest on short-term bank loans and the funded debt. It's understood that Loew's Inc. has already borrowed $5,000,000 from Loew's Theatres to pay off a loan from

(Continued on page 17)

LONG-RUN-SHORT-WEEK WOE

Egidio Ariosto Seen Sympathetic

Rome, July 15.

Generally mixed and wait-and-see comments have greeted the nomination of a new Italian Undersecretary for Entertainment, Egidio Ariosto, who has just taken office with the new Italo government presided over by Amintore Fanfani.

While Ariosto is known to be very interested in the film and entertainment sector (he has been head of the Italo Institute of Ancient Drama as well as editor of a legit publication), little more than rumor and hearsay is known regarding his approach to the vital questions regarding the future of the Italo film industry and related matters concerning the entertainment sector in this country.

Ariosto is the 10th undersecretary in the important post, also considered a coveted political springboard. He is also the first member of the Socialist-Democratic party to hold the job, thanks to the current coalition it has formed with the majority Christian Democrats.

Result has been a riddle of conjectures and wishful thinking on the part of various politico-industrial factions involved, with some feeling his advent will mean a more liberal use of censorship legislation (and a new censorship law is due for immediate discussion), while the "old guard" hopes his background in entertainment will lead to easing of two important industry burdens of the moment: admission taxes and claimed indiscriminate (and untaxed) use of tv in "public places" in direct competition to heavily taxed pic houses. On paper, as little as six months ago, Ariosto personally took a decided stand in favor of the industry against these burdens.

Fact that a party colleague of Ariosto, Senator Preti, is the new finance minister, is felt by some added insurance that tax relief is possible for the harried Italian pic industry.

Bradbury Slams 'Time,' 'New Yorker' Film Crix: '20 Years Out of Date'

Hollywood, July 15.

Second Annual session of the Motion Picture Industry Council Workshop winds up this week (18) after 10 seminars presided over by top Hollywood artists, executives and technicians, explaining and elaborating on their particular field.

George Seaton, Jerry Wald, Geoffrey Shurlock, Edith Head, Eddie Albert, Serge Krizman, Hugo Friedhofer, Ray Bradbury, were some of the speakers who talked and then answered questions from the audience at the two-hour morning sessions held at Hollywood's Fairfax High School.

"Classes" were attended by local teachers who received the same academic credits for the MPIC workshop as they do for university scholastic work during their summer vacations. MPIC secretary Lou Greenspan organized the meet and presided at each day's session.

Bradbury, science-fiction writer and author of the "Moby Dick" screenplay, took a swipe at film reviews in Time and The New Yorker in his address, accusing these mags of reviewing features from a point of view 20 years out of date.

He noted especially their apparent opposition to the wide screen which he said "is really not new—Titian, Michelangelo and DaVinci all worked in wide screen on canvas." There is nothing wrong with it as a medium, he said, "that intelligence can't convert to practical use."

Bradbury, whose next film stint is "And The Rock Cried Out" for Carol Reed, attacked the mediocrity of television, saying, "the worst motion picture is better than most tv shows."

UA's World Handle of Guinness Film

United Artists, which provided partial financing, will have world-wide distribution rights to the British-made "The Horse's Mouth," starring Alec Guinness. This is believed to be the first time that UA has had the full rights in the international market to a completely English-produced film.

Partnered with UA in the financing of the film is a company known as Dowling-Luster, a firm headed by City Investing Co. topper Robert Dowling. This company has been organized primarily for the employment of the services of Guinness. Latter had been under a personal contract to the late Alexander Korda and Dowling took over the remainder of the contract.

"The Horse's Mouth," based on the book by the late Joyce Carey, is unique in another aspect. In addition to starring in the film, Guinness wrote the screenplay, his first to be converted to the screen.

The picture was produced by Knightsbridge Films, a company consisting of producer John Bryan and director Ronald Neame. Bryan was in N. Y. last week to confer with UA officials on the distribution plans. Bryan, who produced "The Purple Plain" and "Man With a Million," both starring Gregory Peck, said that the independent producers in England are arriving at the same position as their U.S. equivalents and that even the Rank Organization, the last of the holdouts, is beginning to accept deals with the indies.

Bryan maintains that the policy of the British producers has been wrong in not having a greater exchange of international stars. He criticizes himself for not having fully taken advantage of the need for such an exchange. He noted that "The Bridge on the River Kwai" and "The Key" were perfect examples of excellent utilizations of international personalities. "You need an international star to sell your product," he declared. His aim, he added, was to make pictures with an international appeal, but he acknowledged that it is wrong "to stretch it" and deliberately contrive a story that appears to have international appeal. "If you're searching for an international subject, it leads to trouble," he said. "A producer should make a picture that he believes in and understands. If the story is basically true, it will have international appeal. If the subject is indigenous to one country, it will not affect the entertainment value for world-wide audiences. Everybody will be involved in the emotional situations."

Bryan strongly feels that he has such an entry in "The Horse's Mouth," which he describes as a comedy with dramatic overtones. He said he and his associates had given considerable thought about changing the title, fearing that it might be mistaken for a horse-racing story or a film about a horse. Actually it's the story of a dedicated painter, portrayed by Guinness. "We thought about the title in relation to Carey and the book," the producer said, "and we decided to gamble on the hope that people would not misconstrue it."

Sarita Montiel Charges Double-X

Madrid, July 15.

Sarita Montiel, riding popularity crest in Spain and Latin America following her singing star roles in hits "Ultimo Cuple" and "La Violetera," has dropped her three-picture contract with producer Benito Perojo claiming a violation of pact when producer starred Paquita Rico in "La Tirana" (stage figure in Goya epoch) without prior notice, although project was on her (Montiel's) schedule.

Perojo, with "Carmen" scripted for Miss Montiel and ready to go, would make no statement.

News of breach was followed by word that Miss Montiel signed a one-picture deal with producer Cesaro Gonzalez for Interpeninsular Films release, to start next month. Project is based on Washington Irving's "Tales of the Alhambra" Yank director Anthony Mann (star's husband) may direct if time interval before his next U.S. producer-director chore, "Ripe Fruit," permits.

USIA's Shelton Sees H'wood Pix in Russia By End of This Year

American films will be in circulation in the Soviet Union by mid-November.

Prediction came this week from Turner Shelton, film chief of the U.S. Information Agency. He said that discussions had progressed "and we are on the verge of an agreement' re another meeting between himself, Motion Picture Export Assn. prez Eric Johnston, and the Russians.

While Shelton wouldn't say where such a meeting would take place, it's assumed that it'll be in Moscow, the Soviets having been in the States last. When the deal goes through, about a dozen American films will be involved.

All the dealings with the Soviets are via MPEA and the State Dept. The companies, which originally dealt with the Russians individually, ended up licensing their available films to MPEA, which then carried on the talks with the Moscow reps.

Talks in the U.S. ended in what appeared to be a deadlock, when it seemed that the Russians would insist on a quid-pro-quo reciprocity type of deal. They've now gone off that notion, Shelton indicated. When the Soviet team left America it was agreed that another meeting would be set up, with time and place left undetermined. It's figured that, when such a powwow takes place, a deal will be clinched.

New York Sound Track

Venice Film Festival will salute **Eric Von Stroheim** this year. His widow, **Denise Vernac**, is making the trip to the resort end-August for the occasion.

Arthur L. Mayer to Coast on a production deal . . . **Frank Capra's** reasoning why fewer pictures will have to be made: "There just isn't the talent to make enough good ones" . . . **Ilya Lopert's** "Guendalina" hit-and-ran at his own Plaza Theatre; was succeeded by a Lopert oldie, "Summertime," recently sold to tv . . . 20th-Fox cutting the labor pains sequence out of "A Farewell to Arms" in some of the Latin American prints . . . **Betty Box** and **Ralph Thomas**, British production team active for the Rank Organization, signing **June Allyson** to play opposite **Kenneth More** in "The 39 Steps" remake . . .

Indonesian femme film attache, intro'ing "A House, a Wife and a Singing Bird," at the Stratford (Ont.) Film Festival said she'd learned that the roughly equivalent occidental title might be "A Dog, a Convertible and a Blonde."

Metro has purchased "Lady L." new novel by Los Angeles' French consul **Romain Gary** . . . **Rowland V. Lee**, who originally skedded "The Big Fisherman" for location in Rome and Israel, will shoot Lloyd C. Douglas tome on West Coast of U.S instead, starting Oct. 1 with **Michael Curtiz** directing for Buena Vista release . . . **Jacques Bergerac** with **Susan Hayward** and **Jeff Chandler** in "Between the Thunder and the Sun," Greene-Rouse production for UA release . . . "The Fiend Who Walked the West" is new tag for 20th-Fox' "Quick Draw" . . . Mardi Gras Productions switched title of "The Monster" to "Face of the Fire" . . . **Diana Dors** has role opposite **Eddie Constantine** in British "One Way Street," which British Lion will release in United Kingdof.

British producer **John Byran** was in N.Y. last week to confer with United Artists officials just as one of his previous films, "The Purple Plain," a 1955 entry starring **Gregory Peck**, was appearing on television. "They cut out the first 15 minutes," he said. "It didn't make any sense." . . . Is Theatre Owners of America giving **Sumner M. Redstone** the big buildup for an important post in the organization? At any rate, it sent out a biographical sketch on Redstone, executive v.p. of Northeast Drive-In Corp. of Boston, one of the largest independents in the country. He's the son of **Michael Redstone**, founder of the circuit.

RKO 58th St. Theatre in N.Y.'s new Gold Coast area has completed the installation of new "living-room seats" in the entire orchestra floor. Now there's plenty of leg room and there's no need to move to allow people to pass . . . **George Roscoe**, TOA's field representative, will operate out of the Tennessee area for about 10 days—July 16 to July 25. He'll headquarter in Memphis . . . **Joseph L. Mankiewicz** to the Coast to look at a rough cut of Figaro's "I Want to Live," **Susan Hayward** starrer produced by **Walter Wanger**.

Wendell Mayes signed by **Otto Preminger** to write the screenplay of **Robert Traver's** "Anatomy of Murder." . . . **Joe Felder** and **Irving Wernick** of Famous Roadshow Attractions have acquired the N.Y. distribution rights, including the Albany, Buffalo and Northern New Jersey territories, to "Adam and Eve." . . . Metro's "Tarzan's Fight for Life" set for saturation openings this month in the Dallas-San Antonio areas and for Charlotte, N.C. and surrounding cities . . . "And God Created Woman," the **Brigitte Bardot** starrer, established a record gross for the 11-year history of B. S. Moss' Malverne Theatre in Long Island . . . Metro has acquired the film rights to "Lady L." a new novel by **Romain Gary** . . . First engagements for "Gigi" abroad set by Loew's International for September in Australia, South Africa and Puerto Rico . . . Universal prexy **Milton R. Rackmil** to the Coast over the weekend for a week of confabs with studio officials . . .

Coincident with the release of **Budd Schulberg's** "Across the Everglades" by Warner Bros. in early September, Random House is publishing his original script. Book will carry a special introduction by Schulberg, who coproduced the picture with his brother, Stuart. It was shot on location in the Everglades.

Lately?" (Doubleday, in November) by **William K. Zinnsser**, former
Lately?" (Doubleday, in November) by **William K. Zinnser**, former film critic for the N. Y. Herald Tribune.

Katherine Vincent, PR Director at Macy's will be in Paris, July 20-Aug. 10 . . . **Robert J. Landry**, managing editor of VARIETY, lectures this week at Columbia U.'s Communication Seminar on "The Marriage of Entertainment and Communications" . . . Other speakers during the summer will include **Arthur L. Mayer, David Susskind, Julian Miller, Bill Boutwell; Alan Brown** . . . USIA lecturer **Elvira T. Marquis** is in from Mexico.

Grace Metalious, author "Peyton Place," was questioned Friday (11) by **Alex Barris** on CBS-TV's "One of a Kind." She said of the Jerry Wald version: "It was a nice little film . . . beautifully photographed . . . I did think they could have done a better job on the script.".

20TH'S BIG LIST NEEDS MORE TIME

Sales executives of 20th-Fox were told at a special meeting in New York last week that the company must aim to capture a share of the domestic market proportionate to the large number of films it is releasing.

Point was made, with capitalized emphasis, at a dinner powwow called at Rumpelmayer's by 20th prexy Spyros P. Skouras. Meeting was convened to discuss the overall product situation at 20th and it heard a lengthy report from Alex Harrison, the general sales manager.

Skouras and the top 20th brass have voiced concern over what the 20th prexy maintains is an insufficient volume of bookings on the "in-between" releases, i.e., the films that fall between the blockbuster category and the Regal quickies. Playoff of total product has been down during the second quarter, which is explained partly via the long runs chalked up by the particular product and partly by the partial shuttering of houses around the country to switch to weekend only operations.

Playdate Volume

There is concern within the company over the current summer lineup. Though several of the pictures on the schedule look good, nothing stupendous is in sight until the fall. The prospective blockbusters—like "Diary of Anne Frank," "In Love and War" and "Roots of Heaven"—aren't due till late in the year. This leaves 20th hoping that films like "The Fly," "The Hunters" and "A Certain Smile" will catch on in a big way. It's hoped too that "The Fiend Who Walked the West" (formerly "Quick Draw") will perform strongly now that it's been pitched to the "horror" theme.

Fact is that some at 20th are beginning to wonder about the wisdom of the big program to which 20th has committed itself. In this, the company has—on a matter of faith—gone in the opposite direction of most of its competitors on the apparent reasoning that its pictures should fill the obvious product gap. It's evident that new shifts in the economics of exhibition have resisted satisfactory playdate volume.

In several conversations with his staff, Skouras has made it plain that he is deeply concerned over the ratio of playoff to the investment in future production. He has made the point that, having "bailed out" exhibitors with a batch of pictures that had value both in terms of quality and of numbers, 20th has the right to expect exhibitor support down the line. This reciprocity hasn't materialized to the hoped-for extent, at least not in the difficult medium-budget range.

The Regal releases, which are brought in on an average $125,000 to $150,000, do very well. The 24 Regals released during 1957 so far have grossed very close to $5,000,000 and the average per-picture bookings run to about 7,000. Several of the Regals have been in color and have cost correspondingly more to produce. 20th has now cut down on the Regal output.

The 20th field force has been told to make every effort to push the 20th sked, the argument being that a company offering as many pictures as 20th at a time when product is generally short is entitled to a certain consideration on the part of exhibitors. Actually, despite the booking lag on certain types of films, 20th's second quarter still is considered to be quite good, generating a weekly average of well over $1,000,000 domestically alone. There is now concern over the third quarter, though it falls during the summer months when business generally picks up with the lack of tv competition, etc.

South Seas Adventure
(CINERAMA-TECHNICOLOR)

Latest of the Cinerama travelogs. Fairly diverting entertainment along familiar lines with special church and educational angles of boxoffice lure.

Stanley Warner presentation of Carl Dudley production (Richard Goldstone, co-producer) directed by Dudley, Goldstone, Francis D. Lyon, Walter Thompson, Basil Wrangell. Camera (Technicolor), John F. Warren, also Paul Hill. Narrated by Orson Welles, Shepherd Mencken, Walter Coy, Ted de Corsia. Score composed and conducted by Alex North, vocals by Norman Luboff Choir. Edited by Frederick Y. Smith and Walter Stern. Opened July 15 at Warners, N.Y. Running time, 120 MINS.

If "South Seas Adventure" were not No. 5 in a sequence of travelogs its merits would no doubt seem more estimable. This trip has been well organized by a seasoned travel and documentary producer, Carl Dudley, and it must be assumed that Cinerama itself still has boxoffice mileage left although the original and sensational momentum was slowed by "Search For Paradise."

There is no evading the broader issue, important to film showmen and Cinerama shareholders alike, that with a fifth "carbon," the three-camera medium is imitating its own past and again postponing the solution of its own growth. By now something more and new was reasonably expected and urgently needed.

What was arrestingly and excitingly novel only six years ago grows a bit too familiar to meet the demands of showmanship. Here again is the airplane ride over the snow, the ocean, the endless prairie. Glacial and other geologic wonders, raging waters and smouldering volcanic mud are again glanced. There is even once again the ride in the amusement park, fairly tame this time and rendering the off-screen shreiks pretty "stagey."

Yet the voyage by liner, schooner and aircraft adds up to a fairly diverting if not very exciting journey. Cinerama still conveys its unique brand of pictorial experience, though distortion and seams persist.

Continuity is the work of three writers, Charles Kaufman, Joseph Ansen and Harold Medford. It is pretty straightforward, dotted with a few giggles but eschewing the purple prose, and especially the built-in songplugs and private exploitation which marred "Search For Paradise." There is one delicious scene, outbound on the S.S. Lurline for Honolulu showing the passengers, good middle class, middleaged Yanks, taking their daily hula-hula lesson.

Some confusion in the viewer may result from the use of a main narrator, Orson Welles, but spelled off in different sequences by three other narrators, Shepherd Mencken, Walter Coy, Ted de Corsia. The shift from one personality and point of view to another jolts attention away from the eye to the ear.

Alex North's special score, soundtracked at Cinerama's Oyster Bay plant, stays in the background, where it belongs, most of the time, but in some of the flying and Australian scenes, notably the demented steeplechase of the kangaroos the music comes forward strongly and imaginatively.

Counting producer Dudley and co-producer Richard Goldstone as two there were five directors on "South Seas." A tradester would be inclined to detect some evidence of patchquilting but it's doubtful that this will bother the general public. Francis D. Lyon, Walter Thompson and Basil Wrangell have brought in competent work. Some of the tropical longshots seem sunhazed and previous Cinerama camera work, possibly because it was then years fresher in emotional impact, undoubtedly drew more audience "ohs" and "ahs" than are contained here. John F. Warren gets the top credit with Paul Hill billed on "additional photography." Whole production, of course, is in Technicolor and plenty of opulence shows, especially in the Hawaiian opener, which ought to help push the islands as America's 50th State.

Dudley has played his materials for safety and tact. This is an updated and primly respectable South Seas in which Paul Gaugin is only a name and cannibalism, beachcombing, Somerset Maughan, Robert Louis Stevenson and J. C. Furnas tales are only implied in the promotion, not on the screen.

If some viewers may look for and miss Miss Sadie Thompson the church folk will no doubt be enchanted with the abundant footage granted the work of the missionaries. This may well bring plenty of party trade into the fifth Cinerama offering. In Tonga a Wesleyan choir sings Handel and "Onward Christian Soldiers" with Polynesian words. On another island The Lord's Prayer is rendered in Pidgin English.

Big physical thrill among the islands is the jump off the bamboo tower by the natives of the New Hebrides, the fall being broken by vine ropes attached to the men's ankles.

In the sense that the missionary stuff will bring out the religious, Australia's radio school in the "Out-Back" country may have special professional engrossment for American educators. The brave techniques developed by the Australians to defeat the dreadful isolation of this area, including the flying doctors which speed hundreds of miles to a call on radio summons add up to an admirable demonstration of modern science linked to rugged pioneering guts.

There is the usual boy meets girl angle included in the Hawaiian segment, a great promotional stunt for the Matson Line. On the final fadeout when the cameras swing back to Honolulu an outdoor wedding between the two amateur, but amateur, actors is taking place. Apart from these corney touches and the familiar stereotypes of the medium itself Cinerama is still a success, though in need of new millinery and a story to tell.

Land.

The Fly
(COLOR; C'SCOPE)

Top budget horror-science fiction thriller. Heavy pay-off if sold for its general superiority over run-of-the-mine exploitationers.

Hollywood, July 11.

Twentieth-Fox release of its own production. Stars Al Hedison, Patricia Owens, Vincent Price, Herbert Marshall; features Kathleen Freeman, Betty Lou Gerson, Charles Herbert. Produced and directed by Kurt Neumann. Screenplay, James Clavell; based on a story by George Langelaan; camera, Karl Struss; music, Paul Sawtell; editor, Merrill G. White. Previewed at the studio, July 9, '58. Running time, 94 MINS.

Andre	Al Hedison
Helene	Patricia Owens
Francois	Vincent Price
Inspector Charas	Herbert Marshall
Emma	Kathleen Freeman
Nurse Andersone	Betty Lou Gerson
Philippe	Charles Herbert
Dr. Ejoute	Eugene Borden
Gaston	Torben Meyer

"The Fly" is a high-budget, beautifully and expensively mounted exploitation picture.

Al Hedison plays a scientist who has invented a machine that reduces matter to disintegrated atoms and another machine that reassembles the atoms. He explains to his wife, Patricia Owens, that this will enable humans to travel—disintegrated—anywhere in the world (or out of it) in the speed of light, to be "integrated" when they arrive at their destination. In experimenting on himself, however, a fly gets into the disintegration chamber with him. When Hedison arrives in the integration chamber, he discovers some of his atoms have been scrambled with the fly's. Hedison has the head and "arm" of a fly; the fly has the head and arm of the man—each, of course, in his own scale of size. The problem is to catch the fly and rescramble. But before this can happen, Hedison finds the predatory instincts of the insect taking over so he persuades Miss Owens to put him in a high pressure press and snuff out his life.

One strong factor of the picture is its unusual believability. It is told, by Clavell and Neumann, as a mystery suspense story, so that it has a compelling interest aside from its macabre effects. There is an appealing and poignant romance between Miss Owens and Hedison, which adds to the reality of the story. Although the flashback technique purposely robs the picture of any doubt about the outcome, it is justified because it prepares the audience for a somewhat unconventionally unhappy ending.

Hedison's face is not seen for too much of the picture, but he and Miss Owens give validity to the narrative. Vincent Price, as Hedison's brother, and Herbert Marshall, as the police inspector, give solid performances, well supported by Kathleen Freeman, Betty Lou Gerson, young Charles Herbert, Eugene Borden and Torben Meyer.

Karl Struss' DeLuxe color, CinemaScope photography is especially notable in capturing the vivid excitement of the scientific workshop, aided by L. B. Abbott's special effects. Art direction by Lyle R. Wheeler and Theobold Holsopple, with set decoration by Walter M. Scott and Eli Benneche, is especially important, making the laboratory a thing of wonder and dread. Sound, including the menacing buzz of a fly, by Eugene is proficient and editing by Merrill G. White, give momentum to Gertsman and Harry M. Leonard, the story. Ben Nye's makeup also deserves a special credit.

Powe.

The Night Heaven Fell
(C'SCOPE—COLOR)

Fair Brigitte Bardot offering, with star name to attract in art houses. English subtitles limits.

Hollywood, July 12.

Kingsley International release of Raoul J. Levy production. Stars Brigitte Bardot; features Stephen Boyd, Alida Valli. Director, Roger Vadim. Screenplay, Vadim, Jacques Remy, based on novel, "The Moonlight Jewelers," by Albert Visalie; camera (Eastmancolor), Armand Thirard; music, Georges Auric. Previewed July 11, '58. Running time, 91 MINS.

Ursula Desfontaines	Brigette Bardot
Florentine	Alida Valli
Lamberto	Stephen Boyd
Count Ribera	Pepe Nieto
Conchita	Maruschi Fresno
Fernando	Adriano Dominguez
Chief Policeman	Jose Marco Davo
Count's Driver	Antonio Vico
Alfonso	Mario Moreno
The Captain	Tosi
Stableman	Jose Tasso Tena
Priest	Nicholas Perchicaut
Veterinary	Dr. Rafael Torrobo

(English Titles)

One more to the influx of Brigitte Bardot imports. Obviously intended to cash in on the sex kitten's name and depending again on epidermis. Certain censorable scenes may limit its U. S. release to arty outlets, where bare derrieres and skimpy attire are accepted. English titles of French dialog aren't particularly helpful in lightening only a fair Gallic yarn.

Turned out by same producer, Raoul J. Levy, and director, Roger Vadim, responsible for "And God Created Woman," which brought French star to attention of American audiences, pic was filmed in mountain area of Spain, with some interesting color and scenic effects. Old-fashioned story deals with Bardot arriving to visit her aunt and uncle, and helping killer of the uncle escape from the police. Action is slow in unfoldment and for American audiences holds limited meaning.

Mlle. Bardot displays little thespic ability despite reports she now receives $150,000 per picture, her appeal being confined to an inborn sensual quality. Stephen Boyd, an English actor, does his best with killer role but is up against French treatment, and Alida Valli, once under contract to David O. Selznick here, qualifies as the aunt. Pepe Nieto is heavy as the uncle, slain because he ravished a village girl, sister of the killer. Maruschi Fresno ably portrays a gypsy girl.

Technical credits are well carried, particularly Armand Thirard's fine color photography.

Whit.

Frankenstein—1970
(C'SCOPE)

Well-made entry in the horror class, good returns probable if thoroughly exploited.

Hollywood, July 11.

Allied Artists release of an Aubrey Schenck production. Stars Boris Karloff; features Tom Duggan, Jana Lund, Donald Barry, Charlotte Austin. Directed by Howard W. Koch. Screenplay, Richard Landau and George Worthing Yates; from a story by Aubrey Schenck and Charles A. Moses; camera, Carl E. Guthrie; music, Paul A. Dunlap; editor, John A. Bushelman. Previewed at the studio, July 7, '58. Running time, 83 MINS.

Baron Frankenstein	Boris Karloff
Mike Shaw	Tom Duggan
Carolyn Hayes	Jana Lund
Douglas Row	Donald Barry
Judy Stevens	Charlotte Austin
Inspector Raab	Irwin Berke
Wilhelm Gootfried	Rudolph Anders
Morgan Haley	John Dennis
Shuter	Norbert Schiller
Hans	Mike Lane

With Frankenstein and his heirs and assigns now in the public domain, it must be somewhat confusing to the horror addict who tries to figure out who done what and to whom. Allied Artists' "Frankenstein—1970," a title that means nothing, incidentally, puts the baron and his family in Germany, although the last previous picture on the monster-maker had him in Switzerland (Columbia's "The Revenge of Frankenstein") on his way to England. Presumably, however, these discrepancies don't bother the devoted, and this current presentation, produced by Aubrey Schenck and directed by Howard W. Koch, is a competently made production that will do well in its class.

Boris Karloff is the grandson of the original baron, and his reason for wanting to exploit the family specialty and construct a living, breathing man, is so he can place his own brain in the creation. Karloff was a victim of Nazi persecution and aged prematurely. He plans to get an atomic reactor as part of his experiment by renting his ancestral castle to a troupe of American movie-makers. To get parts for his monster it is necessary to appropriate them from various people around the castle, but Karloff achieves success. At the last minute, the monster gets damaged and has to be destroyed. Or at least seems to be. Chances are the way to a sequel has been left open.

Karloff, made up to look rather like a disfigured Hindenburg, does a careful, convincing job with his role, which is competently written by Richard Landau and George Worthing Yates, from a story by Charles A. Moses and Schenck. The professionalism of the cast is somewhat thrown by the appearance in important roles of Tom Duggan and Irwin Berke, local tv personalities, who do well enough but are hardly in a class with Karloff. Others in the cast who help contribute authenticity are Jana Lund, Donald Barry, Charlotte Austin and Norbert Schiller.

Carl E. Guthrie's CinemaScope camera work is fluid and perceptive and Jack T. Collis' sets are a major asset of believability.

Powe.

Madchen in Uniform
(Girls in Uniform)
(GERMAN—COLOR)

Berlin, July 9.

CCC Production (Berlin), directed by Geza Radvanyi. Script, Franz Hollering; camera, Werner Krien; music, Peter Sandloff. Stars Lilli Palmer and Romy Schneider. At Berlin Film Festival, July 8, '58. Running time, 94 MINS.

A remake of a prewar German film, "Madchen in Uniform" is a disappointment for the generation able to recall the original, but should have some appeal to those to whom the subject is fresh. Marquee values of Lilli Palmer and Romy Schneider will also be of some help in promoting the pic in overseas markets. Probably only a so-so entry for the U. S. arties.

Black and white photography would have helped in establishing the sombre discipline that prevails in the girls school to which Romy Schneider, an orphaned member of the aristocracy, is sent to finish her education; the use of color strikes a false glamour note.

Potent dramatic values lie in the emotional attraction of the young girl to her teacher, Lilli Palmer, and of the ensuing conflict with the principal of the school. Miss Palmer acts with commendable authority and restraint, but there is a lack of subtlety in Miss Schneider's interpretation of a difficult role. Therese Giehse impreshes as the head of the school.

Myro.

Le Desordre Et La Nuit
(Disorder and Night)
(FRENCH)

Paris, July 8.

Corona Films release of Orex production. Stars Jean Gabin, Danielle Darrieux, Nadja Tiller; features Paul Frankeur, Robert Manuel, Roger Hanin, Hazel Brooks. Directed by Gilles Grangier. Screenplay, Jacques Robert, Yvan Audouard, Grangier from novel by Grangier; camera, Louis Page; editor, Jacquline Douarinou. At Paris, Paris. Running time, 95 MINS.

Vallois	Jean Gabin
Therese	Danielle Darrieux
Lucky	Nadja Tiller
Chaville	Paul Frankeur
Blasco	Robert Manuel
Simoni	Roger Hanin
Valenine	Hazel Scott

Film deals with a vice inspector's involvement with a suspect in a murder case. The girl is a drug addict but the inspector solves the case and gets the girl whom he turns over for the cure before marrying her. Film has a telegraphed plot and a plodding pace, but its "Paris by Night" flavor could shape this for some use in the U.S. where it has obvious exploitation values. It is chancey for arty houses.

Director Gilles Grangier gets some good elements via a brawling party, the offbeat Paris boites and the general night aspects of the city. But the tale tends to drag without any penetration into character.

Jean Gabin's solid filmic presence gives the films its main trump. Nadja Tiller is good as the dope addict while Danielle Darrieux registers in a small but telling role.

Mosk.

Story of a Pure Love
(JAPAN—C'SCOPE—COLOR)

Berlin, July 8.

Toei Motion Picture Co. (Tokyo) presentation, directed by Tadashi Imai. Script, Yoko Mizuki; editor, Kaki Nagasawa; music, Masao Oki. Stars Shinjiro Ebara and Hitomi Nakahara. At Berlin Film Festival July 7, '58. Running time, 134 MINS.

Against a background of brutality among juvenile delinquents, "Story of a Pure Love" features a tender romance between two youngsters who are victims of society. More so than most recent Japanese productions, this film has a definite commercial look; but it is too leisurely paced and needs substantial scissoring of its two hours-plus to make it acceptable in Western markets.

The "tough" aspects include an attempted rape by five youths of one girl, realistic fights with flick knives, and a free for all among girls in a reformatory who try to break out. On the other side is a fearful reminder of the effects of the atom bomb as the heroine dies from anaemia 10 years after the Hiroshima explosion.

Hitomi Nakahara has an appealing and winning personality in the femme lead, and Shinjiro Ebara plays opposite her in earnest style. Anamorphic color lensing is first rate.

Myro.

The Badlanders
(C'SCOPE; COLOR)

Topnotch western, highlighted by offbeat story and treatment. Good names for opening and good word-of-mouth for sustained b.o.

Hollywood, July 11.

Metro release of an Aaron Rosenberg production. Stars Alan Ladd, Ernest Borgnine, Katy Jurado, Claire Kelly. Directed by Delmer Daves; screenplay, Richard Collins; based on a novel by W. R. Burnett; camera, John Seitz; editors, William H. Webb, James Baiotto. Previewed in Hollywood, July 9, '58. Running time, 85 MINS.

Peter Van Hoek	Alan Ladd
John McBain	Ernest Borgnine
Anita	Katy Jurado
Ada Winton	Claire Kelly
Cyril Lounsberry	Kent Smith
Vincente	Nehemiah Persoff
Sample	Robert Emhardt
Comanche	Anthony Caruso
Leslie	Adam Williams
Warden	Ford Rainey
Lee	John Day

It is possible to make an adult western without making it a psychological western. Aaron Rosenberg proves the point with his production of "The Badlanders" for Metro. This picture is a truly original frontier drama, a suspense melodrama on one level and a huge horselaugh on another, with each element playing off on the other for laughs, excitement and romance, all quite off-beat and doubly rewarding for the novelty.

The title, "The Badlanders," seems unlikely to stir much boxoffice response of itself, but good names and word-of-mouth should boost this presentation into the hit class.

The heroes of Richard Collins' screenplay, based on a novel by W R. Burnett, are two ex-cons, released from the Nevada Territorial Prison, circa 1900, with little but revenge and larceny in their hearts. It is the plan of one of them, Alan Ladd, to do nothing less than rob a gold mine, and he enlists the other, Ernest Borgnine, in support. The problem, of course, is formidable. They must blast the ore —half a ton of it—from a spot right next to a mine full of workmen, then get the huge load away from under the noses (and shotguns) of the legal owners.

Collins' script not only avoids the usual cliches of the form—there is not one single gun duel with opponents approaching each other from opposite ends of a long, emptied street — but serves up some characters, scenes and incidents that are fresh and vital. The heroines, Katy Jurado and Claire Kelly, for instance, are ladies who are plainly of easy and saleable virtue and there is none of the usual subterfuge about dance hall girls.

Delmer Daves' direction has a facility, almost a trademark, of throwing a laugh into the midst of a suspense buildup, relieving and heightening it with flashes of humor. He sets his motivations quickly and firmly, for example, justifying his heroes' whole conduct by showing prison brutality and swiftly sketching their back grounds. His climatic scene, in which Ladd and Borgnine are aided in their escape with the gold by a huge Mexican carnival scene that overruns their pursuers, is a gaudy burlesque of the Cavalry-to-the-rescue that is both funny and thrilling.

For the top stars, Ladd, Borgnine and Miss Jurado, "The Badlanders" is the best picture in some time. Ladd is not required over-heroic, physically. His strength is emotional, and with casual grace and away with an ironic line, he creates an effective contrast to Borgnine, who has his best portrayal since "Marty," and makes a calculated uncertainty a poignant and moving thing. Miss Jurado is handsomely colorful and alternately touching as a Mexican girl. Miss Kelly, who makes her major bow in this picture, is a stunning redhead but she is not yet a strong enough actress to hold her own with this trio. Nehemiah Persoff makes an appealing character as chief aide to Ladd and Borgnine; Kent Smith is a slick and persuasive villain; while Adam William as a young and corrupt law officer is helpful. Others who make able contributions include Robert Emhardt, Anthony Caruso, Ford Rainey and John Day.

John Seitz' CinemaScope photography in Metrocolor heightens the action whether catching the brawling carnival scenes or the tense moments within the mine at the uncertain rock slips and slides. Editing by William H. Webb and James Baiotto is skillful and sound by Wesley Miller top-notch.

Powe.

New Theatre Contracted

Odessa, Tex., July 15.

A building permit issued to the J. W. Cooper Construction Co., calls for erection of a new $240,000 theatre here.

Will be known as the Scott Theatre.

Bureau of Missing Business

Critics: Scapegoats-With-Bylines; Silence Does Not Insure Felicity

By ROBERT J. LANDRY

Suppose retail business took a slump and Macy's management solemnly tipped off its trade press that the reason lay in Consumer Union Reports having published adverse comments on the merchandize. Who would accept this explanation in the midst of a recession, with 5,500,000 unemployed, with weather, politics and public morale all uncertain? Yet many film merchandizers nowadays indulge the idea that if films weren't criticized, they would mop-up despite the fact that in the towns where there is no real criticism published, there is no immunity from boxoffice disappointment.

In this whole intensely complicated issue of missing business, the tendency to seek scapegoats is, though human enough, singularly unrealistic. Who really believes that the critics make or break? Do even the chaps who most often sound this note of complaint truly believe it? They talk that way when a picture is just going into release but often enough they are far more temperate about the newspaper notices after the first 50 playoffs are behind them. The return of calm in the sanctums of distribution is a 90-day promisory note against win, lose or draw. It is to be doubted that showmen or bankers actually credit the "power" of its critics save perhaps in the special circumstances of foreign product. Why, then, the obsession for "panning the panners?"

The trouble with the film industry getting rid of its frustrations by unloading it on scapegoats—with bylines—is that it's no real solution to the problems. A picture budgetted at $2,500,000, brought in at $4,500,000, and opening only so-so may be embarrassingly handicapped but the "bad notices" are only the last and least of its troubles. Before the critic was "arrogant," it may well be that quite a few wrong-guessers were similiarly guilty.

The film industry is suffering all sorts of anxieties and entitled to every sympathy and help, but the rage against the reviewers is equivalent to a pneumonia patient blaming the crisis on an opinionated nurse.

As a counter-thought consider the possible reason-why situation last weekend in an upper middle class residential neighborhood of Manhattan. Five film houses, closely bunched, serve this area. Apropos of the booking, showmanship, merchandizing, orderly flow or whatever other point one cares to labor, ponder the retail consumer's choice:

Theatre A: A cartoon feature reissue was paired with a children's escapade import. No names.

Theatre B: A horrorthon, double dose.

Theatre C: Showing a jungle nudie, with pythons starred on the posters outside.

Theatre D: Two 10-year-old reissues.

Theatre E: German import which had played two of the houses in same nabe within past four months.

Apart from making something of a mockery of the whole "orderly flow" campaign, this disarray of attractions was strictly for the kid and teen trade. Adults living in that neighborhood were approximately three miles from Times Square's more abundant choice.

Could This Be A Factor?

Ottawa, July 15.

"In reviewing the various screen processes, you neglected the most widely used of all," writes Mrs. P. K. Lanston, a reader, to Ronald Johnson, film critic of Toronto Globe & Mail. "You might call it Slice-o-rama, or maybe Cheatascope. This is generally used in the smaller neighborhood theatres. It features a screen about halfway between the old shape and Cinemascope shape. Sometimes it is made that way by masking the top or bottom, which is cheaper than extending the size.

"The chief advantage is that you can show both old-style and wide-screen films on it equally well (or badly). You can tell which kind is being shown by watching which part of the picture is missing—the tops of the characters' heads or the sides of ones close to the edge.

"Maybe the reason so many of these little theatres are going broke is because people like me can't see paying to look at two-thirds of a film, even at two-thirds of the regular price downtown."

Facts Coming Into Fashion?

St. Louis, July 15.

Using highschool and college students, Arthur Enterprises Inc. is planning an extensive public opinion survey in the greater St. Louis area to establish people's attitudes and preferences regarding motion pictures.

According to Edward Arthur, general manager of the circuit, the poll will have the dual purpose of eliciting information and impressing on the public the advantages of motion picture theatres and the value of films as family entertainment.

Results of the survey will be communicated to the producing companies, but also will serve to provide pointers to the circuit in its operations. Quite apart from that, it will provide employment for students. As an inducement to participate in the poll, specially-priced tickets will be sold and delivered to all interviewees.

Survey questionnaires will cover the number of people in the family, frequency of attendance, season for infrequent attendance, type of preferred attractions, favorite stars, what media stimulated attenance, what mode of transportation was used to reach the theatre, etc.

How To Play Live Acts

Vancouver, July 15.

Ivan Ackery, manager of Famous Players Orpheum here, was invited by chain chief J. J. Fitzgibbons to tell other circuit house managers, here for a biz meeting, about his impromptu use of live acts on the stage of the theatre. Ackery has been grabbing talent that comes into the area on other bookings.

House manager acts as his own emcee. He has used visiting celebs, local singers, hoofers, jugglers, magicians, most recently the Japanese-American singer, Pat Suzuki, in town for cafe date. These live talent acts are presented in the film house as "bonus attractions."

Strictly cost-conscious, Ackery explained that he avoided "rehersals" as too expensive but carefully plans spotting and sequencing to avoid goofs. He advised film exhibs without vaudeville bill routining experience to watch the switchover from screen to stage, a lull that's awkward unless exhib is prepared to fill with gab or interlude with organ or piano. There's got to be relation between feature film and show. Ferinstance, with teen-pix, a rock 'n' roll line-up, contest or "jive" orch is a must. Manager's ought to emcee their own presentations, if only to maintain informality, he asserted.

Ackery has used ethnic themes, as a Chinese Night with oriental acts; coast Indians with their own orch; local Magic Circle; Local Jokers' fraternity with a gag contest; choral groups, musical fest winners and high school prodigies, visiting ballteams with bands, plus weightlifters and fashion shows, comprise the "sell tickets" gambit that is urged.

"You will really be surprised at the response," he told his fellow managers.

'Paramount's Forward March'

Paramount is underway with "Paramount's Forward March"—meaning a six-month sales drive which global distribution chief George Weltner sees as symbolizing the company's confidence in the business. It also means Par will be bearing down on its top product from now until the end of the year.

Hugh Owen, v.p. of Par's domestic distribution subsidiary, and Sidney Deneau, western sales manager, sent out telegrams to all division and branch managers spotlighting the formal sales push as an opportunity to maintain the company's momentum. Field personnel are to share in cash prizes.

Revival of Organ Music

San Antonio, July 15.

The pipe organ in the Aztec Theatre, silent for many years, is being restored so that it may be played on special occasions.

This is part of a program instituted by Karl Hoblitzelle, prez of the Interstate Theatre Circuit, to revive organ music in the circuit's theatres.

Block-Sell 'So. Pacific'

Buffalo, July 15.

Promotion for engagement of "South Pacific," now in its 7th week at the Century, has taken a leaf from the Cinerama book. Block sales and special performances are being plugged for fraternal, industrial and social organizations with a long list of such groups already booked.

This week "Pacific" scheduled special matinee performances on Wednesdays through Sundays for the balance of the engagement.

What Cost 'Discrimination?

Film-going public, generally regarded as having become more discriminating in recent years, now has the reputation of being more flexible. At least, there's some industry opinion along these lines.

To substantiate this a situation at the RKO Hillside Theatre, Hollywood, is cited. Allied Artists' "Love in the Afternoon," with Gary Cooper, Audrey Hepburn and Maurice Chevalier, played the house and grossed $800 on opening day.

Same company's combination of "Attack of the 50-Foot Woman" and "War of the Satellites," which are non-name exploitation specials, did $1,100 on opening day.

Also noted is the fact that the "Afternoon" campaign cost more than twice as much as did the promotion for "Attack."

Also regarding that "flexible" public, indications are that the top-budget westerns are ceasing to be so reliable as they had been. It's reported that United Artists is not feeling too secure with its "Big Country," not yet in release, because 20th-Fox's "Bravados" has been short of expectations at the boxoffice.

Drive-In With A Difference

Chicago, July 15.

Departing from the established booking pattern that has area drive-ins usually cancelling one another out with the same bills, ozone operator Stan Kohlberg has switched to firstruns and offbeat revivals and plans to support the new policy with an exploitation budget.

Policy began the other week when Kohlberg's Starlite Drive-in bucked the day-and-dating competition with a pair of religiosos, "Noah's Ark" and "Day of Triumph," backed by a splurge in the Chi gazettes for two-color ads. Kohlberg says some 12,000 cars had to be turned away over the first weekend, and biz held so well that the combo stayed a second week. It's believed to have been first holdover in local drive-in annals.

Prominent in the Starlite's new scheme of things is a pact with the J. Arthur Rank distribbery here, which will firstrun such Rank pix at the ozoner as don't open in the Loop for lack of a domicile. Soon due under the arrangement are "Sky is the Limit" and "Up in the Clouds." Depending on the attractions, Kohlberg plans to up his tariff top to $1.50, and in certain cases post a 50c fee for moppets, usually admitted free. There prices will prevail, for example, when the reissued "Gulliver's Travels" and "Tom Sawyer" start showing Friday (11).

Kohlberg sees the revivals and other offbeat pix tapping an "unfound audience—people who got out of the movie-going habit, but who want to come back." Starlite henceforth will give them an alternative to the ozone duplication, its op is convinced.

Though his projections for advertising seem extraordinary, Kohlberg says he's now prepared to spend upwards of $250,000 a year in print media, and $75,000 or more on air.

1939 Prices—For a Week

Albany, July 15.

Launching Thursday (10) its 19th Anniversary Celebration Week, the Auto-Vision in East Greenbush "rolled back" the prices to 1939. Admission on per person (over 12) was 25c. Frankfurters sold at 10c; ice cream, soda and pop corn, at 5c.

Alan V. Iselin, the present operator, advertised the earlier-day charges.

Calls Selling Procedures in Film Business 30 Years Behind Times

Los Angeles, July 15.

Delegates to National Theatres' annual convention, held here last week, wound up three days of concentrated confabs with a plea to distributors and exhibs to "reevaluate" their thinking in advertising policies. Policies now are 30 years behind the times, they pointed out.

Producers, they said, very often are so slow in getting their advertising to theatres that ad copy, posters, etc., arrive only a few days prior to opening of a picture, too late for adequate use to be made of selling implements.

Delegates also pledged wholehearted support of 20th-Fox' talent program of training promising newcomers, and asked that company provide theatre displays of new faces developed by program.

Suggestion was made to circuit toppers that National Theatres should sponsor a national search for talent. Delegates recommended the use of slides from upcoming new product in schools, as another means of reaching the younger set.

The theatre-going habit should be made "more fashionable," was another decision reached during conclave. Theatres today, it was stressed, are now playing to the classes instead of the masses. This should be changed to recoup audiences who once made theatre-going a habit.

Delegates came up with a total of 240 new ideas to foster new theatre business. These will be studied by circuit officials, with a view of finding some which will benefit the pitch for greater theatre attendance.

Business-building suggestions were the result of a request by Elmer C. Rhoden, NT prexy, asking delegates on first day of meet to go into roundtable discussions and come back on closing day with reports on how to meet the challenge motion picture theatres face today.

Rhoden also told attendees that "we must re-establish the prestige of the motion picture theatre in the minds of the people. This can be done," he emphasized, "only by filling the seats of our theatres."

Exhibs must take advantage, he added, of the fact that films still are the form of entertainment the public most wants to see. Serious consideration to stage shows also should be on exhib's thinking agenda, he said.

Rhoden likewise referred to what he described as a "teenager boom," a new teenage market composed of war babies of a few years ago who now are to be a potent source of income for exhibs. "This new market looks good for our industry," he asserted.

Frank H. Ricketson Jr., veepee in charge of theatre operations, urged acceleration of a program to eliminate the Federal amusement tax, abolishment of free admissions in drive-ins which depend entirely upon their concession sales for profits, and establishment of sound clearance skeds.

Exec, who stated that "destructive gremlins" are responsible for film biz now being temporarily "flat on its back," pointed to one of these which was playing havoc with patronage, "costing thousands of habit-going movie fans."

This embraced the practice, in accordance with the consent decree, that every theatre today is entitled to pix regardless of its standard of operation.

In line with this, he pointed out, in the same group of theatres playing the same motion picture simultaneously there may be a variance in admission prices of from 90 cents to $1.50.

Sound clearance skeds also should be established and the distrib should be permitted to control admission prices, according to Ricketson. "Even though it calls for an an amendment of the consent decree," he added.

Twelve company theatre managers were awarded plaques in closing session for "outstanding ability in arranging promotions, new ideas and showmanship." Lineup included folowing:

Emmett Shane, Los Angeles; Paul Flowers, Venice, Cal.; William Sorenson, Long Beach, Cal.; Nolan Cruise, Paso Robles, Cal.; John Nylen, Palo Alto, Cal.; Joe Furfaro, Spokane; James M. Martin, Salina, Kan.; C. A. Stewart, Topeka, Kan.; H. M. Burnett, Mount Vernon, Ill.; Sig Page, Provo, Utah; Mike Zalesny, Las Cruces, N.M.; Joe Vleck, Denver.

DST and Outdoor Cinema

Minneapolis, July 15.

Despite daylight saving time which prevents the feature from getting started at Minnesota ozoners until 9:30 p.m. or later most of the nights, the Local 100 Twins drive-in presented a triple bill, opening on Sunday. That meant that patrons staying through all three pictures—there was a single presentation of each—wouldn't be out of the drive-in until 2 a.m. or later.

The fast time also isn't preventing much twin billing in the outdoor theatres.

Local ozoners, whose earliest clearance slot is 35-day — seven days after the earliest hardtop subsequent-run position, are increasingly offering exclusive firstruns of the more sensational and action pictures which fail to get as satisfactory or any loop and neighborhood playdates.

The 100 Twin triple bill comprised "Battle Taxi," "Desert Sands" and "Robbers' Roost," firstruns and exclusives.

On the same dates as the aforegoing, the Flying Cloud drive-in here had "Dragstrip Riot" and "Cool and Crazy" and the 7-Hi "Teen Age Thunder" and "Carnival Rock" twin bills, the latter firstruns and exclusive.

"From Hell to Texas" was showing in competition in three neighborhood hardtop houses in competition day and date for its initial uptown engagement. Theatres in question were in the earliest 28-day clearance slot.

Spinach Pays Off at B.O.

San Antonio, July 15.

Any man with a beard, goatee or mustache and acompanied by his wife or date was admitted free to a showing of "The Vikings" (UA) last Thursday at the Majestic Theatre.

The beard idea is a natural, since all the male actors in the pic except Kirk Douglas, are adorned with the facial foliage.

Get Em Downtown!

Dallas, July 15.

Prices will be cut at downtown theatres for four successive Saturdays.

In cooperation with the "Fun Day! Value Day! Saturday Downtown!" events sponsored by the Dallas Retail Merchants Assn., Interstate Circuit and Trans-Texas Theatres are offering a special morning price of 10c for children under 12 years of age and 40c for adults.

The special prices will be in effect from 9 a.m. until noon on June 21, June 28, July 5 and July 12.

L.A. Uneven; 'Gigi' Robust $20,000, 'Vikings' Sock $29,000 in 4 Spots, 'Sgts.' Tall 23G in 3; 'Kings' 11G

Los Angeles, July 15.

Local first-runs blow hot and cold this frame but the number of pix holding firm make the b.o. picture rather pleasing. "Gigi," opening a two-a-day run at Hollywood Par, leads newcomers with a hefty $20,000 in sight. "Attack of 50-Foot Woman" looks satisfactory $15,800 in three houses. The other new entry, "Night Ambush," shapes dull $5,100 at State.

"Vikings," in fourth frame at Fox Wilshire and third in three other theatres, should hit a socko $29,000. "No Time For Sergeants," in second frame at three spots, is heading for lusty $23,000 or a bit over. "Kings Go Forth" is seeking a big $11,000 on second round at Fox Beverly. "Key" is fast $9,000 on initial holdover session at Warner Beverly.

Of hard-ticket pix, "South Pacific" looms boff $26,700 in eighth Egyptian week, "Windjammer" is lush $17,500 on 14th Chinese round, "Around World in 80 days" is smash $16,200 in 82d Carthay stanza, and "Seven Wonders of World" looks fine $14,500 in 58th Warner Hollywood week.

Estimates for This Week

Hollywood Paramount (F&M) (1,468; $1.65-$3)—"Gigi" (M-G). Hefty $20,000. Last week, "Vertigo" (Par) (6th wk-8 days), $8,400.

State (UATC) (2,404; 90-$1.50)—"Night Ambush" (Rank) and "One That Got Away" (Rank). Dull $5,100. Last week, with Hawaii, "Bonnie Parker Story" (AI), "Machine-Gun Kelly" (AI) $8,400.

Hillstreet, Hawaii, Uptown (RKO-G&S-FWC) (2,752; 1,106; 1,715; 90-$1.50)—"Attack of 50-foot Woman" (AA) and "War of Satellites" (AA). Okay $15,800. Last week, Hillstreet, "Peter Pan" (BV) (reissue), "Wolf Dog" (20th) (2d wk), $3,600. Uptown with Los Angeles, New York, "10 North Frederick" (20th), "Stage Struck" (BV), $12,000.

Rialto, New Fox, Ritz (Metropolitan-FWC) (939, 765; 1,320; 90-$1.50)—"God's Little Acre" (UA) (9th wk), Rialto, and, and "Island Women" (UA). Good $8,000. Last week, Rialto, $2,900. Ritz with

(Continued on page 10)

'Creole' Smooth $17,000, D.C.; 'Kings' Smart 15G, 'Vikings' Sock 20G, 2d

Washington, July 15.

In a session with only one newcomer, a pair of hefty holdovers are bringing up the b.o. average along main stem. "King Creole," at Loew's Capitol, and sole entry this week, is lively. "Gigi," in 3d stanza at Loew's Columbia, remains sock, sagging slightly below absolute capacity of first 2 weeks. "The Vikings" is another bright spot in 2d stanza at RKO Keith's, and looks good for long run. Long runs are generally steady.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"No Time for Sergeants" (WB) (2d wk). Smash $23,000. Last week, $32,000. Stays.

Capitol (Loew) (3,434; 90-$1.25)—"King Creole" (Par). Lively $17,000, but not up to hopes for Presley starrer. Stays. Last week, "The Bravados" (20th) (2d wk), $11,000.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (3d wk). Rousing $15,000, and only slightly below last week's capacity $16,000. Holds.

Keith's (RKO) (1,850; 90-$1.50)—"The Vikings" (UA) (2d wk). Sock $20,000 after $30,000 opener. Stays.

Palace (Loew) (2,390; 90-$1.25)—"Kings Go Forth" (UA) (2d wk). Smart $15,000 after $20,000. Continues.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (26th wk). Big $3,000 for fourth consecutive week. Town's top marathon run. Stays.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col) (18th wk). Smooth $8,000 after $9,000 for holiday week. Holding on.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (28th wk). Sturdy $9,000. Last week, $10,000.

Uptown (SW) (1,100; $1.25-$2.50)—"South Pacific" (20th) (16th wk). Nice $10,000. Last week, $11,000. Holds.

Broadway Grosses

Estimated Total Gross
This Week $575,600
(Based on 22 theatres)
Last Year $566,600
(Based on 24 theatres)

'Indiscreet' Boff $19,000 in Philly

Philadelphia, July 15.

Some new pix bolstered by some blue-chip holdovers are keeping first-runs perking currently. A rainy weekend was a plus factor in the strength at the wickets. Standout is "Indiscreet" with a mighty figure at the 1,250-seat Randolph. "Bravados,' though a bit on disappointing side, still looms okay at the Fox. "King Creole" shapes rousing at the Viking while "No Time For Sergeants" is rated lusty in second stanza at the Stanley. "Kings Go Forth" looms socko in second at Stanton.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Time to Love, Time to Die" (U) (3d wk). Oke $6,000 or near. Last week, $7,000.

Boyd (SW) (1[illegible]; $1.25-$2.75)—"Gigi" (M-G) ([illegible] wk). Trim $15,000 or over. Last week, $17,000.

Fox (National) (2,250; 65-$1.80)—"Bravados" (20th). Okay $16,000. Last week, "10 North Frederick" (20th) (6th wk), $10,000, with preview.

Goldman (Goldman) (2,250; 65-$1.49)—"Key" (Col) (2d wk). Sturdy $11,000. Last week, $14,000.

Midtown (Goldman) (1,000; $2-$2.75) — "South Pacific" (20th) (16th wk). Fast $10,000. Last week, $11,000.

Randolph (Goldman) (1,250; 65-$1.80)—"Indiscreet" (WB). Wham $19,000. Last week, "Peter Pan" (BV) (reissue) (3d wk), $6,500.

Stanley (SW) (2,900; 99-$1.80)—"No Time For Sergeants (WB) (2d wk). Lusty $18,000. Last week, $20,000.

Stanton (SW) (1,483; 99-$1.49)—"Kings Go Forth" (UA) (2d wk). Stock $19,000. Last week, $25,000.

Studio (Goldberg) (385; 90-$1.80)—"Ft. Massacre" (UA) and "Lost Paradise' (Indie). Good $3,000. Last week, "Grand Maneuver" (Indie) and "Only French Can" (Indie), $3,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Vikings" (UA) (3d wk). Stout $13,000. Last week, $15,000.

Viking (Sley) (1,000; 99-$1.49)—"King Creole" (Par). Rousing $12,000. Last week, "God's Little Acre" (UA) (6th wk), $8,500.

World (Pathe) (604; 90-$1.80)—"Time of Desire" (Indie) (2d wk). Pushed to oke $3,200. Last week, $2,800.

'Sergeants' Boff 12G, Indpls.; 'Creole' $8,000

Indianapolis, July 15.

Biz is modest at most first-runs here this stanza, stormy weather being blamed for holding down attendance. Standout is "No Time For Sergeants," in third great week at Keith's, to lead city. "South Pacific" also continues strong in 12th session at the Lyric. "King Creole" at the Indiana and "Vikings" at Loew's, are only okay in second weeks. Only new starter, "Thunder Road," is barely modest at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Thunder Road" (UA) and "Country Music Holiday" (Par). Modest $7,000. Last week, "Bravados" (20th), $8,500.

Indiana (C-D) (3,200; 75-90)—"King Creole" (Par) (2d wk). Oke $8,000. Last week, $12,000.

Keith's (C-D) (1,300; 75-90)—"No Time For Sergeants" (WB) (3d wk). Great $12,000. Last week, $13,500.

Loew's (Loew) (2,427; 75-90)—"Vikings" (UA) (2d wk). Satisfactory $7,000. Last week, $12,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th) (12th wk). Hotsy $11,000. Last week, $11,500.

'Key' Rugged 11G, Pitt; 'Sgts.' 12G, 3

Pittsburgh, July 15.

"The Key," lone new first-run, shapes fancy at the Harris, and should be around for several weeks. "The Vikings" is okay in final four days of third round at Penn while "No Time For Sergeants" is rated solid in third at Stanley. "Gigi" is shaping up better with a big total in current (3d) week at Warner. "South Pacific" is okay in 14th session at the Nixon.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Time To Love, Time To Die" (U) (2d wk). Oke $5,500. Last week, $5,300.

Guild (Green) (500; 99-$1.25)—"Girl in Bikini" (Indie) (2d wk). Looks like oke $1,700. Last week, $2,600.

Harris (Harris) (2,165; 80-$1.25)—"The Key" (Col). Fancy $11,000. Holds. Last week, "Bravados" (20th) (2d wk), $4,500.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (14th wk). Okay $9,000. Last week, $9,500.

Penn (UA) (3,300; 99-$1.50) — "Vikings" (UA) (3d wk-4 days). Coming out today for "Imitation General" (M-G). Oke $7,500. Last week, $14,000.

Squirrel Hill (SW) (900; 99-$1.25)—"Blue Murder at St. Trinian's" (Cont). Good $3,200. Last week, "High Cost of Loving" (M-G) (2d wk), $3,100.

Stanley (SW) (3,800; 80-$1.25)—"No Time For Sergeants" (WB) (3d wk). Best thing house has had in a long time. Shooting for solid $12,000. Last week, $15,000.

Warner (SW) (1,500; $1.25-$2.50)—"Gigi" (M-G) (3d wk). Improving steadily and looks to be in for run. Big $11,500. Last week, $10,500.

'Time to Love' Sockeroo $7,500, Mpls.; 'Vikings' 8G, 'Search' Lively 13G, 20

Minneapolis, July 15.

There's only one downtown newcomer, "Time To Love, "Time To Die" and this is something of a record for holdovers numerically. Because of this near-absence of fresh entries, entertainment-seeking traffic into the loop is offish though most of pix still are rather good draws. "Time To Love" looms potent at the Gopher.

It's 20th week for "Search for Paradise," and fourth for both "The Vikings" and "Vertigo." It is the third for "South Pacific," "Kings Go Forth" and "Gigi" and the second for "The Bravados." "Search," "Pacific" and "Gigi" are hard-ticket films.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (3d wk). Has caught on nicely. Tall $14,000. Last week, $15,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (20th wk). Brisk $13,000. Last week, $12,200.

Gopher (Berger) (1,000; 85-90)—"A Time To Love" (U). Much praise for this one. Great $7,500. Last week, "Juvenile Jungle" (Indie) and "Young and Wild" (Indie), $3,500.

Lyric (1,000; $1.25-$2.25)—"Gigi" (M-G) (3d wk). Good $4,500. Last week, $4,800.

Radio City (Par) (4,100; 90-$1.25)—"The Vikings" (UA) (4th wk). Great b.o. performer winding up sensational run. Hefty $8,000. Last week, $9,500.

RKO Orpheum (RKO) (2,800; 75-90)—"King Creole" (Par) (2d wk). Oke $6,500. Last week, $9,500.

RKO Pan (RKO) (1,800; 75-90)—"Vertigo" (Par) (4th wk). Neat $4,000. Last week, $5,500.

State (Par) (2,200; 85-90)—"The Bravados" (20th) (2d wk). Fair $5,500. Last week, $10,000.

Suburban World (Mann) (800; 85)—"Blue Murder at St. Trinians" (Cont). Stout $3,000. Last week, "Poor But Beautiful" (T-L) (2d wk), $1,500.

World (Mann) (400; 85-$1.25)—"Kings Go Forth" (UA) (3d wk). Healthy $4,500. Last week, $5,500.

Frisco Soars; 'Gigi' Giant $12,000, 'Vikings' Wow 15G, 'Sgts.' Sturdy 14G

San Francisco, July 15.

Local first-run biz is strong currently, with "Gigi" near sellout at Stagedoor opening week. "Vikings" shapes wow at Golden Gate in third week while "No Time For Sergeants" looms sturdy in same stanza at Paramount. "Imitation General" is fine in second session at Warfield.

"Bravados," "King Creole" and "Kings Go Forth" also loom nice on holdovers, last-named being fancy in third round at United Artists. "South Pacific" looms dandy in second week at the Alexandria while "Around World in 80 Days" is great in 81st stanza at Coronet. "Search For Paradise" is rated neat in 18th week at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Vikings" (UA) (3d wk). Sock $15,000 or over. Last week, $23,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Bravados" (20th) and "Beautiful But Dangerous" (20th) (3d wk). Slick $7,000 in 4 days. Last week, $10,500.

Warfield (Loew) (2,656; 90-$1.25)—"Imitation General" (M-G) (2d wk). Fine $13,500. Last week, $19,000.

Paramount (Par) (2,646; 90-$1.25)—"No Time For Sergeants" (WB) and "Badman's Country" (WB) (3d wk). Sturdy $14,000. Last week, $20,000.

St. Francis (Par) (1,400; 90-$1.25)—"King Creole" (Par) (2d wk). Good $9,000. Last week, $16,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Search For Paradise" (Cinerama) (18th wk). Neat $17,000. Last week, $18,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Kings Go Forth" (UA) (3d wk). Fancy $9,000 or close. Last week, $12,000.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G). Smash $12,000 or over. Last week, "God Created Woman" (Kings) (4th wk), 1,800 in 4 days.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Bolshoi Ballet" (Rank) (2d wk). Okay $3,500. Last week, $5,200.

Vogue (S.F. Theatres) (364; $1.25)—"Stella" (Indie) and "Savage Triangle" (Indie). Fine $3,200. Last week, "Night With Cabiria" (Indie) (4th wk), $2,400.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (81st wk). Great $10,000. Last week, $11,000.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (2d wk). Dandy $22,000. Last week, same.

Key City Grosses

Estimated Total Gross
This Week $2,734,300
(Based on 23 cities and 249 theatres, chiefly first runs, including N. Y.)
Last Year $2,823,000
(Based on 23 cities and 256 theatres.)

Prov. in Doghouse; 'Vikings' OK 10G

Providence, July 15.

Holdovers of State's "The Vikings" and Majestic's "No Time for Sergeants" are doing best here this week. Biz is way off generally. "Voice In Mirror," top newcomer, is light at Albee.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Voice In Mirror" (U) and "Wild Heritage" (U). Just mild $4,500. Last week, "Peter Pan" (BV) (reissue) and "Quantrill's Raiders" (AA), $5,500.

Majestic (SW) (2,200; 65-80)—"No Time For Sergeants" (WB) and "Manhunt In Jungle" (WB) (2d wk). Neat $8,000. First was $10,000.

State (Loew) (3,200; 75-90)—"The Vikings" (UA) (2d wk). Good $10,000. First week, $16,000.

Strand (National Realty) (2,200; 65-80)—"This Happy Feeling" (U) and "Night Ambush" (Indie). So-so $4,000. First week was $4,500.

'Gigi' Bright $9,000 In Balto; 'Sgts.' Nice 14½G, 'Vikings' 10G, Both 3d

Baltimore, July 15.

"Gigi" is only new film to arrive on the scene here. Though the press reception ranged from great to lukewarm, biz is pleasing at Film Centre. Elsewhere, holdovers dominate. Of these, "The Vikings" in third at the Stanley, "No Time for Sergeants," on same round at Century and "Attila" at Hipp are leading the pack. "King Creole" shapes only okay in second round at the Town. "South Pacific" continues nice in 15th frame at the New.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"No Time for Sergeants" (WB) (3d wk). Nice $14,500 after $17,000 in second.

Cinema (Schwaber) (460; 50-$1.25) — "No Sun In Venice" (Kings) (3d wk). Oke $2,000 after $2,500 for previous frame.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Gigi" (M-G). Pleasing at $9,000. Last week, "Show Boat" (M-G) (reissue), $3,000.

Five West (Schwaber) (460; 50-$1.25) — "Felix Krull" (DCA) (2d wk). Nice $2,500 after about same in first.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Attila" (Indie) (2d wk). Fair $7,000 after $10,000 in first.

Little (Rappaport) (300; 50-$1.25)—"Light Across Street" (Indie) (2d wk). Oke $2,500. First, $3,000.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par) (7th wk). Good $5,000 after $6,000 in sixth.

New (Fruchtman) (1,600; $1.50-$2.50) — "South Pacific" (20th) (15th wk). Holding at about $9,000 after nearly same in 14th week.

Playhouse (Schwaber) (460; 50-$1.25)—"Blue Murder at St. Trinian's" (Cont) (3d wk). Oke $2,000 after ditto in second.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Vikings" (UA) (3d wk). Tall $10,000 after $15,000 in second.

Town (Rappaport) (1,125; 50-$1.25)—"King Creole" (Par) (2d wk). Off to oke $7,500 after $11,000 opener.

Atlanta Roxy's, Todd-AO

Atlanta, July 15.

Roxy Theatre, which has undergone many face changes since its abandonment by Cinerama, will shut down for two days after Elvis Presley starrer "King Creole" bows out July 20.

Hiatus will permit management, Wilby-Kincey, to install Todd-AO equipment and open Wednesday (23) with "South Pacific," starring Mitzi Gaynor et al, on a reserved seat basis.

Omaha Big; 'Baby' Brisk $9,000, 'Vikings' Wham 8G, 'Sgts.' 10G in 2d

Omaha, July 15.

With two whopping new entries and a dazzling holdover on deck, biz is as good at downtown first-runs as it has been in several seasons. "Vikings" is smash at the Brandeis while "Rock-a-Bye Baby" looks lively at Orpheum. "No Time for Sergeants" remains big at the Omaha in second round.

Estimates for This Week

Brandeis (RKO) (1,100; 90-$1.25)—"Vikings" (UA). Great $8,000 or near. Last week, "Vertigo" (Par) and "Gang War" (20th) (2d wk), $4,000 at 90c top.

Omaha (Tristates) (2,066; 90-$1.25)—"No Time for Sergeants" (WB) (2d wk). Strong $10,000. Last week, $20,000.

Orpheum (Tristates) (2,980; 75-90) — "Rock-a-Bye Baby" (Par). Fine $9,000 or near. Last week, "King Creole" (Par), $8,500.

State (Cooper) (850; 75-90)—"Tarzan's Fight for Life" (M-G). Fair $4,000. Last week, "High School Confidential" (M-G), $4,500.

'Creole' Fair $8,000 In Port.; 'Sgts.' 10G, 3d

Portland, Ore., July 15.

Main stem continues to be bogged down a bit with long-staying holdovers. Continued heat is a handicap. "South Pacific" holds for a seventh stout stanza at the Broadway. "No Time For Sergeants" shapes big in third Fox session while "Vikings" is rated okay in third at Liberty. "King Creole" is only fair at Paramount.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (7th wk). Sturdy $10,000. Last week, $11,300.

Fox (Evergreen) (1,536; $1-$1.50)—"No Time For Sergeants" (WB)

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HUB BIZ BEATS HEAT WAVE

Chi Biz Lusty; 'Gigi' Smash $17,000; 'Time to Love' Fat 24G, 'Key' Lofty 23G in 2d; 'Vikings' Wow 32G, 4th

Chicago, July 15.

Strong holdovers and influx of convention visitors should give the mainstem a trim total take this round, though the traditional summer upbeat is as yet rather spotty. Newest hard-ticket entry is "Gigi" at Harris, with a smash $17,000 debut week.

"Time To Love, Time To Die" expects a nice Oriental second round. "The Key" is bright in Roosevelt second stanza. "Attila" is smash in second week at Woods.

"Peter Pan" on reissue at Garrick expect a brisk second session. "Blue Murder at St. Trinian's" is torrid in Surf second. "Raising a Riot" and "Man Escaped" are pacing to a fine second frame at the Carnegie. "Kings Go Forth" is hotsy in United Artists third while "Adam and Eve" are figured for a trim third Loop round.

"Vikings" is giant in State-Lake fourth while "No Time For Sergeants" should be fine in fifth week at the Chicago. Holdover hard-ticket pix finds "Windjammer" fast and picking up in third stanza at Opera House, "Search for Paradise" oke in 13th round at Palace, "South Pacific" fine in 16th frame at McVickers, and "Around World in 80 Days" sturdy in 67th stanza at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.50) — "Nana" (Times) (2d wk). Great $7,500. Last week, $11,000.

Carnegie (Telem't) (485; $1.25)—"Raising a Riot" (Cont) and "Man Escaped" (Cont) (2d wk). Fair $2,900. Last week, $4,400.

Chicago (B&K) (3,900; 90-$1.80) —"No Time For Sergeants" (WB) (5th wk). Nice $27,000. Last week, $33,000.

Esquire (H&E Balaban) (1,350; $1.50) — "I Accuse" (M-G). Okay $7,500. Last week, "Chase Crooked Shadow" (WB) (2d wk), $6,500.

Garrick (B&K) (850; 90-$1.25)—"Peter Pan" (BV) (reissue) and "Snowfire" (AA) (2d wk). Dandy $12,000. Last week, $11,000.

Loop (Telem't) (606; 90-$1.50)—"Adam and Eve" (Indie) (3d wk). Busy $9,000. Last week, $9,800.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (16th wk). Stout $33,500. Last week, $33,000.

Monroe (Jovan) (1,000; 65-79)—"Colossus of New York" (Par) and "Space Children" (Par). Exciting $5,800. Last week, "Case Against Brooklyn" (Col) and "Let's Rock" (Col), $4,900.

Opera House (Nat'l Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT)

(Continued on page 10)

L'ville Loud; 'Pan' Good $10,000; 'Sgts.' Huge 16G, 'Creole' Big 7G, 2d Wk.

Louisville, July 15.

Holdovers are making the big noise at the wickets this week, the topper being "No Time for Sergeants" in second stanza at the Mary Anderson. It is great. Pic is the best draw in 26 years at the house. Second week of "King Creole" at the Kentucky is big as is final four days in third round of "Vikings" at United Artists. "Peter Pan" looms good at the Rialto.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th) (10th wk). Slackening up a bit to oke $9,500 after last week's $11,500, over hopes.

Kentucky (Switow) (900; 50-85)—"King Creole" (Par) (2d wk). Slightly below opening week at big $7,000. First was $8,000.

Mary Anderson (People's) (1,000; 85-$1.25)—"No Time for Sergeants" (WB) (2d wk). Patrons are really going for this. Socko $16,000 looms after first week's $20,000, way over hopes.

Rialto (Fourth Ave.) (50-85)—"Peter Pan" (BV) (reissue) and "Wolf Dog" (20th). Good $10,000 looms. Last week, "Bravados" (20th), $8,000.

United Artists (UA) (3,000; 75-$1.25)—"Vikings" (UA) (3d wk-4 days). Short week shapes plenty strong at $6,000. Last week, $7,500.

'Creole' Okay $10,000 In Cleve.; 'Sgts.' 15G, 3d

Cleveland, July 15.

Convention crowds will spark boxoffice returns here in the present session, with holdovers still displaying strength. One of few new entrants, "King Creole," is rated okay at State. "No Time for Sergeants" is rated big in third session at the Allen while "The Key" is lofty in second at Hipp. "Gigi" picked up a little in third round at Stillman for nice returns.

Estimates for This Week

Allen (S-W) (3,800; 80-$1.25)—"No Time for Sergeants" (WB) (3d wk). Big $15,000. Last week, $18,500.

Heights Art (Art Thearte Guild) (925; $1.25)—"Blue Murder at St. Trinian's" (Indie). Good $2,100. Last week, $3,200.

Hippodrome (Telem't) (3,700; 90-$1.25)—"The Key" (Col) (2d wk). Big $12,000. Last week, $13,000.

Lower Mall (Community) (500; 70-90)—"Mlle. Striptease" (Indie) (2d wk). Big $2,500. Last week, $3,500.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (15th wk). Nice $8,000. Last week, $9,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (24th wk). Big $11,500. Last week, $11,600.

State (Lowe) (3,500; 75-90)—"King Creole" (Par). Oke $10,000. Last week, "Kings Go Forth" (UA), $9,000.

Stillman (Loew) (2,700; $1.50-$2.75)—"Gigi" (M-G) (3d wk). Nice $9,000. Last week, $8,500.

'Vikings' Sock 19G, Det.; 'Gigi' $11,000

Detroit, July 15.

Holdovers are carrying the load this week among the downtowners and doing a very good job of it, too. "Adventures of Tom Sawyer," out on reissue, is the lone newcomer, and is modest at the Fox. However, "No Time for Sergeants," at the Michigan; "Vikings," at the Palms and "Gigi" at the Adams, all in third weeks, continue great. "Search for Paradise," in 23d round at the Music Hall, and "South Pacific," in 14th stanza at United Artists, remain terrific.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Adventures Tom Sawyer" (NTA) and "Story of Prince Valiant" (20th) (reissues). Modest $14,000. Last week, "Bravados" (20th) and "Beautiful But Dangerous" (20th) (2d wk), $13,000.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"No Time for Sergeants" (WB) and "Cry Terror" (M-G) (3d wk). Fine $17,000. Last week, $25,000.

Palms (UD) (2,961; $1.25-$1.50) —"Vikings" (UA) and "Fort Massacre" (UA) (3d wk). Swell $19,000 or near. Last week, $25,600.

Madison (UD) (1,900; $1.25-$1.50)—"Kings Go Forth" (UA) (4th wk). Okay $10,000. Last week, $13,600.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "War of Satellites" (AA) and "Attack 50-Foot Woman" A.A.). Begins today (Tues.). Last week, "Revenge of Frankenstein" (Col) and "Curse of Demons" (Col), okay $15,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (14th wk). Great $15,000. Last week, $15,300.

Adams (Balaban) (1,700; $1.25-$2.75)—"Gigi" (M-G) (3d wk). Oke $11,000. Last week, $12,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (23d wk). Loud $17,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$125)—"La Strada" (T-L) and "Lust for Life" (M-G) (2d wk). Oke $2,500. Last week $3,800.

BERGMAN BIG, 'ADAM' BANGUP

Boston, July 15.

Biz is perking despite torrid week-long heat wave. Trade is being helped by dep't stores opening Saturdays this summer, first time in many years. "Indiscreet" is biggest of the few new entries, being great at Astor. "Adam and Eve" is fairish at Paramount and Fenway. Holdovers are topped by "Viking," hotsy in second run at the Orpheum; "King Creole" nice in second at the Metropolitan; and "No Time for Sergeants" lofty in third at the Memorial.

Hard-ticket pix are getting assists from tourists now pouring in as well as from Saturday shoppers. "Search for Paradise" is stout at the Boston in 34th week, while "South Pacific" is holding big in 14th week at the Saxon.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"Indiscreet" (WB). Wow $22,000. Last week, "10 North Frederick," (20th) (6th wk), $4,500.

Beacon Hill (Sack) (678; 90-$1.50)—"Peter Pan" (BV) (reissue) (5th wk). Good $4,000. Last week, $5,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (34th wk). Stout $14,000. Last week, $13,000.

Capri (Sack) (990; 50-$1.50)—"River Kwai" (Col) (12th wk). Slick $5,500. Last week, $7,000.

Exeter (Indie) (1,300; 75-$1.25)—"Gideon's Day" (Col) (5th wk). Fourth week was fine $4,000. Last week, $5,000.

Fenway (NET) (1,373; 60-$1.10) —"Adam and Eve" (Indie) and "Raiders of Old California" (Rep). Big $8,000. Last week, "Happy Feeling" (U) and "Maracaibo" (Par), $4,000.

Gary (Sack) (1,340; 90-$1.75)—"Young Lions" (20th) (12th wk). Good $5,000. Last week, $6,000.

Kenmore (Indie) (700; 75-$1.25) —"Proud Rebel" (BV) (3d wk). Sturdy $6,000. Last week, $7,000.

Memorial (RKO) (3,000; 60-$1.10) —"No Time For Sergeants" (WB) and "Badman's Country" (WB) (3d wk). Big $16,000. Last week, $20,000.

Metropolitan (NET) (4,357; 70-$1.10)—"King Creole" (Par) and "Space Children" (Par) (2d wk). Mild $8,000. Last week, $12,000.

Paramount (NET) (2,357; 70-$1.10)—"Adam and Eve" (Indie) and "Raiders of Old California" (Rep). Great $19,000. Last week,

(Continued on page 10)

'CREOLE' OKE $14,000, TORONTO; 'LIONS' 12G

Toronto, July 15.

Of the newcomers, "King Creole" looks standout. "South Pacific" is not up to expectations, but still nice in second round. Of the holdovers, "The Vikings" is leading the city in third stanza. "Kings Go Forth" looks nice, also in third. Outstanding is fourth frame of the oldie, "The Great Dictator."

Estimates for This Week

Beach, Downtown, Glendale, State (Taylor) (1,288; 1,059; 995; 694; 50-75)—"Attack of 50-Foot Woman" (AA) and "War of the Satellites" (AA). Okay $15,000. Last week, "Lone Ranger, Lost City Gold" (UA) and "Fort Massacre" (UA), same.

Carlton (Rank) (2,518; 75-$1.25) —"The Vikings" (UA) (3d wk). Big $16,000. Last week, $23,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1)—"Young Lions" (20th) (14th wk). Good $12,000. Last week, $15,000.

Hollywood (FP) (1,080; $1-$1.25) —"Deside Under Elms" (Par) (2d wk). Light $6,500. Last week, $9,000.

Hyland (Rank) (1,357; $1)—"This

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Creole' Rich $12,000, Denver; 'Key' Fast 11G

Denver, July 15.

"No Time For Sergeants" had no trouble copping top spot here on its second session at the Orpheum. It holds on a third. Ace newcomer is "King Creole" with a big total at Denham. "The Key," also new, shapes sock at the Centre. "The Vikings" looms very sharp in third Paramount stanza. "South Pacific" is fine in 12th session at the Tabor, and stays on.

Estimates for This Week

Center (Fox) (1,247; 90-$1.50)—"Key" (Col). Solid $11,000. Stays. Last week, "Time To Live, Time To Die" (U), $7,000.

Denham (Cockrill) (1,429; 70-90) —"King Creole" (Par). Big $12,000. Last week, "Vertigo" (Par) (4th wk), $6,500.

Denver (Fox) (2,586; 70-90)—"Bravados' (20th) and "Wolf Dog" (20th) (2d wk). Sad $7,000. Last week, $11,500.

Lake Shore Drive-In (Monarch) (1,000 cars; 65)—"High School Hellcats" (AP) and "Hot Rod Gang" (1 P). Good $6,500. Last week, "Bull Whip" (AA) and "Naked in Sun" (AA), $8,000.

Orpheum (RKO) (2,596; 90-$1.25) —"No Time for Sergeants" (WB) and "Badman's Country" (WB) (2d wk). Fancy $14,000. Holds. Last week, $27,500.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Vikings" (UA) (3d wk). Big $11,000. Stays on. Last week, $16,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (12th wk). Nice $6,000. Holding. Last week, $6,500.

'Vertigo' Smash $13,000, St. Loo

St. Louis, July 15.

Standout in current stanza appears to be "Vertigo," with a big total at the St. Louis. Continuing big in the holdover division are "No Time for Sergeants" in second frame at the Fox, "The Vikings" in second week at Loew's and "Kings Go Forth" on third at Orpheum. "South Pacific" is holding great too, in 13th week at Pageant. "Sergeants" is rated smash to pace h.o.s.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)—"No Time for Sergeants" (WB) and "Violent Road" (WB) (2d wk). Great $17,000. Last week, $25,000.

Loew's (Loew) (3,200; 60-90)—"Vikings" (UA) (2d wk). Solid $13,000. Last week, $21,500.

Orpheum (Loew) (1,900; 60-90)—"Kings Go Forth" (UA) (3d wk). Oke $7,500. Last week, $8,500.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (13th wk). Great $8,000. Last week, $9,000.

Richmond (Arthur) (1,000; $1.25) —"Demoniac" (Indie). Fair $1,200. Last week, "Red and Black" (RA), $1,500.

St. Louis (Arthur) (3,800; 60-75) —"Vertigo" (Par) and "Colossus of New York" (Par). Big $13,000. Last week, "Bravados" (20th) and "Gang War" (20th) (2d wk), $8,500.

Shady Oak (Arthur) (560; $1.25) —"Demoniac" (Indie). Fair $1,500. Last week, "Red and Black" (RA), $2,000.

Clay Hake Telemetering

Toronto, July 15.

Clay V. Hake, who for the past five years has been in charge of foreign sales and distribution of "The Ten Commandments" for Paramount, with headquarters in N.Y., has joined Famous Players Canadian Corp. to assist with the organization of Telemeter developments in Canada.

Hake was Par managing director in Australia and New Zealand before joining the "10 C's" unit.

B'way Holds Up; 'Time' Good $27,000, 2 Spots, 'Indiscreet' Smash 178G, 3d, 'Key' Great 33G, 'Creole' Fair 15G

Despite the torrid heat and lack of much new fare, Broadway first-run business currently is holding up in nice fashion. Exhibitors had to contend with a mixture of hot, humid weather much of this session plus heavy rains Sunday and further rainfall on Monday (14). Lone newcomer, "A Time to Love and a Time to Die," looks good $18,000 or near at the Mayfair and comparatively better with a nice $9,000 at the Little Carnegie, where day-dating.

Still boxoffice champ is "Indiscreet" with stageshow with a smash $178,000 or over in current (3d) round at the Music Hall. While down from the high of the run, $194,800, for the July 4 holiday (2d) week, it is regarded as amazing trade for this time of the year. It's well ahead of last year in comparable period.

"Kings Go Forth" is holding nicely with around $40,000 in second week at the Capitol, and stays on. "The Key" looms smash $21,000 at the Odeon on Broadway and an excellent $12,000 at the arty Fine Arts, both in second rounds. Holds at both houses.

"King Creole" is rated passable at $15,000 in current (2d) session at the State. "Bravados" shapes okay $27,000 in third round at the Paramount where it continues.

"The Vikings" continues one of the standouts, the present week (5th) being $22,500 at the Astor and $20,500 at the Victoria, where day-dating. This, of course, means the continuance of the runs at both houses. "Windjammer" is heading for an okay $32,000 in present (14th) round at the Roxy.

Considerable attention attaches to the launching of the new Cinerama production, "South Seas Adventure" today (Wed.) following an elaborate invitational preem last night (Tues.) at the Warner Theatre.

Other hard-ticket pix held in fine style in view of fewer performances than a week ago. "South Pacific" held at great $32,400 in 16th frame at the Criterion, pic now being in 17th week. "Gigi" was capacity $19,300 in eight round at the Royale, where it's now in its ninth stanza.

"Around World in 80 Days" wound its 91st session at the Rivoli with a mighty $32,000, pic now starting its 92d week today. "Bridge on River Kwai" is rated fancy $26,200 in 30th round at the Palace where starting its 31st week today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) (5th wk). Current round ending today (Wed.) is heading for big $22,500. Fourth was $27,000, over hope. Holds on.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Time To Love, Time To Die" (U) (2d wk). First round ended yesterday (Tues.) was fine $9,000 or close.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (8th wk). Seventh stanza ended Sunday (13) was good $5,700. Sixth, $6,800. Stays.

Capitol (Loew) (4,820; $1-$2.50) —"Kings Go Forth" (UA) (2d wk). This round ending today (Wed.) is heading for bangup $40,000 or near. First was $50,000. Holds.

Criterion (Moss) (1,671; $1.80-$3.50)—"South Pacific" (20th) (17th wk). The 16th frame finished Sunday (13) was great $32,400 for 14 performances. The 15th week, $34,700 on 16 shows.

Fine Arts (Davis) (468; 90-$1.80) —"The Key" (Col) (3d wk). Second week finished yesterday (Tues.) held at sturdy $12,000 or near. Opener, $14,500.

Guild (Guild) (450; $1-$1.75)—"Proud Rebel" (BV) (3d wk). First holdover round finished Monday (14) was fine $9,000. Initial week, $11,500.

Mayfair (Indie) (1,736; 79-$1.80) —"Time To Love, Time To Die" (U) (2d wk). First round ended yesterday (Tues.) was good $18,000 or close. In ahead, "Happy Feeling" (U) (3d wk), $11,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Light in Forest" (BV). Initial frame ending today (Wed.) looks like only an okay $8,000, but stays on.

Palace (RKO) (1,642; $1-$3)—

(Continued on page 10)

Cincy Still Stout; 'Sgts.' Hot $14,500, 'Vikings' Swell 12G, 'Search' 20G, 32d

Cincinnati, July 15.

Biz continues strong for third straight session on Cincy's pix front currently, with reasonable dip from holiday boost. Class holdovers are carrying the ball. "No Time for Sergeants" retains first-run lead in second round at Palace, with "Vikings" close by on third week at big Albee. "The Key" shapes oke in second week at Keith's. Hard-ticket pix, "Search for Paradise" and "South Pacific" still are in sky high. "Gigi" rates good in third week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"The Vikings" (UA) (3d wk). Swell $12,000 after $15,000 in second week.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (32d wk). Great $20,000 on heels of last week's $21,000, biggest since opening.

Grand (RKO) (1,400; $1.25-$2.25) —"Gigi" (M-G) (3d wk). Good $9,500. Last week, $12,000.

Keith's (Shor) (1,500; 90-$1.25)—"The Key" (Col) (2d wk). Fairish $6,500. Last week, $7,500.

Palace (RKO) (2,600; 90-$1.25)—"No Time for Sergeants" (WB) (2d wk). Holding first-run lead at hotsy $14,500 following $18,500 preem. Holds.

Valley (Wiethe) (1,300; $1.50-$2.50) — "South Pacific" (20th) (12th wk). Close to last week's solid $13,700.

'Vikings' Hep $12,000, Buff; 'Sgts.' Solid 11G

Buffalo, July 15.

Boxoffice takings this session shape spotty but there are some strong spots even among the holdovers. "Vikings" looms hep in second week at the Buffalo. "No Time For Sergeants" looks solid in second at Paramount while "King Creole" is just okay in first holdover round at the Center. "Peter Pan" is just barely okay at Lafayette while "Kings Go Forth" shapes soft in third Teck session.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) —"Vikings" (UA) (2d wk). Hep $12,000. Last week, $20,000.

Center (AB-PT) (3,000; 70-90)—"King Creole" (Par) and "Colossus New York" (Par) (2d wk). Oke $7,000. Last week, $10,500.

Century (UATC) (1,410; $1.50-$3) —"South Pacific" (20th) (8th wk). Neat $9,500. Last week, $9,000.

Lafayette (Basil) (3,000; 70-90)—"Peter Pan" (BV) (reissue) and "Across Bridge" (Indie). Okay $7,000. Last week, "Time to Love, Time to Die" (U) (2d wk), same.

Paramount (ABPT) (3,000; 70-90) —"No Time For Sergeants" (WB) and "Badman's Country" (WB) (2d wk). Solid $11,000. Last week, $17,000.

Teck (Loew) (1,200; 70-$1.25)—"Kings Go Forth" (UA) (3d wk). Soft $5,000 or less. Last week, $6,000.

Cinema (Martina) (450; 70-$1.25) —"God Created Woman" (Kings) (11th wk). Brisk $2,500. Last week, $2,800.

CHICAGO

(Continued from page 9)

(3d wk). Perking to fast $25,800. Last week, $26,000.

Oriental (Indie) (3,400; 90-$1.50) —"Time To Love" (U) (2d wk). Good $24,000 or close. Last week, $34,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Search for Paradise" (Cinerama) (13th wk). Fast $25,000. Last week, $21,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"The Key" (Col) (2d wk). Lofty $23,000. Last week, $28,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Vikings" (UA) (4th wk). Smash $32,000. Last week, $44,000.

Surf (H&E Balaban) (685; $1.50) —"Blue Murder at St. Trinian's" (Cont) (2d wk). Sock $7,000. Last week, $9,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (67th wk). Steady $18,700. Last week, $17,500.

United Artists (B&K) (1,700; 90-$1.50)—"Kings Go Forth" (UA) (3d wk). Fancy $18,500. Last week, $20,000.

Woods (Essaness) (1,200; 90-$1.50)—"Attila" (Indie) (2d wk). Boff $28,000. Last week, $45,000.

World (Teitel) (606; 90)—"Beggar Student" (Indie) (3d wk). Oke $3,400. Last week, $3,700.

Harris (Indie) (984; $1.25-$3)—"Gigi" (M-G). First week finished with great $17,000.

BROADWAY

(Continued from page 9)

"Bridge on River Kwai" (Col) (31st wk). The 30th session finished yesterday (Tues.) was lively $26,200 for 14 shows. The 29th week, $28,400 on like number of performances.

Odeon (Rank) (813; 90-$1.80)—"The Key" (Col) (3d wk). Initial holdover frame ended yesterday (Tues.) was sm[illegible] $21,000. First was record $23,5[illegible]

Paramount (AB-PT) (3,665; $1-$2)—"Bravados" (20th) (3d wk). Current session ending today (Wed.) looks like okay $27,000. Holding. Second week, $37,000. Stays on, with "A Certain Smile" (20th) due in on July 31.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (9th wk). The eighth round which wound up last Saturday (12) was capacity $19,300. The seventh, $21,200.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man in Raincoat" (Kings). Opened Monday (14). In ahead, "God Created Woman" (Kings) (38th wk), pushed to big $6,800 after $6,500 in 37th stanza.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Indiscreet" (WB) and stageshow (3d wk). This round ending today (Wed.) looks like smash $178,000 or a bit higher. Continues indefinitely at this pace. Second $194,800. Current week is running well ahead of comparable session a year ago.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (92d wk). The 91st stanza completed yesterday (Tues.) was mighty $32,000 for 14 performances. The 90th week, $35,000 on 16 shows.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (14th wk). Current week ending today (Wed.) looks to hit an okay $32,000. The 13th week, $33,000. Continues on.

State (Loew) (3,450; 50-$1.75)—"King Creole" (Par) (2d wk). This week winding up today (Wed.) is heading for passable $15,000. First was $21,500, a bit below hopes. Stays on.

Sutton (R&B) (561; 95-$1.75)—"Your Past Is Showing" (Rank) (3d wk). Second frame ending last Sunday (13) was neat $7,900 as against $7,700 on first.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Case of Dr. Laurent" (T-L) (4th wk). Third stanza ended yesterday (Tues.) was big $12,500. Second, $13,500.

Victoria (City Inv.) (1,003; 50-$2) —"Vikings" (UA) (5th wk). Current session ending today (Wed.) is heading for great $20,500. Fourth was $23,000. Stays on.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama). Opens today (Wed.). In ahead, "This Is Cinerama" (Cinerama) (10th wk), okay $20,800 for 11 shows. Ninth week, $16,400. Preem last night (Tues.) was invitational preview. Special previews were held Sunday afternoon for "Adventure," as well as matinee and night on Monday (14) and yesterday afternoon.

BOSTON

(Continued from page 9)

"Happy Feeling" (U) and "Maracaibo" (Par), $8,000.

Pilgrim (NET) (1,000; 60-$1.10)—"God's Little Acre" (UA) and "Fort Bowie" (UA). Fine $7,000. Last week, "Lost City of Gold" (UA) and "Enemy From Space" (UA), $5,500.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (14th wk). Big $18,000. Last week, $19,000.

Trans-Lux (T-L) (730; 75-$1.25) —"Naked and Bold" (Indie) and "Manon" (Indie). Nice $5,200. Last week, "Mitsou," (Indie) and "Miss Body Beautiful" (Indie), $4,500.

Orpheum (Loew) (2,900; 90-$1.50) — "Vikings" (UA) (2d wk). Happy $16,000. Last week, $30,000.

State (Loew) (2,800; 75-$1.25)—"Kings Go Forth" (UA) (3d wk). Neat $8,000. Last week, $10,000.

PORTLAND, ORE.

(Continued from page 8)

(3d wk). Big $10,000. Last week, $11,100.

Liberty (Hamrick) (1,865; $1-$1.50)—"Vikings" (UA) (3d wk). Okay $6,500. Last week, $7,200.

Orpheum (Evergreen) (1,600; $1-$1.50)—"The Key" (Col) and "Paradise Lagoon" (Col) (2d wk). So-so $6,000. Last week, $6,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"King Creole" (Par) and "Maracaibo" (Par). Fair $8,000. Last week, "Vertigo" (Par) and "Hot Spell" (Par) (3d wk), $4,400.

'REBEL' PROUD 13G, K.C.; 'SGTS.' 11G, 2D

Kansas City, July 15.

Best newcomers currently is "Proud Rebel" in three Fox Midwest theatres and hefty returns. Ace holdover is "No Time for Sergeants," great at Roxy. "King Creole" looks good at Paramount. Weather continues a critical factor, the area being lashed by storms and rains, cutting sharply into outdoor spots. "God Created Woman" at the Kimo holds surprisingly strong in 23d week.

Estimates for This Week

Crest, Riverside, Regent (Commonwealth) (1,000 cars; 1,000 cars; 540; 60-85)—"She Demons" (Indie), "Man or Gun" (Rep) and "Giant from Unknown" (Indie) Sets first-run policy at these drive-ins and their downtown house, the Regent. Downtown house, regularly a subsequent-run, holds pictures four days and sticks to its regular 60c admission. Oke $12,000. Last week, "Attack of Puppet People" (AI) and "War of Colossal Beast" (AI) $10,000 for drive-ins only.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90(— "Frankenstein 1970" (AA) and "Spy in the Sky" (AA) with "Canyon River" (Indie) (reissue). Pleasant $13,000. Last week, "Bull Whip" (AA) and "Cole Younger, Gunfighter" (AA) $12,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (23d wk). Surprising $2,000. Last week, same.

Midland (Loew) (3,500; 75-90)—"Gunman's Walk" (Col) and "True Story Lynn Stuart" (Col). Slow $6,500. Last week, "Vikings" (2d wk) at 90c-$1.25 scale, $9,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Search for Paradise" (Cinerama) (12th wk). Holding nicely at $10,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"King Creole" (Par) (2d wk). Good $6,000. Last week, $9,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Golden Age of Comedy" (Indie) (2d wk). Oke $1,400. Last week, $2,400.

Roxy (Durwood) (879; 90)—"No Time for Sergeants" (WB) (2d wk). Great $11,000; holds. Last week, $13,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"Proud Rebel" (BV). Bright $13,000. Last week, four houses, "Bravados" (20th), $12,000.

LOS ANGELES

(Continued from page 8)

Downtown, Vogue, "King Creole" (Par), "Summer Love" (U), $14,200.

Four Star (UATC) (868; 90-$1.50) —"Julius Caesar" (M-G) (reissue). Okay $2,000. Last week, "Voice in Mirror" (U) (2d wk), $1,000.

Downtown Paramount, Wiltern, Iris (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"No Time for Sergeants" (WB) and "Badman's Country" (WB) (D'tn Par, Wiltern) (2d wk). Lusty $23,000 or over. Last week, $38,700.

Downtown, Vogue (SW-FWC) (1,757; 825; 90-$1.50)—"King Creole" (Par) and "Summer Love" (U) (2d wk). Mild $7,000.

Warner Beverly (SW) (1,612; $1.25-$2)—"The Key" (Col) (2d wk). Fast $9,000. Last week, $11,400.

Fox Beverly (FWC) (1,170; $1.50-$2.50)—"Kings Go Forth" (UA) (2d wk). Big $11,000. Last week, $12,700.

Fox Wilshire, Orpheum, Hollywood, Loyola (FWC-Metropolitan) (2,296; 2,213; 756; 1,298; $1.50-$2)— —"Vikings" (UA) and "Toughest Gun in Tombstone" (UA) (4th wk, Fox Wilshire; 3d wk, others). Socko $29,000. Last week, $48,400.

Los Angels, Fine Arts (FWC) (2,097; 631; 90-$1.50)—"10 North Frederick" (20th) (2d wk, Los Angeles), "Stage Struck" (U) (Los Angeles) (2d wk), "Hot Spell" (Par) (Fine Arts). Modest $6,600. Last week, Fine Arts, "Bolshoi Ballet" (Rank) (5th wk), $2,900.

El Rey (FWC) (861; 90-$1.50)—"Bridge on River Kwai" (Col) (4th wk). Tepid $1,100. Last week, $3,300.

Pantages (RKO) (2,815; 90-$1.50) —"Bravados" (20th) (5th wk). Slim $3,600 in 5 days. Last week, $4,000.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (20th) (8th wk). Boffo $26,700. Last week, $30,000.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (14th wk). Lush $17,500. Last week, $19,300.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders of World" (Cinerama). Started 58th week Sunday (13) after a big $15,200 last week.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World in 80 Days" (UA) (82d wk). Hotsy $16,200. Last week, $16,500.

TORONTO

(Continued from page 9)

Angry Age" (Col) (2d wk). Fair $5,000. Last week, $6,000.

Imperial (FP) (3,344; 75-$1.50)—"King Creole" (Par). Okay $14,000. Last week, "From Hell To Texas" (20th), $8,500 in 5 days.

International (Taylor) (557; $1)—"Great Dictator" (UA) (reissue) (4th wk). Virile $3,800. Last week, $4,000.

Loew's (Loew) (2,098; 75-$1.25) —"Kings Go Forth" (UA) (3d wk). Nice $10,500. Last week, $15,000.

Tivoli (FP) (955; $1.75-$2.40)—"South Pacific" (20th) (2d wk). Not up to hopes but still nice at $13,000. Last week, same.

Towne (Taylor) (693; $1)—"Gulliver's Travels" (IFD) and "Secret of the Reef" (IFD) (2d wk). Fine $4,500. Last week, ditto.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (15th wk). Fine $10,500. Last week, $10,700.

Uptown (Loew) (2,074; 60-$1)—"High School Confidential" (M-G) (2d wk). Barely okay $7,000. Last week, $10,500.

'Real Goldfine'

Continued from page 1

the public could see the committee members in action, and, more important, the man himself, Mr. Goldfine, Harris said.

Harris said only through live television could the public "observe the coterie of lawyers and public relations men and other advisers surrounding Goldfine."

"It is necessary to see all this activity, their consultations on every point made, the stammering and stuttering and delay, to get the full story of the hearings," Harris contended. "This cannot be understood by reading it in the newspaper."

Television, Harris continued, would have given the public "a better idea of the true story behind the fiasco which makes the Channel 10 matter in Florida look like a small drip."

Rayburn's objection to televising Congressional hearings was made first when tv was new and the accompanying cameras, kleig lights, and cumbersome accessories were more of a novelty, Harris pointed out. The Speaker who even shies away from still photographers was worried about the fairness to a witness who faced all the strange equipment on the stand.

"Today, this equipment is commonly accepted," Harris said.

Goldfine and his press agents welcomed the barrage of cameras outside committee hearing doors and in the Goldfine hotel suite where he could talk on his own terms. Harris would have welcomed in the public interest, the cameras inside where Goldfine talked on the committee's terms.

Cap Gains

Continued from page 1

length-of-run. Mitosky states also that, regardless of the cap gains aspect, the deferred or staggered payments are attractive to anybody who would space the profits income rather than concentrate it as income within a comparatively short period of two or three seasons, not to mention the fact that it's usually chiefly concentrated in the first year of success.

Mitosky, as an attorney, states that deferment of tax payments or any method to stagger income is legal and, in fact the Courts have endorsed the principle that it is every citizen's right to take advantage of all legal possibilities to save as much tax as possible for himself.

The 20% takeover includes any and all rights and profits from these rights that accrue to "Music Man—pix, tv, etc.

As an individual, Herman Levin pioneered that when he sold 20% of "My Fair Lady" to George Friedland (Food Fairs) and his associates, also a Philly group, for $450,000, which left him with 10% of his original 30% ownership. This gave Levin a capital gain of $337,500 and caused the producer to observe, "How else could I ever accumulate $337,500 all in one lump sum?"

Kalmenson

Continued from page 3

see this is more than just a job to me.

"Distances today mean nothing, so whether I'm based here and commute to the Coast, or vice versa, is really academic. It is needless, of course, to have duplicate departments when we can unify that, just as we are consolidating our executive manpower. We'll still have a sizeable New York headquarters, mind you. There's enough talent and other traffic in and out of New York to warrant Mike Hutner's publicity staff being in charge there, but certainly Gil Golden's advertising campaigns can better be gauged from the production ground up, and same goes for Bill L. Hendricks on the studio publicity. Sure, the legal department may stay in New York, and maybe others, but take the foreign sales organization for instance—our overseas executives when they come to New York almost drool at the opportunity to visit the studios and see what's what for themselves."

It's for this reason that there is no hard-and-fast thinking at the moment on how and how many will segue from N. Y. to L. A. It is still in exploratory stage. "And if some moves don't work out well move back—it's not *that* serious!", says he.

Not New Thought

The east-to-west idea isn't 100% new, Kalmenson agrees, recalling that Harry M. Warner broached it 10 years ago and was voted down. However, he observes, the luxury of a New York organization finally looking at the finished product and saying "it stinks" or damning the profligacy of the studio bunch—"that goes for every studio"—is a thing of the past. The coordinated thinking of sales-merchandising, both from domestic and foreign viewpoints, with the studio production line is figured to have a decidedly affirmative economic value.

Kalmenson stresses "Warners will have bigger properties than ever before"; that to perpetuate and revitalize the picture business "is a good thing for the entire industry"; that it is sound business for a management team to be able to tell the production line of the current market conditions, so that the economy may be gauged accordingly.

The WB fiscal year ends Aug. 31 and, from Sept. 1, Kalmenson is bullish on any number of properties. For example, "Old Man of the Sea" is slated for Oct. 7 at the Criterion, N. Y. He'll release "Damn Yankees" at the height of the World Series. "Indiscreet" is at the Music Hall. "Naked and the Dead" goes into the Capitol. Andy Griffith's current b.o. impact in "Sergeants" makes "Onionhead" a more likely release, and for that reason it was held back. He is high on "Auntie Mame," Fred Zinnemann's "The Nun's Story," Sam Bronston's "John Paul Jones," Howard Hawks' "Rio Brava" (John Wayne), Edna Ferber's "Ice Palace," "The Miracle," "The Philadelphians," among other "most important properties in years that we have lined up."

Not in 'Production'

Kalmenson is to be believed that he is not a publicity-seeker, since he has been singularly aloof to reporters. He declares stories of his "moving in on production" are nonsense. The coordination of top executive thinking on production, as it is on sales, financing and everything else, is a normal function.

"To me an executive vicepresident means being an exec veepee in charge of problems. What company hasn't got them. If we can expand in television from our present 2½ hours to five hours, that'll stretch the seams of our Burbank plant—and that'll be another problem. If tollvision comes (Kalmenson is bullish on that as a future potential, despite all the hurdles) that's another problem. But the main problem is to keep the picture business going forward —and our thinking is that it will be bigger and better than ever. It may mean more blockbusters because, as you said, the B's and the C's have gone into television, and if we want to get those blockbusters on the road we can speed things up by consolidating our energies at the Burbank production source, close to our president, for common welfare."

SHOWMEN CLERKING ON SIDE

Job Shrink Faces IATSE Conclave

Delegates to the annual convention of the International Alliance of Theatrical Stage Employees will be confronted with two major issues when they meet in St. Louis Aug. 4 to 8.

Most pressing from the standpoint of the rank-and-file members is the wholesale layoffs that are taking place in the motion picture industry, including production, distribution and exhibition. Those employed in Coast production activities have, to some extent, found re-employment in telepix. However, unionites employed in the other branches of the industry have been particularly hard hit during the past year.

The layoffs in the exchanges, particularly in the backrooms, will undoubtedly see the passing of another resolution protesting the alleged inadequate inspection of film and other cost-saving devices recently introduced.

The second topic that will have a prominent plact at the convention is one that will be discussed at meetings of all labor unions this year. This involves Federal and State restrictions on labor unions and the tighter application of labor legislation.

$500 Moving Allowance to Coast For Warner Bros. 'Re-Employables'; Close Out N.Y. Severance, Seniority

White collar staffers who wish to be "considered for re-employment" on the Coast when Warner Bros. moves all its activities there have been offered a relocation allowance of $500 "which will help defray expense for the relocation." This offer, as far as could be determined, applies only to members of the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees. A memorandum, signed by Bernard Goodman, was issued Friday (11) to the union members "who want to be considered for re-employment . . ."

The $500, according to the memorandum, will be paid by the company during the first week of the staffer's re-employment on the Coast. In addition, WB indicates that it will make arrangements, at company expense, to house "accepted employees" and their families at a motel near the studio for a period not to exceed one week.

Those accepted for re-employment on the Coast, according to the company, will be severed from the N. Y. payroll at the time the particular department is transferred to the Coast and will receive severance pay in accordance with the collective bargaining agreement with the union. If vacations are not taken prior to the time of separation, any unused vacation pay will be paid.

The memorandum notes that on the basis of a WB survey of Los Angeles housing conditions, there are many apartments available at prices that compare favorably with those in New York City and vicinity. The company says it would make available copies of the real estate section of the Los Angeles Times to interested employees. It also indicates that arrangements will be made with studio people "to guide and advise accepted employees in regard to finding suitable living quarters."

Seniority In West

Employees "re-employed" on the Coast, the memorandum says, must become members of the WB's Studio Office Employees Guild. It's stressed, however, that seniority on the Coast is department-wise and not studio-wise and that therefore, since new departments will be created on the Coast, there will be no "bumping" from other studio office employees. To further protect those that make the move, WB said it would ask the SOEG to grant the relocated staffers six months seniority "as such seniority relates to layoffs" over other employees hired in the L.A. area and who may report to work in these new departments simultaneously with the accepted N. Y. staffers.

All employees accepted for the shift to perform their present duties "will receive no less than their current salary at the time of their re-employment," the company states.

The company says it will guarantee all staffers who will be re-employed on the Coast a minimum of one year's employment. Those who resign or are discharged for cause will not be entitled to the guarantee.

The memorandum states that it's anticipated that the transfer will not take place prior to Nov. 15. It urges all those who wish to be considered for the shift to signify their intentions no later than July 21. It's emphasized that the management reserves the right to make the final determination as to which embployees will be re-hired.

In addition to the conditions of re-employment, the memorandum gives pointers on the California State Income tax (rates are lower and exemptions higher than N. Y.), details of the contract with the Coast white collar union, hospitalization plan, and Motion Picture Industry Pension Fund.

Manchester Daily Nix Of Rear View of Eve; Eden Epic $918 Opener

Boston, July 15.

Refusal of newspaper advertising for "Adam and Eve", indie color film being distributed in the Boston and N. E. territory by Joe Levine's Embassy Pictures Corp., may result in use of heralds in the future by exhibitors.

The case in point occurred in Manchester, N. H., where the Manchester Union-Leader refused to take an illustrated ad because of exposure of Eve's backview from the Strand Theatre. The exhibitor called Embassy in Hub where George Kraska, exploitation chief, urged the use of heralds.

The city was flooded with 20,000 heralds, Kraska said, and "Adam and Eve" opened at the Strand to $918, considered smash as previous big exploitation film, "Attila," did $600 opening.

The same ads, refused by the Manchester Union-Leader, were accepted by Boston newspapers, Providence, R. I., New Bedford and Springfield Mass. newspapers where "Adams and Eve" is playing.

Publicists for Unions Gotta Join Own Union

Hollywood, July 15.

Publicists Local 818, of the International Alliance of Theatrical Stage Employees, last week signed a contract with the Screen Actors Guild providing that anyone handling publicity for the Guild be a member of the local, according to Dan Thomas, prexy of the local praisery association.

Action initiates Local 818's drive to unionize all publicists repping Hollywood guilds and unions. Present actors flack is Buck Harris, a Local 818 member.

Although not all Hollywood guilds and unions are currently repped by publicity men, drive is intended to make certain that if hired they will become Local 818 members.

EXHIBS EKE OUT UNSURE LIVING

St. Paul, July 15.

Running a smalltown theatre in this territory, when they're still able to survive, is getting to be pretty much of a sideline for many of the owners, according to a North Central Allied check-list.

It has been found that the stage is reached that these exhibitors, in order to earn a livelihood or even "support" their theatres as well as themselves, must have daytime or part-time jobs or other businesses outside of the film industry.

For example, to cite a very few examples:

Russell Conrad, Hayfield, Minn. is a state highway department employee.

Ted Romig, Gilman, Wis., is in hardware business.

Frank Kinas, Thorp, Wis., also operates as saloonkeeper.

Ray Blakeslee, Medford, Wis., is hotel manager on side.

Paul Fieve, Wilmont, Minn., doubles as vacuum cleaner salesman.

Holger, Svendsen, Cylon, Minn., works in a factory.

Boyce Hodges, Elmore, Minn., is a mail carrier.

Francis K. Cross, Colby, Wis., sells insurance.

Frank Mantzke, Allied area president, believes this situation could be altered to a considerable extent, and at least for some of the exhibitors, if blockbuster pictures would be made available to such exhibitors at a reasonable time after their general release and "at ability to pay and be left with a fair profit" terms.

He also thinks that daylight saving times' elimination, which will be sought by exhibitors and many other interests at the Minnesota legislative session next January, would help to rectify what he considers a "deplorable" situation.

A curb on bingo also would be a great help for exhibitors, in his opinion.

Israel Show Biz

Continued from page 2

foreign shows has led to an open crisis in Israel's show biz. Foreign shows and concerts are limited to a few performances and are given at prices much higher than local theatres can charge. The Israeli theatre is the show branch most hit by developments. One of the latest victims is the Chamber Theatre, founded and directed by Joseph Millo. The 10-year-old group (a repertoire theatre) has now disbanded, and Millo has gone "on long leave." The theatre, being reorganized by actor Josef Yadin, will have Eugene O'Neill's "Emperor Jones" as its first show.

Hit by its own policy of star performances was the Israel Philharmonic Orchestra. Its guest conductor, U. S. musician Izler Solomon, suggested an all-Israeli concert. The Fredric R. Mann Auditorium, invariably sold out for I.P.O. concerts, was half empty on this occasion.

The local artists and writers groups are planning protests against the exaggerated number of foreign imports. Creation of an Actor's Equity Fund is being planned and a foreign artist performing in Israel will probably have to compensate the association if created. In the field of foreign recordings, pressed in Israel, an attempt is being made to compensate local artists by way of demanding higher mechanical fees for such disks and thereby reducing the profit margin.

G. David Schine, president of Schine Enterprises Inc., sailed with Mrs. Schine on the Queen Elizabeth Thursday (10) for a six-week vacation in England and on the Continent. They will visit Stratford-on-Avon, London, Brussels, Cannes, Nice, Rome, Venice, Vienna and Stockholm, with brief stop-overs in Frankfort and Berlin. Mrs. Schine is the former "Miss Sweden."

Lean Times for N.Y. Publicists; UA, 20th Alone 'Normally' Staffed; Grateful for TV Snug Harbors

While the motion picture industry is depleting its ranks of publicists and exploiteers, its chief rivals—the tv and telepix industry—are not only borrowing film ballyhoo techniques but are employing former motion picture drumbeaters to execute them. The tv-ites are going in strong for stunts, premieres and tieups, all formerly mainly in the domain of the theatrical film biz.

With the exception of United Artists and 20th- Fox, the major film companies have drastically sliced their staffs, particularly at the New York end. A few companies—Metro and Paramount, for example—are operating with skeleton Gotham press contingents. Warner Bros. has given its entire N. Y. staff a layoff notice as of Oct. 1 These cuts are taking place just as industry toppers are calling for a return to "old-fashioned showmanship" and the industry itself is attempting to launch a business building program.

In contrast, the networks and telepix producers are bolstering their public relations staffs and are stepping up their bally activities. Ziv Television, for instance, has hired a battery of independent press agents to introduce the concept of a Fantastic (a word it hopes will be used as often as Spectacular) for its new show" World of Giants," which goes on CBS-TV in the fall. The main character in the new series is a six-inch man, making it somewhat similar to Universal's recent "The Invisible Shrinking Man."

Ziv's Zip

To put over the idea of the "Fantastic" in various media, Ziv has retained a number of former film publicists, including Jack Tirman (ex-Warner), Gabe Sumner (ex-Paramount), John Friedkin (ex-Columbia) and two Coast firms that have specialized in film publicity —Lewin, Kaufman & Associates and Cleary-Strauss & Irwin. NTA followed a similar policy recently to launch a number of its telepix shows.

The networks and other tv-connected outfits have also picked up a number of former film ballymen, including former executives as well as rank-and-filers. Al Rylander, former exploitation chief at Columbia, now, heads NBC's exploitation department. On his staff is John Scuppo, another former Columbiaite. At CBS, Charles S. Steinberg, former Warner Bros. assistant publicity manager, is television information director. On his staff are Leonard Spinrad, former WB news chief, George Ettinger (ex-Columbia)and two former Warnerites, Jim Sirmans and Barry Richardson. In addition, Sid Garfield, former Samuel Goldwyn publicity chief and also an ex-Warnerite, is publicity director for CBS Radio. Ed Aaronoff, former Warner and Universal staffer, is publicity topper for MCA-TV.

Prayers Answered

As can be noted, some of the executives who make the shift from pix to tv bring a number of their former colleagues along to help in carrying out the film technique for television. A number of other former filmites, let out of their picture jobs because of the current economy wave, have found jobs in tv or have established independent offices and latched on to video accounts.

Hot-Stamp Denver

Denver, July 15.

The nine Atlas theatres in Denver have started giving trading stamps with cash admissions at the rate of 10 stamps with each admission of 50c or more.

Denver is one of the hottest stamp cities in the country, with five grocery chains using four kinds of stamps, along with numerous smaller out-fits.

Legion of Decency Very Fair to 'Laurent' Film; Brandt On Background

New York.

Editor, VARIETY:

Last week's VARIETY carried a piece about the Legion of Decency's special rating for our film, "The Case of Dr. Laurent." You very kindly stated the bare bones of the Legion's position on our film and so I thought you would be especially interested in the full story behind the rating.

As your story indicated, the Legion gave us a "separate classification" category for "Dr. Laurent," based upon its feeling that the "natural childbirth" theme although "handled with discretion and good taste," as subject matter "is too sacred, private and personal for *indiscriminate* showing in entertainment motion picture theatres." The Legion further stated their opinion that the film "could have significant educational value for adults and for older adolescents."

The Legion has been sympathetic, cooperative and understanding in its relations with Trans-Lux regarding "The Case of Dr. Laurent." In a subsequent telephone conversation with the Legion, they explained that this rating would in no way interfere with our distribution of the motion picture. As a matter of fact, Father Patrick Sullivan of the Legion office has kindly volunteered his good offices in helping to put us in contact with Catholic medical groups, such as Georgetown University Medical School, who might be interested in seeing the film in special showings.

I think that apart from the fact that the feature is in no way offensive or indiscreet, the Legion's sympathetic attitude may have been somewhat influenced by our own demonstrated policy of coming to the public with "clean hands."

In matters of advertising, exploitation and publicity, we have sought to establish Dr. Laurent as a dignified and intelligent film which happens to deal with the important subject of childbirth. From the start, it has been my feeling that since the film will have a great appeal for mature people, it would certainly be bad business and in bad taste to insult the intelligence of this audience with cheap, sensational exploitation.

That this approach has paid off richly becomes clear when you consider that we have achieved the approval and participation of such august groups as The Maternity Center Association, The General Federation of Women's Clubs and Parents' Magazine, which gives us an "excellent" rating. What's more, the conservative Schering Corporation undertook to sponsor a series of theatrical showings of the film before thousands of physicians attending the A.M.A. Medical Convention in San Francisco last week. Invitations to the latter event were sent to 132,000 doctors throughout the country!

Richard Brandt
President, Trans-Lux Pictures Corp.

Elevate Burt Sloane

Burt Sloane has been named assistant publicity manager of United Artists by Roger H. Lewis, UA's pub-ad chief.

Sloane, UA's trade publicity rep since 1953, replaces Maurice Segal who has been named Coast publicity coordinater. In his new post, Sloane will report to publicity manager Mort Nathanson. Sloane joined UA in 1953 after working at Paramount.

Paris First-Runs Set Pattern For Stix; U.S. Pix Get 34% of Market

Paris, July 15.

The old saying, "As Paris Goes So Goes the World," may not be true any longer, but as Parisian first-run film tastes go so usually go the audiences in subsequent and hinterland runs. The 1957-58 season showed a slight drop from the preceding season in pix that had pulled in over 100,000 patrons for the first-run dates, but more than made up for it in hiked admission prices.

So the film setup looks good here Even the recent crisis did not dent attendance so severely. Yank films got 34% of the market and the French product 57%, with the remainder split between Great Britain, Italy. West Germany and Austria. Spectacle and comedy subjects were high on the list with more serious productions with offbeat themes also doing better.

Easily the top grosser was "Bridge on River Kwai" (Col). It was followed by the French comedy, "Le Triporteur" (The Delivery Boy). Next group was headed by "Young Lions" (20th) and then a batch of French heavyweights and Charles Chaplin's "King in New York."

'Farewell To Arms' High

Then came the Yank "A Farewell to Arms" (20th) followed by a U.S.-Italian coproduction, "This Angry Age" (Col), and four French films.

Other Amercian pix to show brisk biz among the top 50 were "Witness for Prosecution" (UA), "Pardners" (Par), "Paris Holiday" (UA), "Funny Face" (Par), a rarity for a musical; "Brothers Karamazov" (M-G), "Bonjour Tristesse" (Col), "Gunfight at O.K. Corral" (Par), "Island In Sun" (20th), "Bitter Victory' '(Col), "Prince and Showgirl" (WB), "The Killing" (RKO), and "Enemy Below" (20th).

An Austrian pic in this group was "Sissi The Empress," with most of others. Some of these were "Le Desordre Et La Nuit," "Eye for an Eye," "La Chatte," "Charmants Garcons" and "Casin De Paris," "Beauty Up His Sleeve," "Les Suspects," "Tamango" with Dorothy Dandridge and Curd Jurgens, and "Night Heaven Fell" with Miss Bardot.

Hard-ticket pix held their own with "10 Commandments" (Par), which ran 22 weeks in two houses, "Around World in 80 Days" (UA), 28 weeks in two houses; Cinerama, 14 weeks in one house, and the French "Les Miserables," 20 weeks in five houses.

DAVE JONES, EX-RKO, JOINS ASSOC. BRITISH

London, July 8.

David Jones, since 1943 RKO publicity director, is to join Associated British Picture Corp. as controller of publicity and advertising. He starts with the Elstree setup on July 28. C. J. Latta, Associated-British topper, emphasizes that Jones's appointment will not affect their present flack arrangements but merely consolidate them.

With the exception of a couple of years on a newspaper, Jones has been with RKO since 1930 and had been publicity boss since 1943. He is chairman of the Film Industry Publicity Circle and has also been press guy of the Variety Club of Great Britain for five years.

'Don Carlos' to Tee Off Salzburg Fest July 26

Vienna, July 8.

The Salzburg Festival is scheduled to be opened here July 26 with a performance of Verdi's "Don Carlos." It will be followed by Richard Strauss' "Arabella" in the Festival House with Joseph Keilberth as conductor. The next event in the Festival House, Aug. 4, will be a performance of Mozart's "Le Nozze de Figaro," produced by Guenther Rennert with Karl Boehm as musical director.

In the sector of contemporary works, the opera "Vanessa," by Samuel Barber, is scheduled to be given its first European performance in the Festival House Aug. 16. Produced by Carlo Menotti and conducted by Dimitri Mitropoulos, this will terminate the series of operatic performances.

Kostelanetz's Rome Date

Rome, July 15.

Andre Kostelanetz is back in the United States for conferences with a television packager and with Columbia Records. He goes west for two concerts July 26 and Aug. 2 at the Hollywood Bowl.

Kostelanetz abbreviated a European trip the highlight of which was his appearance here at the Stadium of Domitianus, a firster for him and a sellout.

U.S. Pix Tops In Stockholm Keys

Stockholm, July 8.

A total of 185 films opened at the first-run cinemas here during the first six months this year. The U. S. topped the list with 50%, 93 films, with Britain at second place and 23 pix. Next was France, Germany, Sweden, Italy, Denmark, Austria, Japan and Norway. Greece, Nigeria, Poland and Spain each had one pic.

Film distributors here rate the first six month of 1958 as very good. Sven Nygren, head of 20th-Fox in Sweden, declares that "we have released the same number of films this first six months as we did during same period of 1957, but with a much better result." Other film companies report the same thing.

The film people here feel that Swedish film trade has no problem at the present. Television means some competition, but on other hand, everybody seems sure that it would be wrong to call it a problem.

The Swedish producers have had a great season, with "Nara Livet" (Near The Life) awarded a prize at the Cannes Festival, and with Swedish films shown at film fests in both Berlin and Karlovy Vary.

Most notable longrunner at Stockholm cinemas is "Around the World in 80 Days" (UA), recently starting its sixth month at the Ritz and still "sold out" at every performance.

The horror film rage is bringing back oldies in that category. Universal-International, for instance, brought out "Werewolf of London" at the Aveny. Similar films of the Dracula and Frankenstein type are expected to get a new chance, too.

BFPA PROTESTS VS. ARG. EXHIBITOR TAX

London, July 15.

The British Film Producers Assoc. has asked the Board of Trade to complete negotiations whereby a quota of British pix can be exported to Argentina without payment of the new Argentine exhibition tax. At present, all British films shown in Argentina suffer a $5,600 tax on color films and $4,200 for black and white prints.

The BFPA regards this tax as excessive, and claims that it makes trading with Argentina virtually impossible.

Rene Clair New Head Of French Composers

Paris, July 8.

For the first time, a film creator has been elected head of the Syndicate of Authors and Composers here. He is picture director Rene Clair.

Clair has given out no program as yet. He made it clear that films, an integral part of expression and entertainment today, will get the same treatment as music, literature, dance and the theatre.

Upped Interest in Asia, Its Problems Prompting Par's Prod. of 2 Films

New Delhi, July 8.

Mounting interest in Asia and its problems is spurring the demand for Asian-themed films with world appeal, and Hollywood looking for such themes in pix, according to Luigi Luraschi, Paramount Films' director of international relations. Opportunities for Asian actors in these pix also are good, he added.

"Twenty years ago I would have said the casting of Asians in American pix was almost impossible," the Paramount exec pointed out. "Ten years ago, it still was no go. But today it is feasible. Racial or color differences do not count; people are taken just as people."

Luraschi, who is on his first Asian visit, stressed his point by citing Par's purchase of "Blaze of the Sun," set in Viet Nam. Paramount plans to film the Nepal-backgrounded Han Suyin novel "The Mountain Is Young," and Luraschi is giving the Himalayan kingdom the o.o. for possible location shooting. Luraschi is in this sector as part of his tour of the Orient, the trek being tied to Par's projected production of "Sun" and "Mountain."

Military Bans 'Glory' From U.S. Armed Forces

Heidelberg, July 8.

In an unusual move here, the military has just banned "Paths of Glory" (UA) from playing on the U.S. Army and Air Force Military Motion Picture circuit in Europe. Film, which recreates an actual World War I episode in which a French corps commander ordered his regiment to make a suicidal attack, has been meeting obstacles in many parts of Europe since opening in the Netherlands.

Stink bombs and riots have followed in the film's wake in Germany. When it opened in the British sector, a dozen French soldiers were thrown out of the house after tossing stink bombs into the audience. French authorities threatened to quit the Berlin Film Festival unless the objectionable film was withdrawn from play luring the time of the Fest. And in an unprecedented move, the French commandant of Berlin invoked Allied Occupation Statute 501, forbidding any action which might harm the reputation of one of the occupying powers of Berlin, and withdrew the film from all theatres in the French sector of Berlin.

After French servicemen demonstrated at the preem during the Berlin Film Festival, the pic was also withdrawn.

West German Boxoffice Data

Berlin, July 15.

Following data is just available from SPIO (top organization of the West German film industry), money figures (DM) representing Deutschmarks.

Film Source	Distribution 1957	Distribution 1956
New German	DM 171.800,000	154,300,000
German re-issues	DM 400,000	1,600,000
Austrian	DM 35.300,000	35,400,000
American	DM 106,000,000	101,800,000
French	DM 23,800,000	16,600,000
British	DM 11,200,000	5,800,000
Italian	DM 7,700,000	11,400,000
Others	DM 5,000,000	4,300,000
Total	DM 361,200,000	331,200,000
	1957:	1956:
Cinema-goers	800,000,000	817,500,000
Average admission	DM 1,28	DM 1,16
Amusement tax (average 14.9%	DM 152,500,000	DM 150,800,000

Zurich Fest: Too Much, Too Many

Zurich, July 8.

Eight performances of London's Festival Ballet at Stadttheatre and three Marcel Marceau shows at Schauspielhaus won top b.o. honors in second half of the Zurich June Festival, which ended July 3. Most of the British ballet's appearances, presenting three different programs, were capacity or near, whereas the French mime played to SRO houses on his fifth Zurich tour, as in previous years.

Other events in the fest's concluding half included Britain's Bristol Old Vic Co. with G. B. Shaw's "Man and Superman" at Schauspielhaus and, at the same house, the Paris Theatre du Vieux-Colombier with a French classic, Jean Racine's "Britannicus," superbly played by Daniel Ivernel, Marguerite Jamois, Raymond Gerome, Emmanuele Riva, Hubert Noel and Claude Martin, directed by Gerome. Both scored heavily, but failed to sell out.

In the opera department, Stadttheatre presented a new production of Mozart's "Nozze di Figaro," earning only fair reviews, plus repertory pieces "Fidelio" and "Tosca" of which latter fared considerably better at the b.o. thanks to an excellent cast including Birgit Nilsson, Met tenor Eugenio Fernandi and German baritone Heinz Imdahl.

Ticket sales for many of this year's fest performances were generally so-so, with some exceptions. This looks due to the fact that (1) the schedule was considered overcharged, with five legit plays in four languages, nine operas in German and Italian, nine ballets plus the Marceau program of pantomimes; (2) some of the tariffs were too stiff, ranging up to $8 top for some operas; and (3) some performances, especially operas, lacked distinction and were deemed below par for a festival production. Legit presentations were almost unanimously well received, but only classical German comedy "Amphitryon" by Heinrich von Kleist, Jean Anouilh's "Rehearsal, or Punished Love" by the Madeleine Renaud-Jean-Louis Barrault outfit plus the Marceau show succeeded in drawing capacity crowds.

Mezo.

Giant Hike in Star Salaries In Germany Seen Big Film Problem

Frankfurt, July 8.

The greatly increased film star salaries in Germany are going to cause the same disaster in the German film industry that has occurred in America, according to article in Der Spiegel (The Mirror), No. 1 weekly news magazine in West Germany. Quoting statistics of the West German Film Producers Assn., the article points out that while other film production costs have shown about a 50% increase since 1953, salaries of "the expensive 12" leading film stars in West Germany have gone up to 300%. A film star's salary now represents a fifth of all film production costs in West Germany.

In 1953, income for a top star was $7,500 to $15,000 for one role. The salary had risen in 1955 to $10,000 to $25,000. By 1956 the fee for a top star was from $12,500 to $50,000.

And salaries still are climbing. While Romy Schneider, leading ingenue in Germany, earned $6,250 for her first film role in "Sissy" three years ago, her price shot up to 500,000 marks ($125,000) for her part in the new German-French co-production "Liebelei." German actress Maria Schell pulled down $100,000 for her part in "The Brothers Karamazov" (M-G) in Hollywood, and this has upped her price in Germany. Likewise, Curd Juergen's international fame means that he now commands as high as $200,000 for a part in a picture.

While the international prestige of such stars as Maria Schell and Curd Juergens and Liselotte Pulver has also made them more popular at home, and has made their pictures more acceptable in other than West German markets, the article emphasizes, it will now be absolutely necessary to make coproductions or to get foreign releases on German films in order to break even with these costly stars—the same problem that Hollywood had to meet.

Based on their popularity in the States, Hildegard Kneff and Lilli Palmer earn around $25,000 for a film in Germany. And Romy Schneider, Nadja Tiller, Ruth Leuwerik, Horst Buchholz, Peter Alexander, Hardy Kruger, Heinz Ruehmann, Louise Ulrich, Marika Rokk, Liselotte Pulver, Sonja Ziemann and Karlheinz Boehm are the other stars in the "$25,000 per film" category.

Assoc.-British's TV Coin

London, July 8.

Sir Philip Warter, chairman of Associated-British Picture Corp., which controls Associated British commercial tv, has good news for his shareholders: They share in the biggest payout yet from tv, with the dividend being upped from 20% to 30%.

With the profits rising from $7,228,546 to $9,774,783, the company's 71c shares have rocketed by 22c to $3.

Aussie Pix Prod. Outlook Gloomy

Sydney, July 8.

General opinion in Aussie political circles is that the Robert Menzies Liberal government will not heed to requests from film producers here to financially back film production in a major effort to keep the home-brew studios operating. Also considered unlikely that the Joe Cahill Labor government, headquartered in New South Wales, will unleash treasury coin to aid a production upbeat here.

Premier Cahill is presently in the U.S. and is reported seeking to interest Hollywood film men to make a pic or two in this territory. Presently, there is very little activity on the homefront production scene. Harry Watt, Ealing director who has made several films here, said he believed the government could help producers by making finance available via loans to genuine producers. Watt is currently filming a local yarn under the Ealing banner with British and local talent.

Chips Rafferty, who has starred in a batch of native films and is also a producer with Southern International Films, said that the local industry needed a government film fund, to which a bona fide producer could go and secure assistance on the presentation of a good script, a reasonable budget, cast list, etc.

Extend Italo-German Pact

Rome, July 8.

The German-Italian film agreement, regarded vital to the future of the European Common Market scheme foundation, has been extended here for another year following talks by German and Italian pic industry reps.

Certain changes are announced in the pact extension, which governs pic exchange between the two countries as well as coproduction efforts. Variations are said to be designed to "develop and strengthen relations" between the two major film producing nations.

Singapore Chain Adds 2

Cathay Organization in Singapore plans to add two new theatres to its chain of over 50 houses. One is the 700-seat Cathay Cinema in Bukit Mertajam, due to open Friday (11).

The other is the 1.000-seat Cathay Cinema, Johore Bahru, set to open July 22, 1958. Several additional theatres are under construction, including one in Singapore.

RANK-YANK KEEPS EXPANDING

ZAGS WHILE U.S. DISTRIBS ZIG

Establishment by Rank Film Distributors of America of a branch office in Salt Lake City—it's 18th in the U. S.—has reemphasized the British outfit's determination to root itself firmly in the Yank market. At the same time, it has American tradesters puzzled in the light of reports that Rank has been playing a heavily losing game so far in this country.

While John Davis, the Rank topper, and U. S. chief Kenneth Hargreaves have refused to cite figures, many calculate that Rank-Yank is losing about $24,000 a week at present time in the States. Part of this loss is said to be attributable to the operation of its three houses—the Odeon and the Sutton in N. Y. and the World Theatre in Philadelphia, latter booked 50% by Rank.

Though it's released quite a large volume of pictures since its inception early in 1957, Rank-Yank has had really only one American "winner" i.e. its Graf Spee picture, which has grossed around $750,000. It currently has the Bolshoi Ballet film, which has done well in several spots.

Not Gloomy

New York observers have voiced considerable surprise over the optimistic expansionist mood of the Rank organization at a time when most other companies seek to trim overhead and cut down on branches. The only other comparable indie outfit operating that many branches has been Distributors Corp. of America.

Those who've been trying to analyze Rank's performance to date blame the type of films the organization has had to work with. Several of them reportedly have received adequate bookings, but did little business in an already capricious market.

Actually, opine the distributive experts, the Rank releases for the most part fall precisely into the category of films that is in trouble regardless of where it originates. Additionally, these pictures suffer from the lack of star names. British producer Betty Box and director Ralph Thomas, who produce for Rank in Britain, declared in N. Y. last week that they were making a conscious attempt to include American names in their forthcoming films, the reasoning being that such names will help sell the product in the Yank market.

Rank Organization has made a partial attempt to popularize its stars in the States. It brought over Kenneth More and James Robertson Justice, and it toured starlet April Olrich with the Graf Spee release. Answer given to the question: Why not bring more gals? is that they're all busy working and can't be spared for U. S. personals.

Rank people have several films coming up later this year which they believe should rack up important earnings. One is "A Night to Remember," (the sinking of the Titanic) and the other is "A Tale of Two Cities." Trouble is that, even though British films today are widely accepted, there's still a vast difference between their potential and that of a comparable American release in a market that is less in a mood than ever to take risks.

DCA Closes Two

Los Angeles, July 15.

Distributors Corp. of America shuttered its L.A. and Denver exchanges, leaving distribution of its releases for 11 western states in hands of Frisco branch, headed by Joe Emerson.

Move is said to be for economy reasons. Outfit recently closed its Minneapolis and Seattle offices.

Berlin: A Little Squirrel Leads 'Em

Berlin, July 15.

Here's how the jury of the Berlin Film Festival (Frank Capra, chairman) bestowed its laurels last week:

Best Actor—Sidney Poitier, American Negro for his work in "The Defiant One" (United Artists).

Best Actress—Anna Magnani of Italy for "Wild Is The Wind" (Paramount).

Best Film—(Golden Bear)—"The Garden of His Dreams" (Sweden).

Best Short—"Olive Harvest in Calabria" (Italy).

Best Documentary—"Perri" (Disney) (Biopic of a Squirrel).

'Continental Plan' of Walter Reade Jr. Apparently Not On for 9 New Films

Future of the "Continental Plan," instituted some years back by Walter Reade Jr., chairman of the board of Continental Distributing, appears to be in doubt. It's been dormant since Continental played off its last Alec Guinness picture, "To Paris With Love."

Plan, as originally conceived by Reade, worked like this: Continental bought films on its own. It then offered participations to about a dozen exhibitors around the country who guaranteed playing time, helped sell the films in their areas and then shared pro-rata in the profits. Continental always retained a minimum of 50% of all pictures its distributed.

It's indicated that all of the participating theatremen came out on top in the end, though a film like "To Paris With Love," for which Continental shelled out over $300,000, just broke even.

Now, Continental has just invested a large amount (around $700,000) in guarantees for nine new French and British films, it is coproducing with the Woolf Bros. in Britain and of course must bear the expenses of launching its releases. All in all, the outlay runs to around $2,000,000. However, Reade has obtained his own financing and, so far, has no plans to reconstitute his participation project.

It's understood that, in the light of the preferred playingtime prospects inherent in the Continental Plan, talks have taken place looking to a revival of the sharing arrangement. However, indications are that Reade and Continental sales chief Irving Wormser would prefer doing the job themselves, feeling as they do that they have a strong lineup which is to be sold by a strengthened organization in the field.

Allied Artists

Continued from page 7

per, Frank Gervasi, now is trying to untangle in Madrid. Promises have been made, but not yet kept, that the Spaniards will issue two more permits to AA.

What happened was this: RKO indicated that it didn't need its two licenses and would turn them back. This was done and the companies agreed to split the two licenses between Universal and Warner Brothers, which thus got three a piece. When the permits were actually handed out, U and WB got their three, but RKO's local distributor got two and AA was skipped.

Explanation is that the Spaniards refused to allocate two licenses to AA, which is the only one of the Yank outfits not to have its own distribution setup in Spain. Problem is made more acute by the fact that AA was to have turned over one of its permits to Metro, which is distributing AA's "Friendly Persuasion" abroad.

There's another, and only rumored, version to the effect that it was Gervasi who gave RKO's Spanish liaison his two permits, which thus came out of the American allotment and not the Spanish distributor's licenses. Some weeks ago, the Spanish government handed the MPEA 18 licenses and the local distributors 40.

Understanding in N. Y. is that AA will get its two licenses "any day" once Madrid understands the situation that's been created.

Blumenstock Exits Par

Sid Blumenstock, Paramount Pictures advertising manager since 1949, has resigned effective Aug. 1. He also served as the company's assistant ad-pub and exploitation head for the past seven years.

Blumenstock was with 20th-Fox in advertising-publicity from 1938-1949 and with Warner Bros. Theatres before that. Earlier, he had been in production.

According to Jerry Pickman, Par's ad-pub topper, no replacement has been set yet for Blumenstock. It's assumed that most of his duties will be taken over by Martin Davis, exec assistant to Pickman.

With Swedes In At Berlin Fest, It's a Surprise

By HAROLD MYERS

Berlin Film Festival award of first prize, the Golden Berlin Bear, to the Swedish picture, "The Garden of His Dreams," directed by Ingmar Bergmann, came as a complete surprise to the majority of pressmen, and an abrupt shock to the American tradesters who were quite confident that Stanley Kramer's "The Defiant Ones" would cop. There was, however, no inclination to question either Sidney Poitier or Anna Magnani for the acting awards. Both received almost the maximum number of points from the jury.

Miss Magnani's award, which was for her performance in "Wild Is the Wind," almost caused a last-minute hassle. The fest authorities suggested that as she is an Italian, her prize ought to be collected at the closing ceremony by the head of the Italian delegation. The Yank contingent, however, felt that the honor should go to an American. Finally, a compromise was agreed—the prize was handed to Paramount's general manager, who in turn passed it on to Gina Lollobrigida.

Walt Disney, as if by custom, again collected the Golden Bear for the best feature documentary, but his winning entry, "Perri," had little competition. The German documentary, "Dream Road of the World," was the runner-up and received Silver Bear.

Although the principle of restricted entry was introduced in Berlin for the first time, the consensus hereabouts was that there were still too many films on show. Three full programs a lay, plus all the regular festival activity, imposes a tough strain on the conscientious and, inevitably, too many of the pix get lost in the shuffle.

United States Productions Inc. merged with **Cinegraphics Inc.** (a New York corp.), according to certificate filed with the Secretary of State in Albany. Another certificate showed that United States Productions Inc. merged **Information Productions Inc.** (also a New York corp.). Paul, Weiss, Rifkind, Wharton & Garrison were filing attorneys.

Universal Cuts Size of Program; Martin Details Present Strategy

Universal will release fewer pictures during 1958-59 than it did for the previous fiscal year when it issued 39 films, including five which it acquired for release from RKO, according to the company's general sales manager Henry H. (Hi) Martin. The sales chief told a press confab Monday (14) that the company would follow a flexible policy in aiming for "quality rather than quantity." He said he could not estimate how many, but the objective would be to make pictures the company feels the public wants in the way of subject matter, story and cast.

Martin indicated that the motion picture market is in a constant state of flux and that under present conditions it is difficult for any company to determine in advance the number of pictures it would release annually. A lot depends, he stressed, on the availability of the right story and the assembling of the proper production packages. In any case, Martin stated that pix would be released much quicker after completion than heretofore. Martin emphasized that a blockbuster picture could not be judged on cost, but on public acceptance. "If a picture can be made at a price, it still can make money," he said. "The public is still buying in-between pictures if they have the right values.

For the third and fourth quarters of this fiscal year, Martin noted that the company's booking of pictures is running approximately 25% ahead of the similar quarters of a year ago, but overall he felt that the business outlook would equal the comparable periods of last year.

According to Martin, Broadway has diminished in importance as an outlet for general run pictures. "You never know when you can get into a Broadway house," he declared. "The theatres available are so limited. In addition, people are not coming to Broadway any more. The prices are high and people from the suburbs are not coming to the city."

Other Martin comments included:

Drive-in business this year for the industry as a whole is 10% ahead of 1957. He attributed the increase to better weather and better pictures.

Surveys by Sindlinger & Co. should not be used as a bible, but the outfit's activities have a definite plus factor.

"A Time to Love" will have between 350 and 400 dates between now and the end of July.

"This Happy Feeling" and "Horror of Dracula" are building greatly in the drive-ins and subruns.

Universal will have eight pictures completed for release during the first part of the company's next fiscal year starting Nov. 1.

Ahead of Release

Chicago, July 15.

Ann Marsters, Chi American film reviewer, column-blurbed "And God Created Woman" was doing very well this round at the arty World Playhouse.

Meanwhile, back at the World, the German "Beggar Student" was in its third week. Brigitte's due to follow, though.

Capra Agrees It's Tough for Yanks At 'Art' Fests

Hollywood goes into international film festivals with a strike against it from the start, Frank Capra, the American member of the Berlin festival jury, said in New York last week.

"Hollywood is old, and established, and there's no question that we make better pictures than anyone else," he added. "I'm not sure we aren't unfair in even going into these festivals where we compete with struggling native industries."

Capra said festival juries had a tendency to lean towards the "artistic." "It's safe to predict that anything that is popular with the people is likely not to be popular with the jury," he commented.

During his recent Berlin stint, Capra saw 25 films at the rate of three-a-day. He didn't think that this was too many, though he admitted that "it's hard on the jury."

The director said he wasn't surprised that, though Sidney Poitier walked away with the acting honors, Berlin didn't award the top film prize to "The Defiant Ones," the Stanley Kramer opus in which Poitier stars with Tony Curtis. "It's not as with the Academy Awards," he observed. "There are political consideration in these things and they try to spread out the prizes."

Nevertheless, stressed Capra, the Berlin festival was well run, there were no undue pressures on the jury and no "deals." However, he came away feeling lukewarm re the quality of the European product which he saw. "The Swedish picture that won made a big impression on all the Germans, but I must confess it left me cold," he said. "I couldn't get excited about the daydreams of an old man."

Noting the absence of the Soviet bloc from Berlin (the Russians were invited but didn't show), Capra said he was of two minds about its participation in festivals. On the one hand, it does tend to make for a better, more broadly representative festival. On the other, he noted, it creates a situation in which choices are made on a strictly political basis.

Though he observed a surprising amount of rock 'n' roll in the foreign films shown in Berlin, Capra said he was struck by the sombre note of so many of the European entries. He attributed this in part to the general belief that "juries are composed of old men" and lean towards the highly artistic. "So many of the films we saw were depressing. They seemed to hold out little hope for humanity," he said.

Paris Techni Lab Idle

Paris, July 8.

Societe Technicolor, French subsid of American company, is shuttering, reported temporarily, due to lack of business and funds to continue operations.

Plant, at nearby Joinville-Le-Pont, will be held intact, according to company, until a sufficient revival of business warrants its reopening for processing of films.

Par Pays Allied Artists $160,000 for 'Dateline'

"Dateline Tokyo," minor money production turned out at Allied Artists, has been purchased by Paramount on a flat deal, reportedly involving a price of $160,000.

Transaction figures to work well for both companies, according to inside sources. It means an immediate profit, however small, for AA. And it gives Par a programmer entry at little fiscal risk.

Top consideration is that Par is better equipped to get behind such a production, sales-wise, particularly in the worldwide market. AA is represented by franchise dealers in many global markets, whereas Par has its own offices throughout the foreign territories.

In any event, this is another instance where Par is taking on low-budget product in a policy reversal. For several years this company wanted to handle only "A" productions but recently has been taking on some inexpensive product as well.

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DUBBERS' PET DOLL: BARDOT

'BB' Vs. 'C': New Boxoffice Algebra

But 'God Created Woman' Import Not Playing Predominately Catholic Situations in U.S.A.

"And God Created Woman," the French import starring Brigitte Bardot, has done more than any other picture in loosening the market for pictures that have received a "C" (or "Condemned") rating from the Catholic Legion of Decency, according to a distribtor handling several of the nixed films. To be sure, it's stressed that there's been no wholesale lowering of the bars by theatres for these pix, but it's pointed out that C-rated entries, as a result of the tremendous success of "Woman," can now obtain a hearing in many houses heretofore closed to these films.

Of course, many theatres, catering to the family trade and those in predominantly Catholic areas, have resisted the impulse to cash in on the potential b.o. value of such films. For example, the major circuits have turned down "Woman" in certain territories although they have spot booked the film in other areas.

In some instances, chains, both large and small, have kept the C-rated pix out of their key houses, but are booking them in some of their secondary situations. According to the distributor who is releasing four condemned pictures, this arrangement has the tacit approval of some local religious leaders and no organized protests are arranged if the exhibitor sticks to this understanding.

However, in areas where there is no strong Catholic influence, it's reported that there's been a noticeable easing of the restrictions, and theatres, anxious for product that appears to have a chance to draw customers, are taking a chance on the "C" product. The south, for example, is no problem, said the distrib. "We didn't have to convince southern exhibitors," he declared. "'And God Created Woman' convinced them." He added that he found a similar response in other sections of the country, including, in some cases, predominantly Catholic areas.

The impact of "Woman," the distrib added, did a great deal in overcoming the resistance of exhibitors who were "scared off" by the aggressive Catholic campaign against "Baby Doll." In the case of "Baby Doll," the distrib pointed out that the campaign had the strong backing of the entire U.S. Catholic hierachy and snowballed from the moment Archbishop Spellman issued a personal blast against the film.

As far as other "C" films are concerned, he noted that the extent of the objections and protests usually depended on the feelings and opinions of local Catholic clergymen. Some of them, he maintained, registered strong protests and were responsible for the organization of local letter-writing and picketing drives. Others, he said, adopted the attitude that public denunciations only called more attention to the films.

Although "And God Created Woman" is credited with opening formerly closed-to-C-pix situations, it should be pointed out that the picture has had the effect of arousing more censor bodies than any recent picture, with beefs coming from groups other than Catholic. However, it strengthens the belief that some exhibitors will play almost any picture as long as it induces wicket activity.

BB Casts Spell on Campus

Austin, July 15.

An "art" picture usually plays this town of 190,000 only once, and that in the U. of Texas neighborhood, but Brigitte Bardot in "And God Created Woman" had played here in four different theatres. Underscoring Bardot palatability to the University crowd past weekend was simultaneous showing of "Woman" and "Mam'zelle Pigalle" at separate collegiate-neighborhood theatres.

Bardot craze was kicked off here in winter with showing of "Woman" at students' mainstay art house, the Texas, where film broke all attendance records since the Texas turned to art fare in early 1950's. Texas manager Jim McLarty quipped: "'And God Created Woman' is a sex film. *It's called art because it's foreign.*"

Picture then played at downtown B-house, the Capitol, made a return to the University neighborhood recently for a four-day run with fair returns at the Varsity, then played two days at a crosstown neighborhood, the Austin.

Showings of the French sexpottage in this state were recently spiced by Abilene Censor Board declaring film lewd. Obediently the Interstate Circuit cancelled plans to show it in Abilene. So did owner of two indie ozoners, R. A. Erickson. (Erickson reportedly planned to appeal to Federal Court in Dallas.)

Capra

Continued from page 1

have to have that, or else they fail. And then who gains?"

Capra said that, to him, some of the Walt Disney films managed to combine the elusive elements of art and popular entertainment.

The director said he didn't think there had been any significant changes at the audience level. "Intelligence doesn't change," he commented. "It's the same now as it's always been. What does change is knowledge and the appreciation of better things. A lot of people tend to confuse these values. Hollywood today seems to feel that it must appeal to a higher level of intelligence. Actually, many of your 'old' pictures gave the audience a more complete show. The accent is on the latter."

Comedy Is Tough

Considered particularly deft in his handling of comedy, Capra deplored the lack of laughter on the screen today, but at the same time admitted that comedies "are the hardest thing to make."

"Comedy is really the highest of all the arts," he opined. "To succeed with it, you have to first know the facts and the basis of life on which to comment in a humorous way. Comedy, afer all, is based on what should be, not on what is. I think that, possibly, the East-West ideological conflict has tended to unbalance the base of what is and what should be. We've lost that certainty during the last 10 to 15 years, and unless you are quite sure of your base, unless it's steady, comedy is difficult to achieve."

Capra opined that there "wasn't a subject in the world" that couldn't be tackled by the screen. However, he questioned the "gimmick" approach to filming. "Sometimes it works out, but in the long run it doesn't," he said. "You've got to appeal to basic emotions as a general guideline. It's the basic tale that counts, and by that I don't mean that the screen can't convey a message."

Capra's own past work has demonstrated the truth of his remarks. Though his important films, like "Mr. Deeds" and "Mr. Smith" were basically emotional stories, they had something definite to say. "I've always made films that held out for the triumph of the individual," Capra said. "In my pictures, inevitably, there was hope for the little man, ragardless of the odds against him."

J. E. SHIPMAN'S NEW POST

Philadelphia, July 15.

J. Ellis Shipman has been named assistant zone manager of the Stanley Warner Theatres in the Philadelphia and Washington, D.C. area.

He'll be in charge of real estate and labor relations.

FRENCH GAL PUT LIP-SYNC OVER?

Independent distributors, "inspired" by the success of "And God Created Woman," are on a dubbing rampage.

Few major films now acquired abroad go out sans lip syncing. All the former objections to dubbing appear to have gone out of the window as the indies go searching for that elusive "broad" market. However, some new factors have a bearing on the new attitude.

For one, there are the prospects of eventual television sales, which can be negotiated only if a picture has an English track. For another, exhibitor resistance to dubbed imports seems to have melted somewhat as evidenced by the Brigitte Bardot film and some others, like "La Strada." The new policy is to release a couple of original version prints to the art houses and to cover the rest with dubbed prints.

Still another aspect involves the acquisition of foreign films by the major companies for distribution in overseas territories. Metro, for instance, has the French "Man in the Raincoat" for several areas abroad. Outfit is dubbing it into English, and that same version will be used in the U. S. by Kingsley-International.

Indies say that, with dubbed prints, too, they can make a dent in the drive-in market, which goes for the gimmick or sex approach in a big way.

At one time, much soulsearching went into the question of whether or not to dub a film. Conclusion now is that the added cost (averaging between $16,000 to $20,000) is made up by the additional dates to be had, plus the tv possibilities. Impression now also exists that, if a picture has a gimmick, the in the past much-discussed quality of the dubbing job takes on a lesser importance. Stress on exploitation values was evident in the Japanese "Rodan," which did very good business in the dubbed version. Walt Disney, on the other hand, spent a good deal of money on dubbing an average German film starring Romy Schneider, and it fell flat.

BRONSTON'S NOTES BRING N.Y. ACTIONS

Samuel Bronston, whose upcoming "John Paul Jones" is heralded as a $4,000,000 production, last week was slapped with two judgments seeking payment of somewhat lesser amounts. Papers filed with clerks of both New York and Bronx counties disclosed that the producer owes Trophy Productions $95,800 on a promissory note while Advance Trading Corp. wants $94,000 for non-payment of another note.

Supreme Court Justice Aron Steuer named Lester R. Bachner as receiver of Bronston's properties upon argument by Trophy and Advance that only a receiver could determine whether the producer had any attachable assets in New York state which could satisfy the judgments either in whole or in part. Previously, Bronston had refused to reveal whether he had any assets.

Philadelphian's Feature, 'The Blob,' to Paramount

Philadelphia, July 15.

Paramount Pictures has just acquired the world-wide distribution rights to "The Blob," science-fiction thriller produced in suburban Chester County by Jack Harris, of Screen Guild. Harris is responsible for the original story idea and film was shot by a crew from the Coast.

The Technicolor wide-screen production was directed by Irvin Yeaworth, of local tv, and required seven months to make. Harris has already launched plans for a second spine-tingler to be produced in Philly area, "The Fourth Dimensional Man."

H'wood More 'n' More Fills Openings For 'Unknowns' From Overseas

There's no shortage of talent in Hollywood, but foreign stars are being used more and more simply because they've had international exposure, director-producer Stanley Donen said in Gotham last week. Donen was in town to help with the opening of his Cary Grant-Ingrid Bergman starrer, "Indiscreet," at Radio City Music Hall.

"If you're a producer and you want to use an unknown for a part, you're apt to pick a foreign player with a name in Germany, France or Britain rather than someone who absolutely nobody knows," he opined. "It makes sense, and it's some sort of insurance right from the start."

Donen has gone to the Coast to cut his "Damn Yankees" which he directed for Warner Bros. He said he doubted that there would be many more musicals since they're difficult to sell in many parts of the world. Donen himself used to be a dancer and choreographer (as evidenced in his direction of "Funny Face" and "Seven Brides for Seven Brothers.")

His next film will be another one with Grant, with whom he has Grandon Productions. He'll start cameras turning in Italy in October on "A Gift from the Boys," based on an Art Buchwald script. It'll be done for Columbia.

Donen said he liked to work in Europe ("Indiscreet" was shot in London) "because I feel more free there. At least, there's less interference from the frontoffice. He acted as both producer and director on "Indiscreet." His favorite formula, he said, was family situations with some sex problems thrown in. "That's the kind of thing the big audience relates to," he observed."

IDLE PERIOD LOOMS, 20TH CUTS STAFF 15%

Hollywood, July 15.

Twentieth-Fox is slashing all departments 15%, due to lack of starting dates on upcoming product and for economy reasons generally. It's estimated cutback will effect 75 to 100 employees.

To date, studio has shot 13 pix this year, six of which currently are shooting. Last year at this time, 20th had completed 16 films.

Angry Nature Wrecks Theatres

Kansas City, July 15.

Storms and floods wreaked havoc on several theatres in the area last Thursday and Friday. A flash flood in Atchison, Kansas, brought more than a foot of water rushing through the Fox theatre and the Orpheum Theatre in the downtown loop.

Same period a tornado at Marysville, Kans., virtually destroyed the Liberty Theatre there. Liberty and the Fox are both Fox Midwest houses. The Fox was back in action Saturday evening, but the Liberty may be beyond reclaiming, according to Leon Robertson, district manager.

Wind at Marysville ripped off the stage loft and tore out the north wall of the Liberty. It has about 800 seats, was the only theatre operating in the town. Don Ireland is manager.

The Fox Theatre was one of the circuit's newest houses, and suffered extensive damage to carpeting, cooling plant and other motors and engines. It is an 854-seater, managed by Jack Maes.

The Orpheum, an independent operated by Harry Hickson, suffered damage similar to that at the Fox house.

Weather also put the Midway Drive-in Theatre, Osawatomie, Kansas, out of action when wind and flood leveled its screen. The theatre is operated by James McKenna, who also has the indoor theatre there.

Severe weather conditions in eastern Kansas and northwestern Missouri made film deliveries and theatre operations touch-and-go during the Thursday-Friday period, but no miss-outs were reported, other than the downed theatres.

Texarkana Damage

Texarkana, Tex., July 15.

E. L. Walker, operator of the Red River Drive-in, together with partners Harry McKenna and Horace Falls, has reported that a windstorm caused a lot of damage to the ozoner's screen tower.

The asbestos siding was blown off and has been replaced with masonite. This is the second time a windstorm has damaged the ozoner.

Theatre Roof Gives Away

Alvin, Tex., July 15.

A portion of the roof of the Alvin Theatre caved in about 7:30 p.m. last Monday and sent an estimated 15 to 100 stampeding for the front exits. No one was seriously hurt. Four children were reportedly trapped under the falling debris but none of them required hospitalization after they were rescued.

There's still no definite explanation for the freak incident. However, it was pointed out that the building, which was built in 1935, has a flat roof. If the gutters were clogged, the heavy rains may have accumulated enough water on the roof to send it crashing down.

House is owned by the Long Theatre Circuit of Bay City.

Rub Out 'To Die' From U's Title

Universal has decided to shorten the title of "A Time to Love and a Time to Die" to "A Time to Love." According to Henry H. (Hi) Martin, U's general sales manager, the change was prompted by the feeling that word "die" had a negative quality in selling the picture, particularly to women.

Martin stated frankly that although the picture is doing well in its six initial engagements and is receiving good audience response, it is not living up to the company's full expectations. It's hoped, he declared, that the title change would remove some of the reluctance that is believed to exist among women because of the word "die" in the title.

The new title will be employed in all engagements starting this week.

BEAVERBROOK PAPER PROMOTES THE SCREEN

London, July 15.

The London Evening Standard, a Beaverbrook press sheet, ran a special nine-page survey called "30 Years of Talking Pictures," to tie up with the anni of the birth of talkies. The editorial matter was heavily supported by advertisements. Contents included features by staff writers and covered various aspects of film production and assessment of the personalities behind the industry.

Prominent was a feature which spotlit the views of the British toppers and those representing Hollywood companies, on "What makes MY kind of picture pay," and a look in to possible developments of the future.

The Beaverbrook press, the only major publishing set-up which has no financial interest in commercial tv, has, for some time, been busily promoting the interests of the film biz.

SOLD WITH THE KIND OF SCREAMING SHOWMANSHIP THAT LINES 'EM UP AT THE BOXOFFICE!

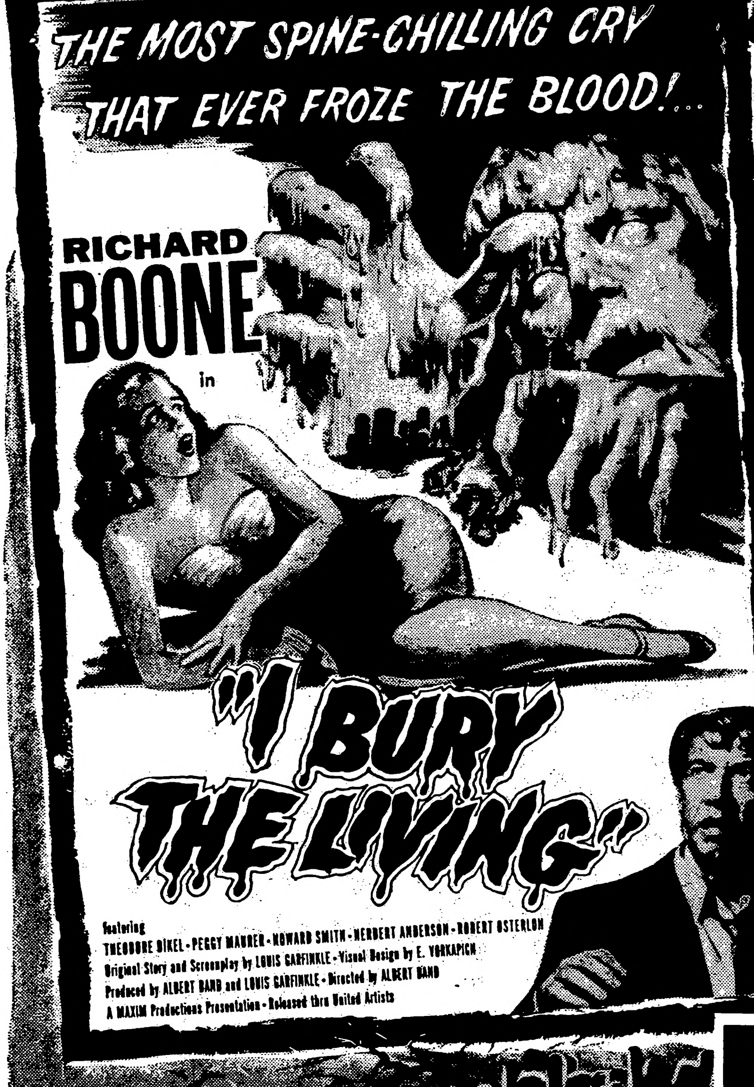
IF YOU ARE SCARED TO DEATH

ARRANGEMENTS HAVE BEEN MADE FOR YOUR BURIAL — —FREE!

BURIAL DEED PLOT

Chances are you'll survive this nerve-shattering *HORRORAMA!* But just in case—a legally executed deed to a FREE Burial Plot will be yours should you expire of fright!!

PULL UP A GRAVESIDE SEAT!


THE MOST SPINE-CHILLING CRY THAT EVER FROZE THE BLOOD!...

RICHARD BOONE in

"I BURY THE LIVING"

featuring
THEODORE BIKEL • PEGGY MAURER • HOWARD SMITH • HERBERT ANDERSON • ROBERT OSTERLOH
Original Story and Screenplay by LOUIS GARFINKLE • Visual Design by E. VORKAPICH
Produced by ALBERT BAND and LOUIS GARFINKLE • Directed by ALBERT BAND
A MAXIM Productions Presentation • Released thru United Artists

MURDER!
Shhh! Don't tell a soul who did it!

Wink of an eye

starring
JONATHAN KIDD • DORIS DOWLING
co-starring BARBARA TURNER • IRENE SEIDNER
Screenplay by JAMES EDMISTON • Produced by
FERNANDO CARRERE • Directed by WINSTON JONES
An Ivar Production • Released thru UNITED ARTISTS

THRU UA

BOOK THE PACKAGE NOW!

Herman Wobber, Headliner & Closer Of Snail-Slow San Francisco Case

San Francisco, July 15.

Herman Wobber's purchase of a 55% interest in the leasehold of the Embassy in 1938 was an act of "pure philanthropy." This was the gist of testimony from the 79-year-old former 20th-Fox general sales manager as the plaintiffs—Embassy owners Leland C. Dibble and Daniel O. McLean — finally finished their $8,000,000 antitrust case before Federal Judge Edward P. Murphy last week.

Case ran more than three and a half months, 7014 pages of transcript and more than 600 exhibits. Yesterday (14) the lawyers for the defense, who have already put 275 defense exhibits in, started their case and promised to be out of the trenches by mid-August.

Except for a little relatively insignificant testimony by Robert L. Clark, a former Paramount salesman who is now a theatre broker, last week was all Wobber's

The white-haired showman, an imposing figure who has known nearly everyone in the film industry from the days he started Frisco's first nickelodeon right after the '06 quake, told his story of his falling out with his old, "trusted, confidential employee," Dibble, inexactly but emphatically. This was its substance:

His Motive

In 1936 his brother-in-law had touted him on Ten-O-Win, devised by McLean, then manager of a Fox neighborhood house. Wobber, with his two brothers, Ed and Will, though this would be an opportunity to make some money if the dodge, a legal lottery, was distributed on a nationwide scale, with the equipment leased.

The Wobbers put up the money, brought in McLean as a minor stockholder and asked Dibble, their "confidential accountant" for nearly 25 years, if he would like to be the company's general manager. Dibble accepted.

Herman Wobber set up a deal for National Screen to distribute the lottery and Jack Marpole was hired to sell it on the East Coast, Charles DuRyk in the Midwest. Ten-O-Win prospered for a couple of years but by the end of 1938 was "rapidly diminishing" because of legal harassment.

Dibble came to Wobber in mid-November, 1938, said he and McLean had found they could get a leasehold on the Embassy cheap and would like the Wobber freres to back them to the extent of 55%. Herman Wobber sent Dibble to his brother, Will, for $4,000, and that was all there was to it. Herman Wobber thought Dibble's plan of operating the Embassy as a gimmick house was sound.

The $4,000 was simply an "advance." Herman Wobber never intended to be in exhibition and thought that after Marpole and DuRyk had cleaned up Ten-O-Win's affairs in a year or so, he would sell some of his 55% to them and increase Dibble's percentage. The reason for this philanthropy was that these men "had served us well."

In late '39 or early '40, when Wobber proposed the inclusion of Marpole and DuRyk, Dibble had objected, so Wobber dropped the project and got Marpole a job with 20th-Fox.

In April, 1940, Wobber testified in a deposition in U.S. vs. Paramount. He did not reveal his interest in the Embassy because "I never looked upon our holdings in the Embassy other than (as) an advance." Subsequently "I felt this might be construed as an interest" and in June, 1940, he asked his brother, Will, to sell out the 55%, with Dibble and McLean pretty much naming their own price.

Sold at Profit

The price was $10,000, giving the Wobbers a profit of $8,250 in 19 months.

He never advised Fox of his Embassy interest, did not put up the money for the theatre to hold it for the Fox circuit and "the only time" Charles Skouras talked to him about the house was when he "asked me . . . to get Dibble to settle this suit (it was filed in 1950)."

He never saw a complete balance sheet on the Embassy as 20th-Fox's general sales manager had 20,000 other theatres to worry about, was in New York most of the time from 1938 to 1942, "at no time" was in competition with his employer (Fox), never heard of any agreement among distributors or exhibitors or both concerning what theatres would be first-runs or concerning clearances.

He could have sold the Wobbers' Embassy interest to "15 or 20" exhibitors "and the venture has since made a million dollars (just under $700,000 net, 1938-50)" but he didn't.

"I know that he (Dibble) stated that I promised him first-run pictures, which is not true . . . a deliberate lie . . . I didn't have authority to give the pictures. We had our own theatres, a 100 per cent subsidiary, and we had to supply our own houses.

"I don't ever recall talking to the two of them together. McLean claims that I promised him first-run pictures, which is also a deliberate lie .

"As a further indication, they wanted $4,000 to open the house. You can't open a first-run house—if you are going to make any noise about it, where you hope to have it succeed—for less than $30,000 or $40,000."

Finally, as 20th-Fox's Western division sales chief (the job Wobber reverted to in 1942 and held until his retirement last year), he never got a formal bid on first-run pictures from Dibble, though he got a late-1946 wire (which went to all eight majors) and follow-up letter indicating that Dibble was interested in bidding.

That is Wobber's story.

Lawyers' Jobbings

The Embassy's lawyer, Robert Raven, and Judge Murphy took turns trying to punch holes in it and succeeded, in some respects, partly because of Wobber's own inexactitude with figures and about places and dates.

Questions raised, and never fully answered, included:

(1) If DuRyk had served so well, why wasn't he, too, cared for?

(2) Did Wobber wait until after his first (1955) deposition in this case to confide in Marpole that he'd wanted him in on the Embassy deal?

(3) Hadn't Wobber been thinking of running a circuit, with the Embassy as the keystone, in 1939-40, because of the gathering clouds of divorcement?

(4) Didn't Wobber, as a director of (bankrupt) Paramount (into 1934) and as Western division sales boss of 20th-Fox (starting in late 1932), have anything to do with the 1934 Paramount-Fox agreement under which Fox operated Paramount's theatres and Paramount supplied Fox theatres with film on a long-term, exclusive franchise?

(5) How can a racket "not enhance" the value of a theatre while that theatre (the Embassy) is at the same time "the most profitable" house in Frisco?

(6) Wasn't part of the reason that Wobber took 55 per cent of the Embassy to get "a demonstration place" to push additional sales of Ten-O-Win in the fall of 1938 when the racket was "diminishing?"

(7) Since neither McLean nor Dibble had any experience in buying film, didn't Wobber EVER discuss this phase of the business with either of them?

(8) Did Wobber meet with Dibble, McLean or both one, two, three or four times before they acquired the Embassy leasehold?

(9) Wasn't there a "conflict of interest" between pushing Ten-O-Win rentals and selling 20th-Fox films?

Those are some of the tough questions the Judge must decide in what is basically a raw, emotional struggle between two proud, terribly stubborn men, Wobber and Dibble—the latter, thin-lipped and steely-eyed behind his spectacles, has consumed every word of testimony all these months. Unfortunately, this struggle also involves millions of corporate dollars and already has cost hundreds of thousands of man-hours.

'WINDJAMMER' MAY GO INTO PORTLAND, ORE.

Portland, Ore., July 15.

This town may become the second city on the Pacific Coast and the first in the Pacific Northwest to show National Theatre's Cinemiracle production "The Windjammer." Fox - Evergreen brass have been working here nearly all week surveying the possibility of converting the deluxe nabe Hollywood Theatre for Cinemiracle and Cinerama projection.

William Thedford, Fox-Evergreen circuit boss, San Francisco; Oscar Nyberg, Evergreen NW District Manager, Seattle; and Bob Bracken, Fox-West Coast maintenance and purchasing exec, San Francisco; met with Evergreen City Manager Rex Hopkins to check the dimensions of the problem.

House would have 1,000 seats after installation is made.

Loew's Status

Continued from page 7

the First National Bank of Boston. This payment was due yesterday (Tues.). An extension on the payment was obtained previously and if the court had not provided the company with the use of the theatre funds, another delay would have probably been sought.

In addition to the $5,000,000 required for the payment of the First National loan, Loew's will probably have to borrow money from the theatre company for the payment of amortization and interest on the $28,000,000 funded debt held by several insurance companies. After making all these payments, it's thought that there won't be much left for divvy payments or film production. All other money that Loew's has or receives in profits from its various division, as now reckoned, will have to be earmarked for the production of new pictures.

Some financial observers feel that Loew's erred in making divvy payments amounting to some $10,500,000 in the past two and half years. The last melon, 25c per share, was paid in April, 1957. It's pointed out that the studio was losing money at the time the dividends were paid in 1956 and 1957.

Bettered Status

Although Loew's financial report, due at the end of August, is expected to be better than last year's statement, there won't be enough earnings to give stockholders the slightest chance of obtaining a dividend. There's a possibility that the company might break even or move slightly into the black. It's anticipated that all divisions of the company, with the exception of production arm, will show a profit. However, the studio losses are still hefty and it's figured that these losses will wipe out any gains accumulated by the other divisions.

Under the company's previous booking system, money received from the rental of pictures to television on a long-term basis was included as income for the year received instead of being divided up into equal segments for each year of the term of the leases. As a result, some $1,700,000 was entered into the company's books for 1956 and 1957. However, the company's accounting methods have been changed and this coin is being apportioned over a number of years. Consequently, the company's books this year will show income from television that has already been received. In essence, this means that the money will be carried on the books but there will be no actual cash.

Because of the change in accounting technique in spreading out the coin obtained from television, Loew's has been attempting to obtain a tax rebate, said to be about $1,000,000.

Egypt's Films

Continued from page 3

his previous production has been aimed specifically at the Middle East market, he believes higher budgetted pix could be profitably exhibited throughout the world.

Zarpanely will be in Hollywood until around the end of July when he will head east en route to Cairo. He expects to be back in Egypt on Aug. 15, planning an Aug. 25 production start on "The Flesh is Weak," his first feature for Metro.

Despite Denial, Criterion Labs Seems 'Out'-Minded on School Reel

Criterion Film Laboratories, which earlier this year purchased the News Magazine of the Screen from the Walter E. Heller factoring outfit, has indicated that it wants "out" from the deal. The Magazine is a monthly, sponsored newsreel for schools, originally put out by Pathe News.

When Pathe went into bankruptcy, having first been sold to another outfit by Warner Bros., the Heller Co. made a deal with Criterion to buy the educational reel for $125,000. Terms were $10,000 down and 20% of the gross with a guaranteed $25,000 annually.

Hearst Metrotone was one of the unsuccessful bidders for the property. When Criterion won out, the Hearst outfit created a rival reel, Screen News Digest, due to preem in September.

In an order signed July 10, referee Herbert Loewenthal in N. Y. enjoined the Criterion lawyer, Isaac Franklin, from returning to his client a $15,000 certified check, or disposing of it otherwise. Check had been put up as "security" on the deal and was to have been delivered to the Heller company upon completion of certain other arrangements. Loewenthal said the check could be delivered only to the Heller outfit.

That company has already indicated that it opposes any Criterion plan to withdraw from the deal. Loewenthal had been informed that Criterion "may not comply with the terms of the agreement and sale."

Spokesman for Criterion stated unequivocally last week that the company planned to go ahead with issuance of the reel and was lining up sponsors. Fred Todaro is the president of Criterion.

Pathe outfit had been issuing the News Magazine for many years. It's now understood that both RKO (the former owner) and WB are investigating possible action to stop Criterion from using the Pathe tag in its projected reel. It's being pitched as the Pathe News Digest of the Screen. Argument is that Criterion didn't buy the title.

$850,000 Backs 'Vikings'

United Artists, which in the past several years has gone particularly heavy in promotional coin with its bigger productions, will have $850,000 worth of co-op advertising in newspapers and magazines backing "The Vikings," according to Roger H. Lewis, ad-pub chief.

Involved are 26 tie-ups, including a contest sponsored by Dairy Queen Stores in the United States and Canada to select "Miss Dairy Queen." Winner goes on the traditional audition trip to Hollywood. Ads linking the UA release with the competitions are set for the Look and Seventeen mags and the daily papers.

Others joining UA in the co-op splurge include Shields Cuff Links, American Airlines, Blue Fox Perfume, T.W.A., Plymouth Raincoats and manufacturers of children's products.

Hardtops Rate, Ozoners Await, Federal Loans

Washington, July 15.

Four-wall theatre owners become eligible for bigger loans at less interest when President Eisenhower signs into law the new Small Business bill which Congress approved finally Friday (11).

But drive-in owners, now denied such Small Business Administration loans under a policy ruling also prohibiting SBA lending to bowling alleys, amusement parks and other businesses, must wait upon a reevaluation of this policy. The wait for the new "yes" or "no" is expected to be "about six months," VARIETY was told.

The new bill, making SBA a permanent, instead of a year-to-year Government agency, drops interest on loans from 6 to 5½% and ups the maximum on each loan from $250,000 to $350,000.

The SBA policy ruling barring drive-ins blocks loans for recreational and amusements facilities.

Philip McCallum, SBA's general counsel, said in an interview that the SBA staff is "working" now on details connected with the reevaluation of policy. The SBA policy board, he said, will likely make a decision before the year's end.

Hard-top theatre owners can get SBA loans for rehabilitation of existing theatres, repair or replacement of existing equipment. But SBA won't give loans for constructing new four-wall theatres.

4 BALABAN & KATZERS TAKING BIG-BEEF BOUT

Chicago, July 15.

Four Balaban & Katz theatres will carry the closed-circuit videocast of the Aug. 18 heavyweight title fight between Floyd Patterson and Roy Harris from Los Angeles. The B&K houses are the State-Lake (in the Loop), Uptown, Tivoli and Marbro, with total seating in excess of 12,000. Tariffs aren't definite yet, but likely will repeat earlier one-shots at $3.60 for the nabes and $5.50 for the State-Lake. Only the latter will have reserved seats for the event.

It's still possible that Essaness chain will also repeat again by beaming the bout at its Crown Theatre. Circuit is still mulling terms.

$51.84 CHARITY AVERAGE

Hollywood, July 15.

Motion Picture Permanent Charities, which consolidates all appeals within motion picture industry into one annual drive, raised total of $1,208,964 for year ending last June 30, repping an average of $51.84 from each of the 23,320 studio and allied industry donors.

James Stewart, who conducted the 1958 campaign, will continue a second term as campaign chairman for upcoming 1959 drive.

DROPS BOITES FOR FILM CRITIC BEAT

Chicago, July 15.

Sam Lesner, who's been riding two saddles for the Daily News, as night club reviewer and film critic, has climbed down from the former assertedly for reasons of health and personal preference.

Scribe explained he would rather concentrate on features and that he had "long felt that movies were becoming stronger and more important." He's been not a little annoyed, he added, at "dividing myself on two beasts." Chi's nitery route will henceforth be traversed by the gazette's music reviewer, Don Henahan, although the appointment is only temporary and will likely be reconsidered when serious musical activities pick up in the fall.

Besides his Daily News duties, Lesner for some time has had a five-minute radio shot week nights on WMAQ, sponsored by Cinerama. Some film tradesters here felt that Lesner's primary assignment was pictures and that he'd been spreading himself too thin, presumably to the detriment of exhibs and distribs.

Lesner first had the nitery beat from 1941 to '44, being succeeded by the late Gene Morgan. Lesner resumed when Morgan took seriously ill late in 1951.

'APPOINTMENT BUREAU'

TOA Convention to Schedule Inspections of Equipment

Theatre Owners of America will operate an "appointment bureau" at its 11th annual convention and trade show at the Hotel Americana in Miami Beach, Oct. 21-25.

Bureau will make appointments for theatremen to see specific equipment and supply dealers exhibiting at the trade show, which will be staged jointly by TOA and the National Assn. of Concessionaires. Bureau will also serve as a clearing house for trade show information.

TelePrompter's Kahn Makes Like The Ballyhoo Guy He Once Was In Promoting Closed-Circuit Bout

By **HY HOLLINGER**

TelePrompter is employing film ballyhoo techniques to stir up interest in the closed-circuit telecast of the Floyd Patterson-Roy Harris heavyweight championship fight on Aug. 18. This is the first time that the holder of the closed-circuit rights to such an event has personally undertaken such a buildup campaign. For all previous closed-circuit telecasts of championship fights, it has always been the fight promoter that has been charged with the task of pitching the publicity for the attraction.

The force behind the employment of film bally methods is TelePrompter prexy Irving B. Kahn, a one-time 20th-Fox press agent. Kahn is handling the upcoming fight telecast as if it were a new picture with two unknown stars, which, in a sense, Patterson and Harris are to the sports world. The TelePrompter topper, who paid $210,000 for the closed-circuit rights to the bout, is keenly aware that he must bring the attraction to the attention to the public if he hopes to fill the 500,000 seats that he is aiming for.

Harris, in particular, is almost unknown to sports writers and sports followers. As a consequence, Kahn junketed 25 boxing writers to Harris' hometown of Cut 'N Shoot, Texas, last week so they could get a first-hand look-see at the challenger. The junket had all the earmarks of a film world premiere. The sports writing fraternity was flown from N. Y. to Houston where they were greeted by a mounted guard of Texas range riders, given 10 gallon hats and put aboard an air-conditioned bus for a 40-mile police escorted ride to Conroe, just outside of Cut 'N Shoot. When the bus arrived, it was met by a band and 2,000 people singing "The Eyes of Texas Are Upon You."

Local arrangements were set up by a veteran film field man, George Bannon, who has operated in the southwest for Warner Bros. and 20th-Fox.

Welcoming ceremony was put on beside the hotel's outdoor pool, which was filled by a local delegation of pretty girls. According to one sports writer, he "has seen nothing to equal the uproar since back in 1935, when the late Mike Jacobs chartered a special car on a Detroit bound train for the purpose of introducing boxing writers to a young heavyweight named Joe Louis."

At Conroe, chauffered cars were available for the sports writers so they could make the short hop to Harris' ranch for interviews, color stories and to watch him workout. The junket paid off in handsome space on the sports pages of papers throughout the country. In addition, the promotion obtained strong theatre and tv newsreel coverage.

Gov. Price Daniels of Texas declared the day of the visit as Roy Harris Day and the local Conroe Daily Courier issued two special editions which included local tieup ads welcoming each visiting sports writer.

TelePrompter has issued a special hit to exhibitors with special emphasis on how to approach sports writers.

Joseph J. Hahn, formerly an accountant and public relations official of the Phil Isley Theatre Circuit, with headquarters in Dallas, has been named sales manager of the Roosevelt Hotel, same city.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
CARY GRANT • INGRID BERGMAN
in
"INDISCREET"
A Warner Bros. Release
and GALA NEW STAGE SPECTACLE

LOPERT UNLOADING TWO WASH. THEATRES

Exhibition quarters understand that a deal is near completion for Ilya Lopert to unload his two Washington art houses, the Playhouse and the DuPont, to Marvin Goldman of the K-B circuit.

Theatres have been on the market for several years, but Lopert put a stiff price on them. Lopert also operates the Plaza in N.Y. and, with City Investing, books the Astor and the Victoria on Broadway. Latter houses are now controlled by United Artists.

Divorced AFM Local Dickers

Hollywood, July 15.

Preliminary discussions relative to a new contract covering musicians at major studios is expected to be launched today (Tues.) at meeting between Charles Boren, industrial relations veepee of Assn. of Motion Picture Producers and Cecil Read, chairman of the Musicians Guild of America.

Latter last week won bargaining rights for local tooters in NLRB election.

TOLLVISION CHANNEL FOR L.A. DRAWS NIX

Washington, July 15.

A move to have another UHF channel assigned to Los Angeles, where it would be available for subscription television, was denied by the FCC last week. Commissioner Robert E. Lee, most vocal proponent of fee-tv on the FCC, dissented.

Continental Telecasting asked for addition of channel 58, but the commission ruled that Los Angeles is already well supplied. It point out that the city now has 7 VHF and 3 UHF channels. Continental operates KRKD AM-FM in Los Angeles.

Rocky Mt. Society

Denver, July 15.

The first annual combined Roundup and golf tournament of the Rocky Mountain Screen Club, Denver, and Variety Tent 38, Salt Lake City, will be at the Lakewood country club, Denver, Aug. 15.

It is hoped enough interest can be generated to require a special train each year. With golf and other sports occupying the daylight, the affair will close with a dinner and dance. Cost will be $20 per couple, with green fees extra.

Santa Monica

Continued from page 2

is a three-ring presentation starring sea lions, seals and porpoises, with a 2,000-seat grandstand built around seven outdoor pools.

Fred Harpman, who is responsible for the overall planning of "POP," was a color consultant at RKO before going over to Metro as art director. A large majority of his design staff were co-workers at the Culver City lot. These include Dave Constable, who created South Sea Island, with its lagoons, huge waterfall, erupting geysers, volcanic crater and banana train ride; Hio Peter Eilers, who designed the International Promenade with its shops and cafes; Frederic P. Hope, who recreated a quaint New England fishing village called Fisherman's Cove, and Nick Bova, Bob Ayres, Travis Johnson, Tom Donald, Paul Syles, Harry Kemm, Jack DeShields, George Windrum and Willard Stratman, who utilized techniques developed on sound stages and in process shots to highlight dozens of other attractions.

Bert Dreyer, construction superintendent and his assistants, Claire Senate and Warren Senate, are also M-G grads.

Maurice Ayres, special effects Oscar winner from Paramount, who rolled back the Red Sea for Cecil B. DeMille, devised Neptune's Kingdom, a make-believe descent to the floor of the sea and the creatures in its depth.

Back in the dear dead days of silent films, this area was a favorite playground of the stars. Two far-famed niteries, owned by Baron Long—The Ship and Sunset Inn—were packed with such celebs as Wallace Beery, Gloria Swanson, John Gilbert, Mary Miles Minter, Mabel Normand, Pola Negri, Wallace Reid, Francis X. Bushman, Norma Talmadge, Madge Bellamy, Douglas Fairbanks Sr. and a score of others. During the depression years, Ocean Park went into a decline and film stars found new, more glamourous spots for dining and dancing. A few years ago, one bright spot appeared on the oceanfront—Lawrence Welk and band at the Argon Ballroom, now located in the heart of "POP."

Admission prices are pegged at 90c for adults, 50c for children to capitalize on the burgeoning family recreation plan, a la Disneyland and Marineland. The latter were smash hits from opening days, but boxoffice receipts have rolled up "as time goes by." Disneyland, which celebrates its third birthday July 18, has racked up a total attendance of 11,846,21; and Marineland has a boxoffice score of 3,880,000. The investment and number of attractions in each are proportionate.

Truman Riley has been named city manager in Abilene, Tex., for the Interstate Theatre Circuit succeeding Wally Akin.

Japan's Delayed Policy Statement

America Retains Some Advantages Over Native And European Protests

Tokyo, July 8.

Despite strong protests from Japanese and European interests, Japan will import as many American films this fiscal as last, it was revealed in the long-overdue Foreign Ministry 1958 foreign film import policy which was finally made July 2 although the fiscal annum began April 1. Bookings were able to continue on schedule due to provisional licenses.

As in 1957, the import quota of basic allocations total 166 (122 global and 44 non-dollar) while those of short films total 100 (84 of global area and 16 of non-dollar area). Policy on newsreels also remains the same with five newsreels totaling 260 (4 global and 1 non-dollar).

Concession made to critics of overdose of U. S. product was allocation of ten extra films to new distributors in Japan with the pictures all coming from non-dollar sources.

Restrictions on number of prints remain. If all positive prints per film is imported, number of prints per film is limited to 12. If negative or master positive prints are imported and positive prints made in Japan, ceiling is 16. Exhibition period as before is limited to five years after which time a film will be treated as a new import.

Regarding bonus imports, a special bonus of eight features will be awarded to distributors whose product is adjudged "superior." This is double last year's bonus of four in this category. A bonus of 20 features will be allowed Japanese film companies exporting Japanese features which earn more than $30,000 overseas.

Irving Maas, MPEA v.p. for the Far East, told VARIETY that the new statement contains certain items that might be the basis for approaches to the Government for further consideration. He refused to commit himself further at this time. The announcement, he disclosed, is now under study by MPEA in New York. Maas, incidentally, leaves his Tokyo office this week for two or three weeks in Formosa and Manila.

It is believed that the Finance Ministry refused to cut U. S. imports because of provisions in the U. S.-Japan Treaty of Commerce and Navigation.

U.S. Companies' Slants

American companies are studying three aspects of the recently-issued Japanese film regulations and clarification on them will be sought from the Japanese government.

One involves the ruling that, starting with 1960, the Japanese won't issue licenses to companies that aren't distributors in Japan. This, of course, raises the question of what constitutes a distributor in the Japanese view.

Another question touches on the new franchise agreement formula, which dictates that, under such deals, no more than 70% of earnings can be written off against the New York account. This has been a touchy point in Japan, particularly with 20th-Fox, which is reported to have made its own deal. In the past, 20th's N.Y. share has been higher than 70%, with a lot of items written off against the (taxable) local share.

Finally, Irving Maas, the Motion Picture Export Assn's Far East chief in Tokyo, will start talks soon with the Japanese Finance Ministry re disposition of accumulated yen funds for the past year. Under the new regulations, the remittance rate has been improved to 22% and 25% of gross billings. However, a large amount is still blocked in Japan. In two past instances, these frozen funds were loaned by MPEA to Japanese hydroelectric power development outfits.

American feeling now is that Japan's foreign exchange situation has improved. U.S. companies don't like to tie up their local funds on the theory that the money is needed back in Hollywood to finance new production.

DIPENFA-UFA PACT AT BERLIN FESTIVAL

Madrid, July 15.

Berlin Film Festival was setting for an exclusive distribution-coproduction pact signed between Spain's Dipenfa-Filmayer and Germany's Ufa.

Deal apparently supercedes agreement reached earlier this year between Ufa and Spanish distrib Interpeninsular Films giving local company distrib rights to 50% of Ufa product with option on remainder.

Director Antonio Perez and General Manager Juan Perez signed for Dipenfa-Filmayer.

Olivier Recants 'Macbeth' Film

London, July 8.

One of Britain's most ambitious pictures of the year has been sidetracked through lack of financial backing. It is Sir Laurence Olivier's "Macbeth," starring himself and Vivien Leigh. It had been planned to start building sets this week but the cash is not there. Budgeted at $1,400,000, the film was to have been sponsored by the Rank Organization. Three months ago, caught up in an economy wave, the company backed out of the proposed deal.

Since then, Olivier has been going ahead with his plans for the film, while trying to raise the cash in the U. S. and elsewhere. But time has run out. Olivier will now put the script away in hopes that the deal can be revived next year. Meanwhile, he goes to work with Kirk Douglas and Burt Lancaster in "The Devil's Disciple."

'Attila' Sales Franchises

Boston, July 15.

Joseph E. Levine, prexy of Attila Associates, appointed the following franchise holders to distribute his spectacular, "Attila," with Anthony Quinn and Sophia Loren.

George Waldman, Realart Pictures, New York, Buffalo and Albany territory; Embassy Pictures Corp., New England and Conn.; Max Roth, Capitol Films, Chicago; Imperial Pictures, Cleveland; Jack Zide, Allied Film Exchange, Detroit; Red Jacobs, Favorite Films, Los Angeles, San Francisco and Seattle; Don Swartz, Independent Film Distributors, Milwaukee and Minneapolis; Joe Solomon, Fanfare Films, Philadelphia; Bert Stern and Milton Brauman, Pittsburgh; Jerome Sandy, Washington, D. C.; Bob O'Donnell, Empire Pictures, Dallas.

Budd Rogers, New York, will act as producers' rep for Levine in the U. S.

Too Busy With Goldfine & Adams; Asks Delay on Tollvision Decision

Washington, July 15.

Bernard Goldfine and Sherman Adams are star performers in the comedy-drama which likely will keep the curtain down on pay-see tv until sometime in 1959.

Indications are that the Federal Communications Commission, in the scheduled Wednesday (16) meeting, will bow to the request of Rep. Oren Harris (D-Ark.), chairman of the House Interstate and Foreign Commerce Committee, that feevee action be held off until after the new Congress gets going next year.

Harris wrote a letter to FCC Chairman John C. Doerfer requesting a delay until mid-1959, and Doerfer replied by letter that he would present it to the other six FCC commissioners at the meeting and let him know the result.

"I asked the commission," Harris said in an interview, "to postpone any action on pay-tv until around July 1, 1959. I explained that our committee has been busy with other things—*and I guess that gave them a laugh.*"

Doerfer has been one of the committee's Legislative Oversight Subcommittee's targets. Harris is chairman of both. But by "laugh," he meant the subcommittee's current probe of Goldfine, Adams, vacations, vicuna, unidentified cashiers' checks and other matters—currently the best show in Washington, pay or free, professional or amateur.

Two-Gunned

Harris declined to predict the commission's decision for reasons of "propriety." He is a man armed at both hips—head of a committee handling all FCC legislative matters and head of a subcommittee with the announced intention of investigating further the activities of FCC commissioners in being out-fumbled for hotel bills and otherwise. The package of Harris' influence would seem to make commissioners sensitive to his every uttered word.

"But," Harris said in passing an exclusive hint to VARIETY, "I believe the commission will continue to cooperate with the committee."

This meant he would be surprised if FCC commissioners carried through with their present order permitting them to receive pay tv applications starting 30 days after Congressional adjournment, unless Congress acts to prevent it before then.

"I told Doerfer," Harris said, "that our committee had planned to start hearings on pay tv just as soon as Congress adjourned. But I explained that the House has directed a subcommittee (his) to explore other matters which makes such hearings impossible. I think the commission understands."

He added: "My request was made on behalf of the committee. The committee will be waiting for the commission's answer."

Harris wants FCC to hold still on toll tv until his committee can conduct and complete additional hearings on the subject next year—possibly with the inent of filibustering the subject indefinitely.

TV'S $145,000,000 PRIME BEEF

The Next 60 Days Important

What happens in the next 60 days in terms of program-time sales will be of major consequence to the three tv networks in determining the future of a three-web economy based on present-day sales concepts. The network chieftains frankly concede that the outlook isn't any too bright and that ultimately there will have to be some wholesale reappraising in arriving at a more realistic modus operandi.

At present the three networks are in the neighborhood of $150,000,000 short of an SRO status (for time and programming) in prime evening time. That's $60,000,000 more than the condition which prevailed just one year ago, when the sales climate was somewhat more favorable. The receptivity of potential clients in the next two-month period will have tremendous import in spelling out whether the networks in their present framework can survive a $150,000,000-shy economy, or in determining whether they will have to face up to a complete overhauling of sales patterns—and perhaps doing something, at long last, about high talent-program costs.

ABC-TV Affils Convene This Week To Put Blessing on Daytime Plan

The most crucial affiliate meeting in ABC-TV's recent history has been called by the network for this Friday (18) in New York. The entire lineup of basic affiliates—approximately 85 stations—has been asked to attend to hear the network present its daytime program and sponsor plans. Move is to gain final okay on the much-discussed plan.

For years, the ABC affils have been crying for heavy daytime programming, and some prospective daytime affiliates are known to have rejected ABC contracts because only two-and-a-half hours of afternoon time were programmed by the network, an hour-and-a-half of that coming only in the past year.

Young & Rubicam has brought in six of its own clients to launch the daytime lineup on Oct. 6, and one of the most important items on the agenda will be an explanation of the contiguous daytime rate structure.

Maximum discounts on time and talent for a quarter-hour of the new setup are approximately $6,400, which is apparently within the daytime rate structure that was okayed nearly a year-and-a-half ago by affils, but which has hardly been tested until now. Another job the network has to countenance Friday is getting its 80-odd basic affils warmed up to the idea of even further daytime programming, once the stuff immediately

(Continued on page 38)

Hallmark's Hall of Fame Executive Producer

Mildred Alberg

takes the viewpoint

A Good Show and a Good Time Period Always Spell Out a Good Audience

* * *

one of the Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

The End-of This Month

CBS-TV Blueprints New Option Slots; Tape Key Factor

CBS-TV affiliates were informed yesterday (Tues.) via closed circuit broadcast of significant changes in option time. Participating in the closed circuit discussions were prexy Lou Cowan; Bill Lodge, engineering and affiliate relations veepee, and Bill Hylan, veepee of sales administration.

Under present arrangements, evening option time each day of the week covers the period from 7:30 to 10:30 p.m., N. Y. time, in Eastern and Central time zones, and 7:30 to 10:30 p.m. local time, in Mountain and Pacific time zones. CBS-TV execs pointed out to affiliates that sales experience indicated a marked preference by year-round network advertisers for a different period of time in the several time zones. In general, they prefer that option time period be one-half hour later in the evening schedule, cross-the-board. CBS-TV is already programming commercially on four of the five half-hours (10:30 to 11 p.m. CNYT) periods involved, and has an order for the

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Jess Oppenheimer Wants Out at NBC

Hollywood, July 15.

Jess Oppenheimer, under a firm five-year NBC-TV pact as creative producer and head of program development, is reported overturing the net for a settlement of his contract.

None of the shows Oppenheimer piloted or developed have been sold or slated for next fall by the web. Recently it was disclosed his salary is $2,000 a week. Oppenheimers' reason for wanting out is said to be for a more active status as producer. Contract has three years to run.

Susskind Speaks His Piece on British TV

London, July 15.

Yank tv producer David Susskind appeared on the BBC's "Tonight" show and said that he did not think that less money is being spent on tv advertising.

"But," he said, "I think there is a growing disenchantment with tv on the part of the advertiser. His earlier excitement is being diminished by mediocre programming. The advertiser no longer believes that is going to give him an exciting audience in terms of size or an excited response in terms of buying."

'Night Beat' Looks Safe But Wingate Is Iffy

"Night Beat" will most likely return to WABD, but by next fall it's quite possible that the latenight interview strip will have again been revamped by the Gotham tv outlet. Whether John Wingate, who succeeded Mike Wallace in the role of the local inquisitor, will also be returning, the station did not say.

Station was "fairly certain" of the return of the nightly hour show, but it was implied that should the program be reformatted, Wingate might not be back. A new format is being mulled now.

Wingate and the show recently began a summer hiatus. No return date was set.

36 HALF-HOURS REMAIN UNSOLD

By GEORGE ROSEN

If the amount of total, unsold half-hours in prime evening time on the three tv networks were stacked back-to-back, it would almost add up to a full week's programming 7:30 to 10:30 p.m. on any given network. Which is probably as dramatic a downbeat summation as you can get in terms of capsulizing the plight of the webs on the '58-'59 commercial picture.

All told there are a total of 36 unsold half-hour prime time segments on the three webs (eight on CBS, 11 and a half on NBC and 16 and a half on ABC). (Actually it takes 42 half-hour periods 7:30 to 10:30 to program a network Sunday-to-Sunday). On the basis of a 30-minute entry costing an approximate $4,000,000 (time and talent) per season, those 36 unsold half-hours spell trouble to the tune of approximately $145,000,000. Actually, it's only $75,000,000 in terms of unsold time (which is the networks' chief worry), but since, sustaining or sponsored, the time periods must be slotted with the webs shouldering production costs, the rap on programming costs cannot be discounted.

Where CBS is more fortunate than NBC is in the more promising and lucrative outlook in such areas as 10:30 to 11 p.m., where Columbia has practically established an SRO whereas the NBC lag (with time recaptured by the stations) more critical than in previous years. Similarly, CBS is more fortunate in disposing of some 7:30 to 8 p.m. segments, where NBC is also left holding the bag too many nights. Also, the CBS Sunday picture from 5 p.m. on is far more brighter than at NBC. These have contributed immeasurably toward alleviating the prime time distress, whereas NBC is not enjoying these fringe benefits.

All of which has contributed toward the virtual decimating of the more lofty out-of-pocket programming. That's why, unless there's a far more favorable sponsor response at NBC, there won't be any NBC Operas next season (although the network would, under more propitious circumstances, be glad to settle for three productions); that's why there won't be any Project 20 kicking around next season (again, if things pick up, NBC would be happy to go ahead with six "Project" installments). Because General Motors' institutional coin won't be around next season (a $5,000,000 rap), "Wide Wide World" is headed for oblivion. Ditto "See It Now" (with CBS throwing a bone to Ed Murrow & Co. and permitting perhaps

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Milton Berle Gives His Side of the Story On Keely-Prima Blowout

Hollywood, July 15.

Milton Berle says the exiting of Louis Prima-Keely Smith from his upcoming NBC-TV comedy series for Kraft next season goes a lot deeper than the fact that Prima objected to merely fronting a band and wanted his own individuality expressed on the show.

Berle contends that the format would have provided ample opportunity for Prima to work with Berle on comedy sequences. More to the point, Berle maintains, was the fact that Prima, who along with Miss Smith (Mrs. Prima) would have collected a total of $7,250 weekly, wanted a firm 26-week contract and the privilege of blowing the show after 13 weeks if he didn't think the show was right for him. Berle couldn't see working out that kind of a deal.

The Keely Smith-Prima replacements have not been chosen as yet. Show will originate from the Coast, as originally planned, despite the cast changes.

Tint Hopes Still Spring Eternal In NBC's Breast, With No Letdown In Compatible Showing-Off in '58-'59

No matter what the recession and the tough-to-sell-shows era have done in the way of effecting economies at NBC, there's one area that won't be tampered with—and that's color tv. Although the program schedules for next seasons have not been formalized as yet, it's understood there will be no cutbacks on tint exposure, with at least the same number of shows to get the compatible black-and-white/color treatment.

On the other hand, CBS will make like tint tv hardly exists, with its continuing policy of retreating from the color program sweepstakes. Understood that a bare minimum of specials will be tinted up next season.

NBC's continued push, of course, is understandable, since there's something like $75,000,000 of the parent RCA company's coin riding on an eventual prismatic tv era. The bottleneck on set sales has yet to be broken and it's the considered opinion of many that it won't "until they get that price tag down to $299.95."

As for ABC's dabbling in tint, two years ago it said "maybe next year," and last year it said the same. Now it's not even saying "maybe next year."

L.A.'s Lag on Tint Sales

Los Angeles, July 15.

Seven-county Southern California area now has a total of 12,394 color sets, out of a grand total of 3,107,487 sets in circulation, according to the Electric League of Los Angeles. Tint distribution during the month of May totaled 124 sets, out of 16,386 sold during the month.

Indicative of the soft market, the May figure is way below the 23,912 sets sold in May of last year and slightly below the April total of 16,812.

Program & Exec VP of CBS-TV

Hubbell Robinson Jr.

has a provocative essay on

Who Cares About Television?

* * *

one of the Editorial Features in the upcoming

TV-RADIO REVIEW & PREVIEW NUMBER

The End of This Month

NBC Chi Program Dept. Disbanded; Total Axings at 31

Chicago, July 15.

NBC's current economy drive has taken a toll so far of 31 personnel at the Chicago plant, with an additional nine or 10 expected to be deleted by October. The firings are mainly of administrative employees and technicians.

The local o&o stations, WMAQ and WNBQ, have been trying to temper the pain of the axings by relocating as many of the white collar workers as possible, either in the company itself or with RCA or local ad agencies. In the former case, employees of under six months tenure have been let go to make room for displaced veterans of the company. In every case of transfer from one department to another, the stations have maintained the employees' salary level, even where a lower pay scale is commanded.

The network tv programming department in Chi has been notified that it will be disbanded. NBC, it's understood, is trying to relocate Kirk Logie, who heads the department, possibly with NBC International. The deletion of the

(Continued on page 36)

NBC: No Casting

The economic cutbacks at NBC have also affected the casting department and Martin Begley, who was its director nearly a decade, has been let go.

During its more prosperous days, NBC's Casting Department had as many as nine experts on the staff.

Begley, who leaves July 31, hasn't announced his future plans. Before joining NBC, he was personal manager for Ed Begley, his brother, and also appeared as a hoofer in musicals and vaude shows.

'Sunset Strip' Looks Hot For Chicle, Whitehall

ABC-TV has shifted "77 Sunset Strip" from Sundays at 9 to Fridays at 9:30, a slot in which another Warner Bros.' hourlong film, "Public Enemy," was tentatively scheduled for fall. With the move to Friday, it is reported that the 60-minute "Strip" has orders from two Ted Bates clients, American Chicle and Whitehall.

Meantime, "Public Enemy" was moved into "Strip's" Sabbath slot, although there are no takers for the former show as yet. Another third of "Strip" is still available.

Reynolds Metals Dickers 'Rawhide'

Within the next 48 hours or so CBS-TV will know whether it has managed to pull off probably the major coup of the year—the sale of a new one-hour western series. Negotiations are at the decision point looking toward a Reynolds Metals sponsorship of the Monday night 7:30 to 8:30 "Rawhide" series on CBS.

Reynolds Metals would thus be trying to duplicate the feat of its competitor, Kaiser Aluminum, which bought "Maverick" on ABC-TV and parlayed it into one of the season's few tv hits.

NBC is still stuck with two hour westerns, "Cimmaron City" and "Tallahassee". Latter may be cut to 30 minutes.

ABC-TV's Sammy Kaye Vice SG's 'Frankenstein'

Screen Gems' "Frankenstein" has been eliminated as the Saturday-at-10 entry by ABC-TV, and the network is reportedly close to a deal with bandleader Sammy Kaye to hold down the half-hour slot next season. He's being sought to front the companion musical show to Lawrence Welk, who does a Saturday ABC stanza between 9 and 10 p.m. under Dodge auspices.

Web has been dickering Kaye's services (with augmented orchestra) through Joe Glaser at Associated Booking. No sponsor has yet been associated with the Kaye offering.

Equity, AGMA, AGVA Offer to Mediate OK'd by SAG, But AFTRA Sez 'No Dice'

Three members of the Associated Actors & Artistes of America have volunteered to mediate the differences of two other members of the performer body. Ralph Bellamy, Equity prexy, and officials of American Guild of Variety Artists and American Guild of Musical Artists proposed that Screen Actors Guild and American Federation of Television & Radio Artists submit their differences over jurisdiction of tape commercials to the three other unions.

Leon Ames, prexy of SAG, is believed to have wired his acceptance of the offer for the intermediary. On the other hand, AFTRA leaders are understood to be against the measure, because, they say, it would be getting SAG out of "an impossible position."

SAG Hits Petition

Hollywood, July 15.

Screen Actors Guild has filed comment strenuously opposing the AFTRA petition to the National Labor Relations Board seeking a nationwide bargaining unit for all talent employed in production of commercials on tape or other electronic devices.

SAG brief, filed last week, requests dismissal of the AFTRA petition on grounds that the unit is in broad conflict with existing union-employer contracts and with existing NLRB practice. Moreover, SAG contends, it would conflict with all historically established bargaining units and procedures.

Specifically, the SAG registers these objections:

1. Proposed unit seeks to include "numerous employers in a nationwide unit, with whom petitioner has never bargained on a multi-employer basis." Unit would thus be "inappropriate," on the basis of previous NLRB rulings wherein it was held that "the essential element in the establishment of a multi-employer unit for collective bargaining is participation by such employers in joint bargaining negotiations.

2. The nationwide unit would conflict with AFTRA's own NLRB certification, since under the cur-

(Continued on page 34)

Collyer Refutes SAG

Clayton (Bud) Collyer, president of the American Federation of Television & Radio Artists flatly contradicted statements of the Screen Actors Guild that agreement existed between the two unions in all but a small area of the video tape commercial field.

"No such agreement exists," said Collyer on Monday. "On the contrary, AFTRA has protested strongly to the National Labor Relations Board the unilateral action taken by the Guild in negotiating video tape commercial contracts with film producers and advertising agencies.

"AFTRA insists that, in the interests of all performers, it would not morally agree at a board or executive level to a division of the bargaining activities between the two unions for the same performers' services. AFTRA maintains that only by a decision reached by all performers engaged in this field (supervised by NLRB) can true representation for bargaining purposes be attained."

Wm. Morris 'Collecting' Unsold Video Pilots For Anthology Series

Hollywood, July 15.

Television producers and vidfilmeries are being approached by William Morris Agency regarding agency's purchase of unsold tv pilots for a projected anthology series.

Understood offer of $10,000 per pilot is being made, and Loretta Young and James Mason already have been queried re any unsold starters.

Morris office once before acquired 10 pilots that had never been aired and packaged them into a half-hour show, later sold to General Electric as a summer replacement series on ABC-TV.

On the producer side, such a project enables him to get off the hook for at least part of the coin invested in the pilot. Some producers with series already on the air have been showcasing pilots within the framework of regular series, thus writing off most of the costs in that manner. In other cases, however, an offer such as the Morris office is making represents the only way in which to recoup some of the costs.

Chances Are There'll Be A Mike Wallace in ABC's Future—At Least '58-'59

It's an odds-on bet around ABC-TV that Mike Wallace will be working next semester—on ABC. Partially because Wallace will collect $100,000 on the second-year of his two-year contract, whether he works or not, the video interviewer, who had not the least immediate prospect of a new show until Monday (14), has gotten hot again for the moment.

The web and Wallace are understood to be discussing several program prospects for fall. These are, according to the word, apart from a renewal by the Fund for the Republic. A spokesman for the Fund said this week that he hopes to begin fresh negotiations with the network for Wallace's services for continuation of his present show. His interviews for the Fund end a 13-week run Sunday (20) night.

The Fund said that the most probable step, if Wallace is to work under its banner again, is for another 13-week series beginning in the fall. Small hope was held out that he'd continue for the Fund through the summer, if only because there was so little time left to prepare additional shows beginning on July 27.

Bill Anderson As New Paar Producer

Jack Paar has a new producer for his cross-the-board nighttime show. He's Bill Anderson, ex trade press chief at NBC who lately has been acting as liaison between Paar and the publicity-promotion-advertising dept. of the network.

Upping of Anderson to producer status was at Paar's instigation. Paar's ex-producer, Perry Cross, has shifted over to the Dave Garroway "Today" show.

THE
HONEY DREAMERS
Transcribing for Coca-Cola
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Walter Damm To Retire on Sept. 27; Pioneer B'caster

Milwaukee, July 15.

Walter J. Damm, a broadcasting pioneer and long a strong voice in the radio-tv industry, revealed he will retire from active broadcasting in Sept. 27. Damm, vice prez and general manager of WTMJ and WTMJ-TV, will move to Naples, Fla., with his wife after having directed broadcast activities of the Milwaukee Journal Co. for 36 consecutive years. Damm will be 65 this Saturday (19).

George R. Comte moves up from his managerial post at the stations to succeed Damm at the helm, and Robert J. Heiss, who has been assistant manager, will advance to Comte's former post. Lewis W. Herzog remains administrative assistant and coordinator of research and development at the company.

Among Damm's pioneering achievements was the construction of the country's first edifice engineered for tv and AM and FM radio outside the congested downtown area. It is known as Radio City in Milwaukee and locates five miles out of the downtown district. Damm also innovated the "participating" program on WTMJ in the late '20s, selling spot announcements so that the station would control its own programs.

In 1933 he originated and conducted the first coincidental telephone listener survey and in 1941 pioneered with FM broadcasting. He began experimenting with tv

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Playdates on CBS-TV's Big Ones

Eighteen of CBS-TV's fall and winter specials have now been locked in for time and date. Schedule shapes up thusly:

Saturday, Sept. 6, 10 to 11:30 p.m. live from Atlantic City, "Miss America Contest." Bert Parks emcees.

Monday, Sept. 22, 9:30 to 11 p.m. live from N. Y., "Harvey," Du Pont "Show of the Month." (premiere)

Thursday, Sept. 25, 9:30 to 11 p.m. live from Hollywood, "Playhouse 90" (premiere)

Friday, Oct. 3, 8 to 9 p.m., film on location, "High Adventure with Lowell Thomas, (season's premiere.. Subject: Alaska).

Monday, Oct. 6, 10 to 11 p.m. film from Hollywood, Desilu Playhouse, Lucille Ball and Desi Arnaz, "Lucy Goes to Mexico," Guest star: Maurice Chevalier.

Monday, Oct. 13, 10 to 11 p.m., film from Hollywood, Desilu Playhouse, "Song of Bernadette."

Wednesday, Oct. 15, 10 to 11 p.m. live from N. Y., Pontiac Special (premiere).

Thursday, Oct. 16, 8:30 to 9:30 p.m. live from N. Y., "Little Women.55 musical adaptation with Margaret O'Brien, Florence Henderson.

Tuesday, Oct. 28, 7:30 to 9 p.m. live from N. Y. Du Pont "Show of the Month."

Monday, Nov. 10, 10 to 11 p.m. "Timex All-Star Jazz Show" with Louis Armstrong, Anita O'Day, Les Brown orch.

Thursday, Nov. 13, 9:30 to 11 p.m. Du Pont "Show of the Month."

Saturday, Nov. 29, 9 to 10 p.m. live from N. Y. "Victor Borge's Comedy and Music." Pontiac Special.

Sunday, Nov. 30, 9 to 11 p.m. live from N. Y. "Wonderful Town" starring Rosalind Russell for Westclox Division of General Time Corp.

Monday, Dec. 1, 10 to 11 p.m. "High Adventure with Lowell Thomas."

Tuesday, 9 to 10 p.m. live from N. Y. "The Gift of the Magi." Sheaffer Pen Co. is sponsor.

Friday, Dec. 12, 10 to 11 p.m. "Mary Martin Sings the Rodgers and Hart Songbook." Pontiac special.

Wednesday, Dec. 17, 7:30 to 9 p.m. live from N. Y. Du Pont "Show of the Month."

Thursday, Dec. 25, 9:30 to 11 p.m. live from N. Y. "The Nutcracker," special "Playhouse 90" danced by N. Y. C. Ballet.

AFTRA Lowers Kinnie Boom

American Federation of Television & Radio Artists has served "demands in arbitration" to NBC-TV on five stanzas which the network has sold for kinescope re-use outside the U.S. Action, it's understood, is being taken by the performers' union because several weeks of dickering have failed to find a solution satisfactory to both parties.

AFTRA is asking that the arbitrators force the network to pay $1,250,000 in punitive damages on the five shows.

The union's arbitration request breaks down into three parts: That the arbitrators order NBC to stop telecasting of the Dinah Shore, Perry Como, Steve Allen shows outside the U.S. This also goes for two one-shots, General Motors 50th Anniversary show and the "Festival of Magic."

Second, union wants each performer who appeared on the NBC stanzas, to receive the original fee for each foreign showing.

Order NYU Profs to 'Stand By' For a Mass Shuttle Into TV

Four more NYU profs have been told to standby with their greasepaint and makeup powder for the fall and winter "Sunrise Semesters" on WCBS-TV. It's apparent that rise-and-shine higher education as taught by the Washington Square Branch of NYU is paying off both in public acclaim and educational validity.

Tapped for the Madison Ave. video cameras and sporting uptodate AFTRA membership cards will be Dr. Casper J. Kraemer Jr., Dr. Hollis R. Cooley, Dr. David H. Greene and Dr. Morley Ayearst. These far from "absent-minded" profs will pick up where Dr. Floyd Zulli (pioneer in this educational endeavor) and Dr. Lionel Casson leave off. Unlike Dr. Zulli who arose at the crack of dawn, they will not have to do their teaching on a "live" basis, thanks to video tape.

The fall "Sunrise Semester" courses will each carry three-point credits and afford students an opportunity to get more personal attention from their teachers. As currently outlined, students and instructor will have discussion sessions on the NYU campus as well as at various suburban areas, depending upon the number and locale of registrants. Students also will be permitted to confer with profs during special hours, either by phone or at each instructor's office. Also, the facilities of NYU's library will be available to the video students. This time each course will cost $90. Previously courses were $75 each.

Dr. Kraemer, an old hand at

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MBS Crazy About Grid

Mutual, in its new football schedule, will follow the fortunes of the three U. S. Armed Services Academies. Network, in its 11-game Saturday afternoon schedule, also is dickering for the big Army-Navy gridiron blowup, slated for Nov. 29 in Philadelphia.

Repped in the schedule are the teams of the Army, Air Force and Navy, with the kickoff date of Sept. 27. It's the first time that the three Academies will be presented on one network schedule. In addition, there will be the North vs. South Miami post-season bowl game on Dec. 27.

The new schedule replaces the roster of Notre Dame games which the net had last year. Notre Dame, along with the Pontiac sponsorship, moved to American Broadcasting Network.

Folsom's Orient Sizeup Vs. Europe in Charting Global Horizons for RCA

Frank M. Folsom's scheduled European fortnight inspection trip of RCA factories and competitive manufacturing methods in the electronics, radio, phonograph, television and allied fields stretched into a month as the chairman of the RCA executive committee added more countries to his o.o. Originally it was to have been Germany and Belgium but subsequently he also went into Holland and France. He was particularly interested in East German production methods which, like the high-grade, low-cost production in West Germany, have permitted Continental manufacturers to export into U. S. market territories with much success.

Folsom plans to o.o. the Japanese manufacturing scene in January. There, too, the low-cost factory standards have created sizable competition to the American markets.

Folsom, who sparked the 45 rpm phonograph record as a revolutionary, industry-wide system, is equally bullish on the stereophonic cartridge for the overseas markets, as well as its American sales potentials, as and when RCA and the others are fully tooled up for the fall-winter (1958-59) selling season.

A company fear that German methods, prices and techniques might suffer from the Japanese incursions, as the Nippons have done already with the photographic business, was not endorsed by Folsom in his findings.

CULLIGAN TO GET EXEC V.P. STRIPES

Joe Culligan, NBC's v.p. in charge of radio, will be named executive vicepresident of the radio network and a member of the NBC executive council at the next meeting of the board of directors on Aug. 1.

Culligan joined NBC in August, 1952, and was assigned to the sales staff of "Today." He became veepee in charge of radio August, 1956.

Sullivan Pacts B&P

Hollywood, July 15.

Ed Sullivan has pacted the comedy team of Bennett & Patterson, who appeared on his Las Vegas show last Sunday, for eight more guesters this year,

No Belafonte TVing During British Tour, Fear Boxoffice Slump

London, July 15.

The Rank Organization will ban tv appearances by Harry Belafonte during his seven-day, eight-concert stint at the Rank operated Gaumont State, Kilburn, next month. Reason given is that tv was the culprit for a boxoffice slump when Victor Borge made the Rank rounds recently after a 75-minute BBC-TV appearance—and the outfit doesn't want it to happen again.

When a Rank spokesman told Variety of the intended tv shutout during Belafonte's contract with them from Aug. 10 to 16, he said that no reaction had yet been recorded by the singer who is now on the Continent, but—it seemed doubtful whether he had been told of the block.

The spokesman said that after the Borge tv spot, which collared a hefty audience, there was a marked slow down at the boxoffice. The Belafonte ban is also likely to apply to radio, but will not preclude aired interviews. Belafonte's contract is still subject to the approval of the Ministry of Labor,

Toni Buys 'Masquerade' As AG Summer Sub

"Masquerade Party" has been bought by Toni as summer replacement for Arthur Godfrey's "Talent Scouts" starting on Aug. 4.

"Party" is slated to run for seven weeks with Godfrey coming on with a new format in the fall. "Talent Scouts" is currently aired on CBS-TV Monday at 8:30 with the Godfrey fall show moving into the Tuesday at 9 p.m. slot.

A FORMAT FOR THE 'TWO BOBS'

Price Right On 'Tic Tac Dough'

There's some conflicting evidence on the kind of deal negotiated by Procter & Gamble in its acquisition of the Monday 7:30 "Tic Tac Dough" show on NBC-TV. Spokesman at Benton & Bowles, agency on the account, testifies that, in exchange for buying the time, "Dough" was virtually gvien away. On the other hand, an NBC sales exec denied it was a giveaway, but conceded that, in the current economic climate, it was made "very, very attractive."

Whatever the precise breakdown, it's another evidence of the type of program-time shenanigans currently existing in a hard-to-sell era and reflects the overall sponsor attitude: "If we sit back and just do nothing, the right kind of deal will eventually show up."

Barrow Says It's Just a Case Of Networks Crying Wolf Again

Washington, July 15.

The networks cried "wolf" back in 1941 about the Chain Broadcasting rules and are merely crying wolf again when they say that Barrow Report suggestions for an end to such web practices as option time and must-buy would "erode" and "fragmentize" them, Dean Roscoe Barrow told the FCC as the last stage of public hearings on the Barrow report started on Friday and Monday (14). But FCC chairman John C. Doerfer reminded Barrow that the wolf did finally come in the story.

The tenor of the renewed hearings on the report of the FCC's network study staff, containing some 37 sweeping retcommendations for changes in network and television industry practices, held to a pattern of Barrow trying to tear down network objections and Doerfer, aided by Commissioner T.A.M. Craven, seeking with searching questions to reestablish the case made by the webs in earlier hearings.

Barrow is the dean of the U. of Cincinnati law school brought in by the FCC to head up its network study staff, and its controversial report bears his name. He brought with him Dean Louis H. Mayo, who was the executive director of the staff and Dr. Jesse W. Markham, who was a member.

Barrow made a general defense of the report, then went into the specific areas of option time and must buy. Representation of stations by networks in national spot, multiple ownership, and FCC regulation of networks will be o.o.'d at the next hearing. Markham testified on concentration of control of television by networks. Mayo analyzed the legalities leading up to the study staff conclusion

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WNTA Talks Link With Mutual Net

WNTA, the National Telefilm Associates' radio indie in Newark, and Mutual Broadcasting System have had talks about the possibility of the station taking the network shows which are not being carried by WOR. WOR has a contract with Mutual which provides that the General Teleradio outlet air all the web's commercials in New York and some of its programming, but Mutual has had to look elsewhere to get some of its shows placed.

After the MBS-WOR affiliation contract ends in Aug., 1959, it's held possible that WNTA could become the web's primary Gotham affiliate. There are, however, unspecified plans afoot at WNTA which could alter this consideration.

At present, WINS, another New York indie, carries two Bill Stern sports shows, produced by Mutual for Colgate-Palmolive. WOR didn't clear for them, so the sponsor got the network to find time on WINS at 6:25 and 8:25 every a.m. A spokesman at MBS pointed out that should a deal be made for WNTA to act as the web flag, then he saw "nothing to keep us from putting Stern on WNTA."

What's With WIP?

Philadelphia, July 15.

An order was issued to all departments heads at radio station WIP requesting an inventory of everything in their charge. This order, issued by Benedict Gimbel Jr., president and general manager of the station, gave impetus to fresh rumors that the Mutual outlet was about to change hands. Most persistent of these reports is that Gimbel himself will buy it, with the financial backing of such people as Bob Hope and John B. "Jack" Kelly.

WIP owner, the Gimbel Bros. department store chain, has already had several nibbles from prospective purchasers, but negotiations fell through. Asking price is said to be $2,500,000.

Barry Wood Joins Shift to CBS-TV; McCleery Next?

The NBC-to-CBS switch of exec producers and other creative components continues, latest addition to the Columbia ranks being Barry Wood, who was exec producer on the "Wide Wide World" show, which was cancelled by General Motors, leaving Wood without assignment. Wood is moving into Oscar Katz's daytime operation at CBS. He will become exec producer on the new Jimmy Dean daytime strip in the fall, scheduled to replace "Beat the Clock."

Wood is expected to be followed by Albert McCleery, who has been left dangling midair through the dropping of "Matinee," on which he was exec producer. It's known that CBS programming exec veepee Hubbell Robinson, on his recent visit to the Coast, initiated dickers for the McCleery moveover, but an NBC spokesman says McCleery is contractually tied down to NBC until 1962. McCleery currently is in Korea. CBS insists dickers are still on.

Other recent moveovers to CBS included Fred Coe (who will helm some of the "Playhouse 90" productions along with specials) and Bob Banner, producer on the Dinah Shore Chevy show, who will produce the Pontiac specs for CBS.

'SING ALONG' FOLDS AFTER 6-WEEK RUN

CBS-TV is filling the Wednesday period from 7:30 to 8 p. m., vacated by the ill-fated "Sing Along," with a filmed rerun drama series entitled "Twilight Theatre." ("Invisible Man" moves into the period in the fall.)

"Sing Along" was slated for a summer run but folded after last week's show (9) after six weeks. Jim Lowe was emcee with Florence Henderson and Tiny Robin as regular vocalists.

"Sing Along" joins "Wingo" among the production that folded before their time on CBS this season. "Wingo" threw in the towel after a drab nine weeks.

SARNOFF FREED FOR VITAL AREAS

Elevation of Bob Kintner to the status of prexy of NBC with Bob Sarnoff moving up to the board chairmanship thus permitting a two-man (Bob & Bob) operational format is keyed to the peculiar climate surrounding not only NBC but all the networks. Primarily the move will free Sarnoff from the day-to-day administrative chores (which Kintner will assume in practically all areas of the network operation) to permit the newly-elected board chairman to concentrate on two specific fronts which at this particular time requires something more than casual statesmanship:

(1) Public relations. This is the domain of exec veepee Ken Bilby who, it was significantly noted at last week's board meet, will continue to report to Sarnoff as his key aide. Since the inception of the Sarnoff letters to tv editors throughout the country, and more notably since he inaugurated a few weeks back the era of "it's-time-tv-talked-back-to-its-critics," the Sarnoff-Bilby flair in the whole area of public relations has hit a high tempo, with resultant kudos from inside and outside the industry. It's now NBC's hope to step up the campaign rather than permit it to lie dormant and for this reason Sarnoff wants to free himself for a continuing reappraisal of the situation.

(2) The Government front. This is the area in which exec veepee Dave Adams has been the chief troubleshooter for NBC (and like Bilby, he, too, will continue reporting directly to Sarnoff). In this respect, Sarnoff, aware of the potential consequences to the networks as result of the continuing Congressional probes and raps, has long been anxious to establish an "operational format" paralleling CBS. Columbia's Frank Stanton and Dick Salant (as now with Sarnoff and Adams) have set up a pattern whereby they are relieved of day-to-day headaches in devoting most of their working hours to championing the cause of the networks vs. Government threats to upset the status quo.

Since Kintner was "last year's hero" in upgrading the NBC ratings and putting out a lot of fires on both the programming and sales fronts, Sarnoff naturally figured him as the logical choice to take over the remaining administrative functions at the network. At least for the present he'll continue to head up programming and sales, with Bob Lewine and Walter Scott as his chief functionaries in these respective divisions.

Senate Plans 'Pat Weaver Day' To Sift New Rating Evidence

Washington, July 14.

An important move is under way to reopen Senate Commerce Committee hearings on television ratings and give Sylvester (Pat) Weaver a Congressional forum to express his views on ratings in particular and tv in general, VARIETY learned today (Tues.).

Plans call for the three network presidents also to be called to explain the effect the current controversial rating system has on web programming policies.

Several committee members are displeased that the committee's tv investigation gave only one day to ratings—and heard only execs of the rating firms—before closing the hearings June 26.

Among these senators is Sen. Mike Monroney (D-Okla.), who told VARIETY: "The rating people impressed me with the scientific marvels of automation. But I am not impressed with the lack of public consciousness on the part of network executives when they guage the quality of programming on how many packages of soap can be sold."

Monroney said the committee needs to question the three tv network presidents on the extent ratings determine programming and why.

"We don't have enough facts out of the limited one-day hearing on ratings," Monroney said.

The Oklahoman, a foe of ratings and the sparkplug behind the committee holding the previous hearings on the subject, said he was "greatly impressed with what Weaver had to say about ratings and other tv problems during his teeveed Mike Wallace interview recently.

"I would like very much to hear what Mr. Weaver might have to say to our committee," Monroney said. "He would be an interesting witness."

Monroney has support for reopening the hearings from a group of other members of the committee.

The hearings, if reopened, would probably be scheduled for the first week in August.

The committee's hearings spanned a number of other tv problems before winding up with ratings.

Chi Trib, Sun-Times in Editorial Nipups Over Rackets Probe TVing

Chicago, July 15.

Competitive spirit of the two morning gazettes in Chicago flared afresh last week over the telecasts of the Senate Rackets Committee probe and brought on an amusing switch in loyalties. The Chicago Tribune, which owns a television station (WGN-TV), panned the televersion of the hearings on WBKB in a Thursday (10) editorial to support its implicit argument that the coverage of news in print is superior to that on tv. On the other hand, the Sun-Times, which doesn't own a tv station, stated a handsome case for video in its editorial the same day.

The crux of the which-side-are-you-on turnabout is that the Sun-Times is collaborating with the local ABC-TV station in underwriting the remotes from Washington, and all week the newspaper and station had been patting each other on the back for the public service gesture. The telecasts make it sound as though the Sun-Times has an exclusive pipeline into the Senate hearings, which involve notorious Chicago underworld figures and well-known Windy City restaurant ops. Hence the Trib's slam at the video presentation.

The Tribune's satiric editorial mocked the incongruity of the terrible toughs in the witness chairs and the saccharine tv commercials that interlarded the questions and answers. While the point was made

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Best Show in Town

Chicago, July 15.

Administrative activity at the local tv shops was paralyzed last week by the Senate Rackets Committee hearings. Virtually every office was preoccupied with the goings-on on Channel 7, where well-known Chicago mobsters, law enforcers and cabaret owners were subjected to the McClellan Committee's third degree some six hours a day. All the competition conceded that WBKB was beaming the best show in town.

The irony: it was rating week.

Rally Round the Flack

Lester Bernstein, who left Time Magazine to join NBC Press as an upper echelon flack, sent the boys and girls at the Luce weekly a thank you note for the party and watch they gave him as a going-away present.

"Let's rally round the flack, boys," he cracked.

Britain's ATV In Whopping 2-Year $11,348,000 Profit

London, July 15.

There's a golden tinkling of the boxoffice in commercial television in Britain. Within two years, Associated Television has turned a deficit of $17,360 into an operating profit of $11,348,000. This is the setup which runs commercial tv shows from London at the weekends and in the sticks for the rest of the week. Its dividend is being hoisted from 10% to 30%.

This commercial firm which, last year, showed a profit of only $1,251,600 compared with its 1958 jackpot, is setting up companies in Canada, East Africa, the West Indies and Bermuda.

Says chairman Prince Littler: "We would welcome a third television service in the interests of the country. Providing it were run on commercial lines."

Wismer, Martha Rountree As Joint Station Owners

Washington, July 15.

Sportscaster Harry Wismer and tv personality Martha Rountree will be equal partners in ownership of radio station WKTF, Warrenton, Va., if FCC approves pending application for sale of stock. Wismer will acquire 25% stock interest now held by Hearst columnist Ruth Montgomery, plus 25% purchased from Rountree Productions. Application was filed by former FCC Commissioner Frieda Hennock.

The 5,000-watt daytimer, located in hunt country 35 miles from capital, went on air past December under Rountree-Montgomery aegis. Wismer is paying $52,000 for half interest, representing substantial hike over original cost of stock.

NBC's $4,000,000 Nabisco Windfall

NBC-TV this week picked up a nice chunk of business ($4,000,000 to be exact) in pacting Nabisco to some nighttime and daytime programming.

Nabisco is buying half alternate weeks on the Wednesday night "Wagon Train," which now gives it a three-fourths SRO status. (Ford has half of the show). Nabisco tab on "Train" is $2,500,000 (after discounts).

Client is spending an additional $1,400,000 for some daytime buys, though specific shows have not been decided as yet. It will include three quarter-hour alternate week buys.

ROUNTREE'S 'GIRLS' SET FOR WNTA-TV

Long gone from the airwaves, Martha Rountree's "Leave It To the Girls" will return this fall as a local video entry. WNTA-TV, the Newark based outlet belonging to National Telefilm Associates, plans to do the stanza in a 7 p. m. time slot.

Station said that "Girls" will be reformatted somewhat. The details of the refurbishing are being worked on now. No night has been chosen for the Rountree paneler, but WNTA is going to use it as one of five live panel shows, all beginning at 7 p. m.

Looks Like NTA's Film Network Is Suffering a Nervous Breakdown

The big splurge of the NTA Film Network for this fall is teetering, and at press time, it's a tossup whether the network film concept will get an airing at all this fall.

Under its deal with affiliate stations, National Telefilm Associates, which is partnered with 20th-Fox, in the NTA Film Network, had a July 15 (Tues.) deadline to get national sponsorship of its shows. It's known that NTA has gotten more than just interest in its programming concept from ad agencies. Some sponsors are willing to ink, but at press time not in sufficient number and in dollar volume for turning the go-ahead switch.

NTA execs are weighing the possibility for invoking an extension of the deadline, which they could do, in the hope of corralling additional national sponsors, or giving up the ghost for this season.

NTA came into the market for its network with a $12,000,000 programming splurge, represented by three new half-hour series, fresh-for-tv features, and reruns of hour-long 20th-Fox and Warner Bros. telefilm properties. The programming splurge, if the net fails to go this fall, will not be lost. The same properties could be offered for syndication. In fact, the three series, "How to Marry A Millionaire," "This Is Alice" and "Man Without A Gun," under the NTA agreement with station affiliates, accrue to the stations under a syndication licensing provision. Participating stations, incidentally, own a 25% interest in the series, the 25% representing the sum total of all stations participating financially.

The big loss in the event the network concept collapses falls in the publicity, promotion, advertising column. NTA spent heavy coin trumpeting the net, but apparently it was not able to overcome the hard, tough market existing today, a market condition reflected in the still unsold time prevailing on the three established nets for the fall.

There's also a possibility that NTA may lift the three fresh half-hour series from the net, and utilize the web concept for features or reruns of the 20th-Fox and WB telefilm properties.

NTA first spun the web in April, '57, with "Premiere Performance," consisting of 20th-Fox and other features, with 134 stations participating. It corralled a lineup of sponsors including Warner-Lambert, P. Lorillard, Hazel Bishop and Sunbeam Corp. This was followed by the Shirley Temple "Holiday Specials," also commercially sponsored in a limited lineup of stations.

Following that the network was utilized on a limited commercial basis for reruns of the 20th-Fox Hour, with a number of participating sponsors, with the feature network concept lying fallow until the fall programming schedule was unveiled.

Schubert-Savage In Ambitious Sked

Telestar Films, out with its first fresh syndicated show since the Bernard Schubert-David Savage combo took over active management some three months ago, plans to have three shows yearly for the market-by-market route at this stage.

Production plans for "Counterspy," the second in the roster, now are being completed and filming is slated throughout the world on that one. Outfit moved with "Parole," its initial entry, recently. "Parole" is co-produced by station KTTV and Fred Becker, under the banner of Flagg Films. Indie KTTV also has a share in financing. The documentary is being shot entirely in prison surroundings during actual meetings of the California State Parole Board.

Other projects on tap include a possible music show and the syndication of a video tape kiddie show. In line with its increased activity, outfit is looking for a publicity-promotion director. It now has nine salesmen, with about six more as a target for the next expansion plateau. Plans are underway to open offices in London and Canada, with representatives selected for other foreign markets.

Syndicate 'Navy Log'

CBS Film Sales is releasing 104 episodes of "Navy Log" for syndication.

Series will be broken down into two packages, with a group of 52 being offered for the first year of programming, and the remaining 52 being offered for the second year. The show will not be offered for stripping purposes until markets first run the two packages on a one-a-week basis.

Skein finishes its third season Oct. 9, with U. S. Rubber pulling out on ABC-TV.

Big Ballantine Buy In 4th Year Production On 'Highway Patrol'

With P. Ballantine brewers inking for a major regional renewal, Ziv has lined up 58 markets for fourth year production of "Highway Patrol."

The Broderick Crawford starrer is the second syndication-only series to go into fourth year production, the first being Ziv's "Cisco Kid."

Included in the Ballantine lineup of over 35 markets are N. Y., where it's double-exposed on WRCA-TV and WPIX; Boston, Philadelphia, Washington, Miami, Buffalo, Providence and Syracuse. Agency for Ballantine is Esty.

Other renewals came from KTTV, Los Angeles; KOMO-TV, Seattle; WFAA-TV, Dallas - Ft. Worth; KRON-TV, San Francisco; WDSU-TV, New Orleans, and KHQ-TV, Spokane. Various sponsors in the above markets have firmed up their renewal commitments.

Stations inking for the fourth go-around include WGN-TV, Chicago; KSTP, Minneapolis-St. Paul; WSM-TV; Nashville; WIIC-TV, Pittsburgh and KRTV, San Diego.

LONDON SHOOTING FOR 'BEHIND CLOSED DOORS'

Hollywood, July 15.

Eight to 10 episodes in the "Behind Closed Doors" series will be filmed at the Walton Studios in London. Shooting on the Gallu-Screen Gems espionage series begins here Aug. 11 at the Columbia lot, and after completion of the first seven segments, producer Sam Gallu will fly to London to do the next eight to 10. He expects to begin shooting there in mid-October and continue through the middle of December.

Series, based on the files of Adm. Ellis Zacharias, involves some stories set against British and European backgrounds, reason Gallu will set up overseas. Secondary consideration is fact that filming there makes the series eligible as a quota series for British tv. Gallu used the Walton lot for several "Navy Log" shows during the past two years.

"Closed Doors" is set for NBC-TV on Thursdays at 9 under Whitehall Pharmacal and Liggett & Myers sponsorship.

Telestudios Com'l House Into Programming Field

Telestudios, Inc., commercial film producer, has entered the programming field, coming up with two pilots on video tape.

Pilots are "Spaceman, U.S.A.F.," with George Gould as producer, and "Penny Theatre," cartoon series, co-produced by Gould and Al Markim. "Spaceman, U.S.A." is a half-hour project with Willy Ley, rocket authority as technical adviser. Scripts are by Jack Weinstock and Willy Gilbert.

WB Feature Sales

Associated Artists reports one of its best sales weeks in nearly a year. Two large film deals were closed with KCMO-TV, Kansas City, and WCTN-TV Minneapolis.

The K.C. outlet, belonging to Meredith Publishing, bought 500 Warner features from the distrib, while WCTN, owned by Time Inc., latched onto 350 full-lengthers

Pearl's Vidfilm Stint

Jack Pearl, the Baron Munchaussen of radio, is playing a guest shot in "New York Confidential," the Television Programs of America skein being lensed at Gold Medal Studios in N.Y.

The vaude and radio vet reprises his Dutch dialect bit in an episode titled "The Actor." Thirteen in the projected 39 episodes in the series have been completed, under the aegis of exec producer Leon Fromkess. Fromkess returned to the Coast today (16) to resume production on "Fury," another TPA property.

3 Vidpix Series Set as Features

Three vidpix series are being turned into features, with "White Hunter," co-produced by Bernard L. Schubert, leading the pack.

The others slated for cinematic treatment are "Gray Ghost," the CBS Film Sales skein, and "Northwest Passage," Metro TV's series which will be retitled "Frontier Rangers." Plan of Metro is to interrelate three episodes of "Passage" and distribute it abroad under the "Rangers" moniker.

Decision not to go ahead on second year production of "Gray Ghost," Civil War drama, because of fear of fanning sectional feelings, is not expected to kill plans for feature based on Col. Mosby's raiders. Pic couldn't be considered controversial at all for motion picture theatres.

Gallu 'Border Patrol' To CBS Film Sales As Another Fall Starter

Hollywood, July 15.

Next syndicated entry for CBS Television Film Sales will be "Border Patrol," Sam Gallu package which Film Sales has been trying to sell nationally but now will channel into syndication. Production will probably start on the show in October, with a January air date.

Richard Webb, who starred in Screen Gems' "Captain Midnight" stanza, plays the lead in "Border," which is based on files of the U. S. Immigration & Naturalization Service. Gallu intends to film several in the series overseas, since Immigration Service maintains operatives abroad. Such overseas filming, which will probably be localled in England, would make the series eligible for the British quota.

Series is the second Gallu-CBS enterprise, first having been "Navy Log," which ran network for three years and is now due for rerun syndication. Gallu also has a coproduction with Screen Gems, "Behind Closed Doors," which has been sold to Liggett & Myers and Whitehall Pharmacal for slotting Thursdays at 9 on NBC-TV.

Vidpix Chatter

Guild Films renaming its newly acquired "Telephone Times" the "Curtain Time" series (for syndication) . . . **R. Gould Morrison**, veepee of Inter World TV Films (new Guild subsid), off to Europe on extended sales junket.

Sterling Television has sold its cartoon cliffhangers to WGN, Chicago; KTVI, St. Louis; WSPD, Toledo; and WGAL, Lancaster, Pa. . . . **Jay Ward**, co-producer with **Ralph Gleason**, of "Jam Session" is showing the pilot around. Pilot features **Dave Brubeck** and **Modern Jazz Quartet**, with comedian **Mort Sahl** emceeing. . . . State Trooper" renewed for an additional 26 weeks by Schlitz Brewing in Chicago. . . . **John F. Howes**, formerly with CBS-TV as studio supervisor, stage and unit manager, has joined Telestudios as an account exec. . . . **Ernie A. White** subbing for **Lee Francis**, advertising and sales promotion manager of ABC Film Syndication. She recently gave birth to a girl.

MORRISON'S JUNKET

R. Gould Morrison, v.p. for Inter World TV Films, has left for an extensive sales junket to England and Europe.

Inter World is the newly-formed company which recently acquired foreign distribution rights to some 2,500 Guild programs.

Price of Oats Going Up

Hollywood, July 15.

Recent budget item for location shooting on a new western series called for $4,000 per day for beef rental, cost of assembling and using a herd of 1,000 longhorns. That was on the Arizona-Mexico border; around Hollywood, same size herd would have cost $7,000 a day.

It's all part of the high cost of westerns, what with the plethora of oaters having created a natural supply & demand situation that sees even the more insignificant costs on an upward price spiral. Remarkably, Hollywood hasn't run out of supply—there are still plenty of movie ranches available, all the horseflesh needed, and naturally, all the equestrian thesps any producer can use.

But all western items have risen. Comparing such costs at the present time with what they were when "Gunsmoke" helped start the western craze three years ago, CBS-TV exec producer ("Gunsmoke," "Have Gun, Will Travel" and "Rawhide") Bob Sparks observes that location rentals have risen 25% in that period. An insignificant item like location lunches have gone up from $2.25 to $2.50.

Horse rentals have gone up from $5 a day to $7.50, while salaries of wranglers, or the horse handlers, have risen 7% to $30 a day. "Star" horses, used for the leads, have gone up from around $12 to $20 a day. Cattle costs have remained pretty constant, around $7 per head per day in the Hollywood area and $4 a day in the southwest. Cost has been kept down in the latter instance because use of Mexican cattle is now permitted for the first time.

Despite the big cactus boom, there's no shortage problem here, particularly when it comes to actors or extras. Sparks recalls the story of the two actors from New York who immediately upon arrival went out to Griffith Park to learn how to mount and unmount a horse. Two days later, he says, they had parts in westerns.

WABD 'Goes Tape,' Syndication To Help Bolster Talent Roster

Two Ampex tape machines and playback apparatus were bought by WABD last week for approximately $103,000. The Gotham video station offers a three-fold purpose in making the move, but principally the indie (which has a sister station in Washington) is out to utilize tape for syndication.

David Yarnell, program chieftain of WABD, figures that tape is a blessing to local live production. The purchase of the tape machinery will lower local programming costs, and help the station facilitate the large string of live stanzas it has in mind for fall.

WABD doesn't expect to syndicate its local productions for profit, but believes that by being able to sell the various stanzas its plans for tape to out-of-town indies it can amortize the charges for perhaps more expensive programming than it has been doing in the main, thereby improving its competitive position vis-a-vis the web keys. Last semester, WABD produced over 50 hours of live shows, but openly admitted it was doing so on a "shoestring." By having the potential of a selloff via tape, WABD plans to bring in higher priced talent, which, Yarnell says is still in abundance in New York.

WABD is also mulling syndication of Alan Freed's afternoon strip (particularly in Ohio, where he came from originally) and perhaps "Night Beat," which has had considerable national bally.

In addition, WABD will use the tape machinery to lense live programming on a tightened time schedule, thereby obviating the need for a costly second crew for some of its live shows. Theoretically—and in practice—a local in-

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'WW File' Sales

National Telefilm Associates has clicked off eight markets in the sale of "Walter Winchell File."

Inking for the series were WABD, N.Y.; WNAC-TV, Boston; WNHC-TV, Hartford-New Haven; WFIL-TV, Philadelphia; WNBF-TV, Binghamton, WLBR-TV, Lebanon-Lancaster; WFBG-TV, Altoona-Johnstown; and KOLD-TV, Tucson.

Series will consist of 26 off-network episodes and 13 freshly produced segments, now being filmed at Desilu Studios.

G-K's Preview Cards As Means to Eliminate Second-Guessing Public

Hollywood, July 15.

Perpetual debate over who determines the level of public in program buying is going to be settled one of these days, says Gross-Krasne Productions topper Jack Gross, when telefilm producers begin using the motion picture "preview" technique.

By that, Gross doesn't mean the screenings currently used by networks and agencies in which pilots are shown in theatres. He means on-the-air previews of pilots in selected markets, with advance promotion and tie-ins wherein the public, after viewing a pilot at home, would fill out preview cards and mail them in. Such cards could be printed in the local newspaper as a tie-in or paid ad.

"Suppose I had a pliot," says Gross, "and set up special previews in cities like San Diego, Tucson, Phoenix, Seattle, San Francisco and others. I could set up the cards with a local newspaper, particularly if the station were newspaper-owned. Stations would welcome this kind of project because of the interest it would stir up. Then I get my cards back. If they're bad, I can start to make changes in my pilot and scripts. If they're good, I could march right into a Madison Ave. agency, and believe me, those thousands of cards would have plenty of impact. They wouldn't have to worry so about second-guessing the public."

TPA Staff Expansion

Television Programs of America has taken on four new account execs, Spence Fennell, John Nercesian, R. Russell Roop and David Willis.

Fennell, who will headquarter in San Francisco, ankled Ziv to join TPA. Nercesian, who has been assigned to Denver territory, has been a feature film distributor in that area for many years. Roop was formerly head of his own agency. He will headquarter in Pittsburgh. David Willis returns to TPA's fold after an absence of a year.

New Telepix Pact Ratified by SDG

Hollywood, July 15.

Membership of the Screen Directors Guild has ratified the contract agreement drawn by Guild reps and the major pic and telefilm studios two weeks ago. At a special meeting Saturday, more than two-thirds of the 450 members present voted to accept the new contract, thus putting its provisions into effect immediately.

A mail ballot is still to be counted, but that is considered a mere formality by the Guild. Similarly, negotiators will once again meet with studio representatives to work out legal clarification of some minor points in the contract. But as of Saturday afternoon, with completion of the vote, the pact went into effect.

Under its terms, first assistant directors are upped to $370 a week, second assistants to $215, retroactive to June 30. Assistants also get a five-day week and three weeks' vacation after employment

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'REGIONALS' HOLDING OFF, TOO

Par Vs. Metro Library

Comparison of prices secured for the Metro and Paramount pix show the changes wrought in the cinematic market over the past two years. The table, listing the particular markets sold by MCA TV and the comparative prices secured by Metro TV follows:

City	*Par Library*	*Metro Library*
New York	$8,400,000	$6,000,000
Los Angeles	7,500,000	4,000,000
Philadelphia	3,500,000	2,500,000
Boston	2,000,000	1,900,000
Omaha	1,000,000	700,000
Grand Rapids	500,000	450,000

There's no doubt about it that the Paramount library of 700 pix is fetching bigger prices than the Metro group of 725 cinematics. But the approximate price quotations don't tell the entire story. Factors of the number of plays allowed for each pix and the duration of the license agreement shade the price picture. F'rinstance Metro TV sold half of its library to a Grand Rapids station and the other half to a Kalamazoo station in the combined market for a four-year term, as opposed to the seven-year deal of MCA TV. In weighing the comparative figures, it should be noted that Metro TV made o&o deals with both CBS and Triangle Publication stations, and the allocation for the particular market should be considered in light of the total sale.

Factors weighing in favor of the Paramount library, reflected in the upped prices, are these:

Paramount's backlog is the last of the major pre-'48 vaults to be opened to tv. When Metro began making deals on its Lion label, in the summer of '56, it was swimming with the other product of the majors released to tv—and competing.

What was an uphill fight in finding feature slots to accommodate a library a few years back is no longer true today. Further, the feature bug has bitten most of the stations today, rather than the situation in the past when one station would hold the feature flag aloft.

New stations have altered the competitive situation in a number of markets. In Boston, the two-year span in the initial distribution of the Metro and Paramount pix has seen another station entering the fold; in Omaha, too, there's a new station; another VHF'er is due in Grand Rapids; Storer's station has been added to the Philadelphia market.

Mostly Tried-&-True Formats In 17 Fresh-for-Syndication Entries

Other than a trickle of offbeat entries, first-run fresh syndicated product will remain in the staple category for this fall. Again the heavy accent will be on the action—adventure format.

Taking a flyer this year with different formats is CBS Film Sales, which will have "Col. Flack" and "Rendezvous," the only fresh comedy and anthology series, respectively, to be put into syndication.

All in all, there are about 17 fresh syndicated properties at this point heading for airing in the fall, eight falling in the action adventure slot, three in the oater corral, and the remainder in miscellaneous program formats, one being a detective yarn, one a costume adventure, two documentaries, etc.

Another offbeat entry this season is Telecast Films' "Parole," the documentary now making the station rounds. Lacking this season to date is a fresh musical show and a syndicated mystery-detective skein of the "Boston Blackie" variety. Only entry in the latter category is National Telefilm Associates' "Walter Winchell File," 26 episodes being off-network reruns and 13 fresh ones. The sole

(Continued on page 36)

Budweiser's 800G For 'U.S. Marshal'

Chicago, July 15.

Chi office of National Telefilm Associates nailed down Anheuser-Busch to a minimum $800,000 commitment for its new western series, "U.S. Marshal," in 75-90 midwest and eastern markets. Brewery has elected to bypass 11 western states because it declines to buck the advertising of the western sudseries.

"Marshal" will be a sequel to "Sheriff of Cochise," with John Bromfield retained as star. Understood Budweiser plans to use the actor as a good will marshal in an extensive tour of the markets. Beer company has an option to expand its 52-week syndicated buy to additional markets if it chooses.

New series will debut in the Windy City on Sept. 26.

Oliver A. Unger
(President, NTA)
wants to know
Where Do We Go From Here?
* * *
one of the many Editorial Features in the upcoming
TV-RADIO REVIEW & PREVIEW NUMBER
The End of This Month

Ziv's Major Sales Expansion, Reorg; Len Firestone Set

Ziv, in another sales expansion move, has created a special regional sales division, and has added two new geographical divisions within its organization.

Replacing Walter Kingsley as sales manager for the syndication department, supervising all geographical divisions, is Len Firestone. Kingsley ankled Ziv to become president of Independent Television Corp., the telefilm outfit formed by the Jack Wrather and British commercial contractors. Firestone was formerly head of the N. Y. syndication sales staff. He will report to M. J. Rifkin, v.p. in charge of sales.

The new regional sales division will be headed by Edward J. Broman, formerly central division manager. With headquarters in Cincinnati, it will serve multi-market advertisers in midwestern and southern markets. Similar regional divisions function in N. Y. and Chicago, under national sales manager James Shaw. Broman also will report to Shaw.

In Ziv's syndication operation,

(Continued on page 40)

SOME TALL COIN UP FOR GRABS

Over $3,000,000 in major regional business is up for grabs, with the some dozen companies ranging from meatpacker Wilson to Pearl Brewing of Texas giving the o.o. to every syndicated show coming their way.

The tall coin will be committed in a matter of a few weeks, with the fall schedule in the market-by-market field firming up.

Why are there so many major late buyers at this point? (There's a host of medium and minor regionals due for inking shortly, too.) Some advertisers just haven't seen what they want. F'rinstance, Nationwide Insurance which took "Mama" for a syndication ride last season, is looking for a replacement, but it must be a "soft" show, with the accent on heart rather than mayhem. Nationwide's expenditure for the correct vehicle would be $200,000 for the program for its multi-market spotting.

Another reason given for the delay is the same influences acting on the network level are being reflected in the major regional level, too. The regional advertiser and his agency is said to be more cautious than he was last year, and before plunking down his dough he wants to see everything possible. The economy is too risky for anything but a right guess.

Then, there are those who have internal problems of their own, the budget not being set, etc. Whatever the reasons, and they vary according to which syndicator is polled, the some 12 major regionals referred to are those definitely in the market for syndicated product. They are being pitched to in vigorous style by those syndicators knowing their wants. But at this point, the pilot showings haven't gone behind the "very interesting" stage, with another syndicator booked to bring in his entry.

Here are the major regionals looking for what they consider the right syndicated entry (the figures given represent the approximate expenditure allocated for the program for multi-market placement):

Wilson Meat Packers, finishing a ride on "Dr. Hudson's Secret Journal," has $500,000 to spend. Rival Dog also has $500,000. Dog company, though, is playing with a possible network entry and might skirt the syndication route.

Schlitz Beer is weighing a $1,000,000 commitment for either a network or syndication route. At this point, it's a 50-50 chance for either avenue. Raleigh Cigarets, with about $130,000, is close to a deal with Ziv on latter's new show, "McKenzie's Raiders." Understand deal involves an alternate week ride over a 52-week span, with 13 weeks firm, but exact terms are subject to negotiations.

Additionally, there's Standard Oil of Indiana representing about $50,000 as a program budget; American Bakeries, $200,000; Chunky Chocolates, $100,000; Strow Brewing, $300,000; Pacific Gas and Electric, $150,000 and Pearl Brewing, Tex., $75,000.

Understood Esso, which had been a major regional buyer, has been lost for syndication this round, with the client deciding in favor of spot participations instead of local film program buys.

Bischoff Wants 300G In Sale of B&A Pix

Los Angeles, July 15.

Samuel Bischoff is seeking $300,000 on the sale of McCadden Productions' Burns & Allen teleseries to Screen Gems for $6,000,000, which he claims he initiated.

In an action filed in Los Angeles Superior Court, and answerable in 10 days, Bischoff contends that he was employed by George Burns to find a purchaser for the show. Suit claims Bischoff interested Screen Gems in buying the telefilms and that the Columbia Pictures subsid subsequently did purchase the series, but that Bischoff never got any recompense.

Shortage of Pre-'48 Features in TV Cues a Relicensing of Pix Libraries For Second Go-Round on Stations

By MURRAY HOROWITZ

With the stockpile of features drawing closer to the bottom of the barrel, feature distribs already are beginning to think in terms of repackaging the pix in libraries for another go-around at stations.

Only major library new to tv at this point is MCA TV's Paramount cinematics, although there will be other pre-'48's coming from 20th-Fox, via National Telefilm Associates, and from Columbia and Universal, via Screen Gems. But the other pre-'48 libraries, Warners, RKO Pictures and Metro TV, already are out consuming their licensing period in the first distribution exposure.

There's a lot of mileage in better cinematics, and even the poorer ones get repeat after repeat exposure in market after market. As one savvy distrib put it, there's a market for most any pic, no matter how many repeats, at a certain price. Of course, he acknowledged that some features can get so worn that even in barter deals, when no dough is exchanged, they'll be turned down.

That the value of the second licensing go-around is enhanced by the post-'48 ceiling is no question. If a post-'48 agreement on residual payment to the Hollywood guilds is reached, a new batch of cinematics would be freed for tv distribution. Such an event would have the consequence of depressing the value of the pre-'48s, some of which had unlimited runs in their initial library licensing arrangements with stations.

One major distributor is think-

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MGM-TV Topper
Charles C. (Bud) Barry
advocates
A Rubberized Screen So You Can Punch Back
* * *
one of the many Editorial Features in the upcoming
TV-RADIO REVIEW & PREVIEW NUMBER
The End of This Month

Features Belong In Theatres, Not On TV: Hubbard

Minneapolis, July 15.

"Feature motion pictures produced for theatres belong in theatres where they can be seen to much better advantage—not on television," is the theory on which he proceeds, says Stanley E. Hubbard, president-general manager of one of the nation's most successful and prosperous tv and radio stations, KSTP, the NBC outlet here.

Pointing out, too, that the trend of the other three Twin Cities' stations now is, if anything, to reduce the amount of such fare, Hubbard's position is that most people, and especially film fans, go to theatres to see feature pictures "where they're new and generally so much better than any available for video."

KSTP-TV never has used more than two "unimportant" features a week—late Saturday and Sunday nights when the Jack Paar network show isn't on the air. Along with its network programs, of course, it heavily employs the half-hour syndicated stuff especially produced for tv and, generally, they've been garnering high ratings here.

At the same time, local WTCN-TV (recently purchased by Time and the local ABC affiliate) just has invested heavily in feature pictures. It'll have the entire tv libraries of Metro, Warner Bros. and United Artists. Included are the last named's post 1948 tv releases. Most will be presented for the first time on tv here.

Phil Hoffman, WTCN-TV president-general manager, will spot one of these features at 9:45 seven nights a week with the switch to 9:30 of its nightly 10 o'clock news

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98 'MARRIED JOAN' SEGS TO WABC-TV

WABC-TV bought the 98 "I Married Joan" half-hours for longterm use in New York. ABC owned and operated outlet took the rerun telefilms for daytime stripping in the fall.

Deal with Interstate, the distribbery, will give the station leadin programming for ABC-TV's own daytime program plans. The web is opening 15 new daytime hours weekly.

Station said there is a possibility that the "Joan" flicks, which were first seen as network originals and then for six weeks on NBC-TV's afternoon "Comedy Time" strip, will also get evening exposure locally. Station hopes eventually to use the 30-minuters at 6:30 p. m., to segue into first-run syndicated properties at 7.

26 'Matinees' For Syndication

Earl Rettig, President of California National, the NBC syndication arm, is negotiating with the network to acquire the 26 segments of the recently departed "Matinee" hour dramatic series that were put on film. Since the pix were originally done in color, they will be offered to stations for exposure in both black-and-white and tint.

Rettig is currently exploring the station potential on 60-minute syndication entries before making a definite commitment. Once he finds a sufficiently of station demand he intends wrapping up the deal.

"Matinee" recently expired after a three-year run. There has been some agitation to bring it back, but the network says the chances of any revival are slim.

Rod Erickson Exits Y&R to V.P. Global TV Sales for WB

Rod Erickson has resigned as v.p. at Young & Rubicam, to join Warner Bros. as v.p. in charge of global tv sales.

The post at Warner's telefilm division is a new one, indicative of the motion picture company's desire to spread its telefilm wings even further. Warners currently is riding on the ABC-TV net with three shows and with another due for the fall. The three are "Cheyenne," "Maverick," and "Sugarfoot," with "Law Man" upcoming in the fall.

Erickson, an industry vet, was a v.p. at Young & Rubicam for 10 years. He also served as director of programming at station WOR, N. Y., was a producer-director at NBC and CBS, and was an exec in the radio department of Procter & Gamble.

Agencies Call On One Another In Bid for Alternate-Week Coin —On Other Madison Ave. Fronts

By JACK BERNSTEIN

With all three networks having substantial nighttime programming periods available and with the webs faced with their toughest selling season, Madison Ave. agencymen have taken it upon themselves to peddle off alternate periods of time in which the agency has a commitment.

The movement by the agency tv toppers finds them calling upon other shops to peddle off the other half of shows their sponsors have under commitment and is motivated primarily by their own economic interests.

A good number of shows were inked by agency heads with the networks under short term deals with the consideration that the network would come up with an alternate sponsor. With the webs running into trouble over unsold time and unsold shows that they own, the agencymen with pilots in hand and a set spiel are out pounding the pavement.

Not only do some of their own deals depend on either the network getting an alternate sponsor but in some cases it is a matter of clearances. TV stations around the country will carry the fare providing it is economical and this requires fully inked shows.

A third reason for the agency interest is that the national advertiser wants to make sure that the sponsor sharing the show is compatable. This is one of the reasons agencies are digging into their own well of sponsors to avoid conflicts. The agencies with half open shows also want to protect their client's franchise in alternate week crossplugs.

It's a case of serving the best interests of the client when you have an alternate sponsor, say the admen, not only from the economic point of view but when you have two sponsors your shows aren't cluttered up and it makes for a more attractive show.

SWITCHES: Bill Patterson, formerly in charge of Grant's radio-tv activity in New York, to Dancer-Fitzgerald-Sample as a broadcast supervisor.

Lyndon W. Gross, formerly media director of the Compton Agency, San Francisco, has joined Guild, Bascom & Bonfigle, San Francisco, as media director.

Cal J. McCarthy, formerly exec veepee of Kelly, Nason, appointed a v.p. and account supervisor of Foote, Cone & Belding.

Thomas P. Crolius and Henry S. Jacobson have been elected vice presidents of Reach, McClinton. Both are account supervisors in the New York office.

Thoburn Wiant promoted to a v.p. in the Detroit office of Young & Rubicam.

Robert Aledort to E. W. R. R. as research director. He was formerly associated with C. J. LaRoche.

CAMPAIGNS: Helene Curtis to introduce new hair product, Tempo, with large scale print and spot radio-tv drive.

Wildroot Cream Oil, via BBDO, kicking off spot radio drive in August and tv campaign in Sept. and Oct. On radio 10 to 60-second spots will be employed for a period of four weeks in top 40 markets.

Standard Brands is planning drive in major markets for its Hunt Club Dog Food. The spot tv drive, out of Ted Bates, begins in mid-August.

Ralston has come out with its new Wheat Chex package. Newspapers, and radio-tv spots will be used to introduce the new size Wheat Chex, market by market in 64 major cities.

General Foods Corp., repped by Young & Rubicam, starts an eight-week campaign this month for its Minute Potatoes. Agency is buying 15 spot tv announcements per week in major markets.

Aquafilter, water activated cigaret holder, to Curtis Advertising, for a test campaign for new filter, using spot tv, newspapers and radio.

Heublein Inc., which markets Maypo oat cereal through its Maltex division, will start a drive in the northern half of the U. S. to introduce Marky Maypo of the tv commercials. Spot tv campaign will add $600,000 to company's ad budget.

Chi Agencies

By LES BROWN

Chicago, July 15.

Mohr & Eicoff, New York and Chicago, plucked $300,000 Hadacol account, the billings going mainly into radio and tv.

Leo Burnett Co. named three account execs who will work in the field on the recently acquired Chrysler Corp. account. Richard S. Hammett will work out of Chi, Allan F. Wilson out of New York, and Roger M. Cleary out of Los Angeles. Wilson and Clearly both had formerly worked for Ford Motor Co.

21st annual meeting of American Assn. of Advertising Agencies, central region, has been set for Oct. 9-10 at Drake hotel in Chi.

Dr. Saul Ben-Zeev, researcher director of North Advertising, elected chairman of Chi Agency Researcher Directors Assn.

Don Alden upped to exec art director of Fulton Morrissey Co.

Herb Sheldon Exit Cues a Flock Of Talent Shifting

Herb Sheldon and WABD, N. Y. tv'er, are ending their relationship shortly, and the break has precipitated a series of talent moves among three rival video outlets.

Sheldon, who is losing one weeknight kid strip and two weekend shows in the move, said he was quitting WABD because the Metropolitan Broadcasting station had demanded his exclusive tv services before agreeing to a new two-year contract. Station, on the other hand, said he was axed in favor of Bill Britten, who currently works for WABC-TV, N. Y.

Hiring of Britten by WABD creates the need for a replacement on WABC. Britten does a character named Johnny Jellybean on a moppet stanza titled "Time For Fun" on the network key. After finding out that WABD had hired Britten, WABC was quick to assert that it controlled all the rights to the "Fun" and Jellybean tags and intended keeping the show going, though it has not signed a replacement for Britten yet.

Meantime, a Sheldon rep speculated that the performer didn't want to ink an exclusive WABD pact because he probably has a video deal pending with WNTA, in Newark. Station admits that there have been discussions with Sheldon but said no deals have been made.

A few weeks ago, about the time Sheldon began a show for WNTA Radio, he lost his WABD "Studio Party" to Alan Freed, and he relinquished a 12:30-to-1 p.m. strip for the hausfrau. When he leaves WABD Aug. 3, he'll also be giving up "Bugs Bunny" weeknights, "Wonderama" on Sundays and his Saturday "Looney Tunes." Britten will replace him on "Bunny" Aug. 4, but the word was not given on who is to get the weekend WABD stanzas.

Radio Reviews

JAZZ FOR SATURDAY
With Ottawa Saxophone Quartet, Champ Champagne, Rick McDonald, Peter Fleming, Colin Parker, announcer
Producer: Stephen Dale
Writer: Peter Shaw
30 Mins., Sat., 5:30 p.m.
CBC Trans-Canada, from Ottawa

"Jazz For Saturday" was initially built as a showcase for the Canadian Jazz Quartet. Aired via the Canadian Broadcasting Corp.'s major Trans-Canada web, the show now alternates CJQ with the new Ottawa Saxophone Quartet for a socko stint of reed jazz on the early weekend.

This is no sax section set apart. Arrangements for four saxophones, all jazz, are done by Champ Champagne, 88er with the CJQ and keyboard backer for this group, and Ken Campbell. Plenty of allowance is there for individual and smaller-group invention and all types of tunes are used, from racy setting on "Indian Love Call" to smooth and slow "Satin Doll."

The Ottawa Saxophone Quartet has four of this town's better reed men: Russell Thomas on soprano (plus flute, clarinet); Bruce Tetu, tenor; Johnny Hinchey, baritone, and Wally Monro with alto. Backing, besides Champagne, are Pete Fleming on bass, Rick McDonald on drums. Colin Parker's announcing and Peter Shaw's scripting keep the show's continuity smooth and zippy. *Gorm.*

CREATIVE THINKING
With Fred Harper
Producer: Harper
30 Mins.; Sun., 10:30 a.m.
WRCV, Philadelphia

Latest in a growing list of locally hatched egghead sessions in the WRCV series of discussions on the creative mind and thought. Program produced in cooperation with the U. of Pennsylvania will point up the free and creative mind in a free society. Faculty members sit at the round table with top guests from local educational circles.

Lead-off program, tagged "Creative thinking in a free society," for the purpose of comparing the mental processes of our social order with those of totalitarian groups. Panelists were Professors Kenneth Seton, history; Britton Chance, biophysics; Loren Eisely, anthropology; and John Brobeck, physiology.

Panel went a little afield of the totalitarian angle, but the ideas were interesting and stimulating. Session is in the pattern of "Invitation to Learning," a meeting of literate minds more mindful of themselves than the audience, although seeming a little worried at times about their erudition.

Future talks will discuss relation of creativity in a free society to literature, research, human relations, physical science and foreign policy. Moderator Fred Harper poses significant questions and then steps aside. The assistant producer is Paul Blanshard, radio-tv director for the University. *Gagh.*

Prince Philip Okays BBC Polo Telecast

London, July 15.

Prince Philip has okayed a BBC request to televise 40 minutes of a polo match in which he will be playing at Cardiff tomorrow week (23).

It will be the first time a member of the Royal Family has been seen in a sports telecast.

Gottlieb's New Post

Lester Gottlieb has a new job at CBS-TV. For the past several seasons a general executive in the programming dept. under exec veepee Hubbell Robinson, he now becomes director of program development, a newly-created post.

Gottlieb will report to Bob Weitman, v.p. in charge of new program development.

Nielsen's Top 10 in Britain

(Week Ending June 29)

Television Playhouse—"Third Party Risk"	(AR)	66%
Wagon Train	(GRANADA)	65%
Play of the Week—"The Linden Tree"	(ATV)	64%
Turnabout	(AR)	60%
The Randall Touch	(ATV)	
Shadow Squad—Wed.	(GRANADA)	58%
Chelsea at Eight	(GRANADA)	57%
Criss Cross Quiz	(GRANADA)	
The Carroll Levis Show	(ATV)	
Emergency Ward 10—Fri.	(ATV)	

TV-Radio Production Centres

IN NEW YORK CITY

Richard Hayes, Cindy Adams joining CBS Radio's "Sez Who!" panel on Sunday (20); show celebrated first year on air Sunday (13) . . . **Joe Julian,** who also does a hefty amount of scripting, had a busy time as a thesp last week: into "N.Y. Confidential" telefilming; recorded "True Confessions" for NBC; narrated film for Israeli Consulate on nation's 10th anniversary; did "Five Star Matinee" one day, and continued his running role on the audio "Road of Life" . . . **George Duncan,** from Ayery-Knodel, to WNEW sales . . . **Steve Allen** appearing Saturday (19) on **Jonathan Schwartz'** regular WBAI-FM nighttime stanza; Allen will discuss, station sez, topics such as "why the Frank Sinatra tv show was a failure"

Charles Steinberg, CBS-TV head of Information Services, back after week's holiday at his Belle Harbor manse . . . Frank Cooper Associates set writer **Paul West** to script for "The Real McCoys" and **John Kneubuhl** to do "Mr. Alladin" for a "Panic" show. **John Kohn** and **Bernard Drew** will do a "How to Marry A Millionaire" episode . . . **Ed Sultan** of CBS-TV Broadcast Operations is also assistant stage manager for Theatre Marquee off-Broadway production of "Guests of the Nation." . . . **Steve Allen** and sons Steve Jr. and Brian sailed last Thursday (10) to Europe and will motor on the continent. Mrs. Allen (TV's **Jayne Meadows**) flies over this week to join them . . . **Lynn Loring** of CBS-TV soaper, "Brighter Day," appearing in summer theatre production of "Diary of Anne Frank" at Capri Playhouse, Atlantic Beach, L. I. . . . **Paul Tripp** appearing with his wife, **Ruth Enders,** in the musical, "The Boy Friend," at the Clinton Playhouse, Conn. Tripp will have the lead in "A Visit to a Small Planet," during the week of July 28 . . . **Alfredo Antonini,** CBS music director, guest conductor Milwaukee Symphony Orchestra yesterday (15) with **Eleanor Steber** as soloist and will guest conduct Grant Park Symphony in Chicago the week of July 21 with **Licia Albanese** as soloist . . . **Michael Dreyfuss,** assistant director at Talent Associates who makes his way around town via a motor scooter, gets his first crack at directing for TA. He'll direct "The Man Who Didn't Fly" on Kraft Mystery Theatre tonight (Wed.) . . . **William Nichols** set as producer-writer of four "Telephone Hour" tv programs on NBC-TV this fall . . . **Richard Hayes** and **Lindy Adams** will be guest panelists on CBS Radio's "Sez Who!" Sunday, July 20 . . . **Kathryn Murray** will be hostess on NBC-TV's "Modern Romances" for two weeks, July 21-25 and July 28-Aug. 1 . . . Three Frank Cooper Associates packages, "Dotto," "Keep it in the Family" and "The Verdict is Yours," set for airing on British tv outlets . . . **Bob Downing,** stage manager of "Say, Darling," who also plays part of the stage manager in that show, and who doubles as VARIETY's *Rodo,* reviewing drama books for Literati section, will be interviewed Friday (18) on **Ed & Pegeen** show over WOR.

Ned Cramer, former WCBS-TV staff director, this week became the station's assistant program director . . . **Ronald Dawson** has recorded several spots for Ambassador Beer and is also set to do several recordings for "Objective," transcribed series Next Monday (21) he joins the cast of "Edge of Night" for a one-shot . . . **Whitfield Connor, Grace Matthews** and **Santos Ortega** into CBS Radio's "City Hospital" cast Saturday (19) . . . **David Ross'** poetry readings now featured on CBS Radio's summer musical, "Mood Piece" . . . **Monica Boscia,** 17-year-old daughter of the late publicist Mike Boscia, has joined the Arthur Godfrey office staff. Boscia, before his untimely death several years ago, was Godfrey's publicity man at CBS, and responsible for a large measure of favorable newspaper space for the network entertainer . . . **Betty Ann Grove** signed for three more shots on the **Jack Paar** show . . . **Toby Reed,** quizmaster of "Top Dollar," commuting to Coast where he has a plastics business . . . **Horace MacMahon** of "Say Darling," visits **Joe Franklin's** "Memory Lane" on WABC-TV Monday (21) . . . ABC newscaster **Art Van Horn** may break out with a variety show.

Producer-writer **William Nichols** (out of the Frank Cooper stable) will handle four AT&T specials being done through Henry Jaffe Enterprises, plus which he'll be production consultant for a two-month period when **Dinah Shore** returns to air in fall . . . **Peter Brysac** returns to WNTA-TV directorial staff . . . **Henny Youngman, Gary Morton** guesting on WNTA-TV's "Gags To Riches" tonight (Wed.), **Al Kelly** on the 23d . . . **Gene Krupa** into **Art Ford's** "Jazz Party" on July 24 . . . WBAI-FM presenting U.S. preem of **Benjamin Britten's** "Noye's Fludde" July 31 . . . WHLI (L. I.) veepee program chief **Jerry Carr** on three-week respite in West Indies . . . **Murray Ross'** new assignment—musical director for "Haggis Baggis" . . . "Treasure Hunt" emcee **Jan Murray** extending his vacation a fourth week as of Monday (21), with **Dennis James,** who subbed July 7 week, expected to assume chores again.

Danny Seymour named to J. Walter Thompson board of directors . . . **Irving Gitlin,** Director of Public Affairs Dept. of CBS News, visiting Moscow during one-month European tour including Brussels exhibit . . . **Sydney Rubin,** director of CBS-TV Enterprises, to the Coast on biz . . . CBS Radio Press Info Director **Sid Garfield** vacationing at Montauk Point until Aug. 1 . . . **Warren Berlinger,** featured in the Broadway production of "Blue Denim," also appearing in soaper "This is Nora Drake." . . . **Renata Tebaldi,** who cancelled all appearances when her mother died a few months ago, comes out of retirement to sing title role of "Manon Lescaut" at Milan, Italy, on CBS Radio's "World Music Festivals" Sunday, Aug. 17.

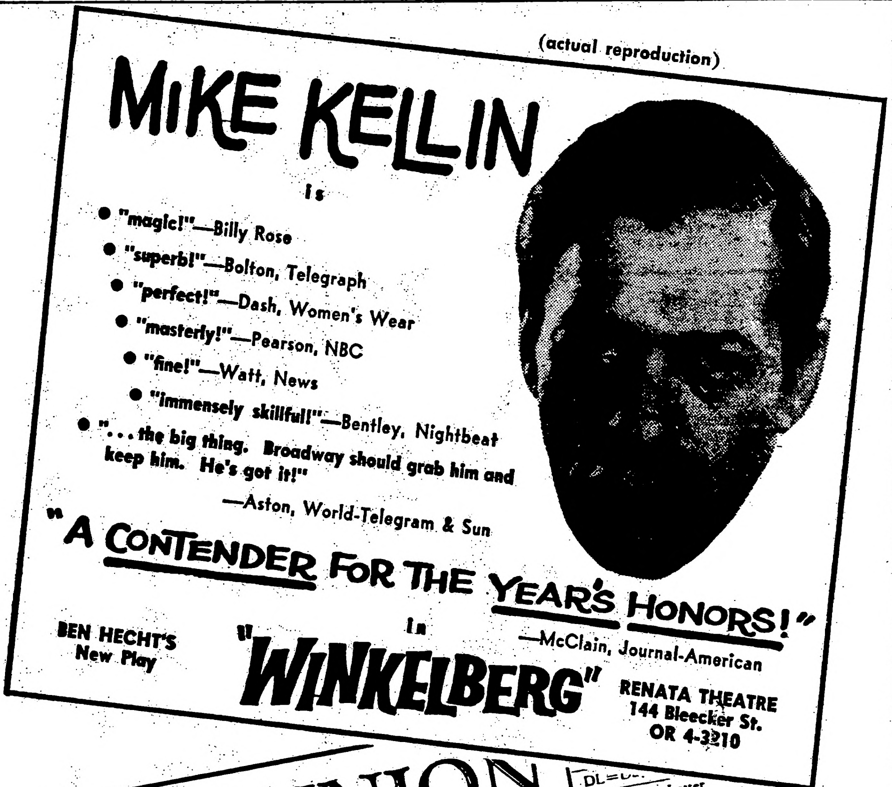
WRCA-TV executive program director **Ben Hudelson** and family off on two-week motor trip through the middle west . . . McGraw-Hill publishing "Television News Reporting," handbook and news annual prepared by CBS News. Introduction was penned by **John F. Day,** director of news. Publication date of "Television News Reporting" is Monday (21) . . . WRCA-WRCA-TV newsman **Gabe Pressman** and wife, Emma Mae, named their newest family addition, Elizabeth Ann . . . **Sy Shaffer** has returned with his trombone to CBS-TV's "Arthur Godfrey Time" after a visit to Vienna where he was guest conductor of the Vienna State Opera Orchestra.

IN HOLLYWOOD . . .

Bill Burch, long time associated with Ralph Edwards Enterprises, drew the nod from **Dave O'Malley** as producer of **George Gobel's** 12 hour shows in alternation with **Eddie Fisher** on NBC-TV next season . . . **Austin Peterson,** tiring of the administrative grind as head of the Ted Bates Hollywood office, resigned to get back into creative production. **Dick Pinkham,** tveepee at Bates, is on the Coast to install his successor . . . **Mel Epstein** checked off the TFC lot as producer of "Broken Arrow," which is sponsor-less for next season . . . **Craig Jennings** moved up as sales service manager for the CBS Pacific radio network . . . KGFJ expanded its sales staff with addition of **Norman Dunshee** and **Don Palmer,** plucked from Long Beach . . . **Gordon Currie,** who had his own caricature show in the early days of tv, back from Australia to get back in it . . . **Franklyn Breese,** who's been around, berthed up at KUTE-FM as producer-announcer . . . **Harold Melniker** resigned as assistant director of business affairs at CBS-TV to develop a series on Army Intelligence, to which he was attached during the last war . . . Elbow benders are making book on how long the **Milton Berle-Hal Kanter** (producer) association will last . . . **Bob Finkel** taking a three-week breather in Hawaii before kunckling down to his pro-

(Continued on page 40)

POTENT PROOF OF VARIETY's POWER TO SELL



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MIKE KELLIN

Is

- "magic!"—Billy Rose
- "superb!"—Bolton, Telegraph
- "perfect!"—Dash, Women's Wear
- "masterly!"—Pearson, NBC
- "fine!"—Watt, News
- "immensely skillful!"—Bentley, Nightbeat
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"A CONTENDER FOR THE YEAR'S HONORS!"

—McClain, Journal-American

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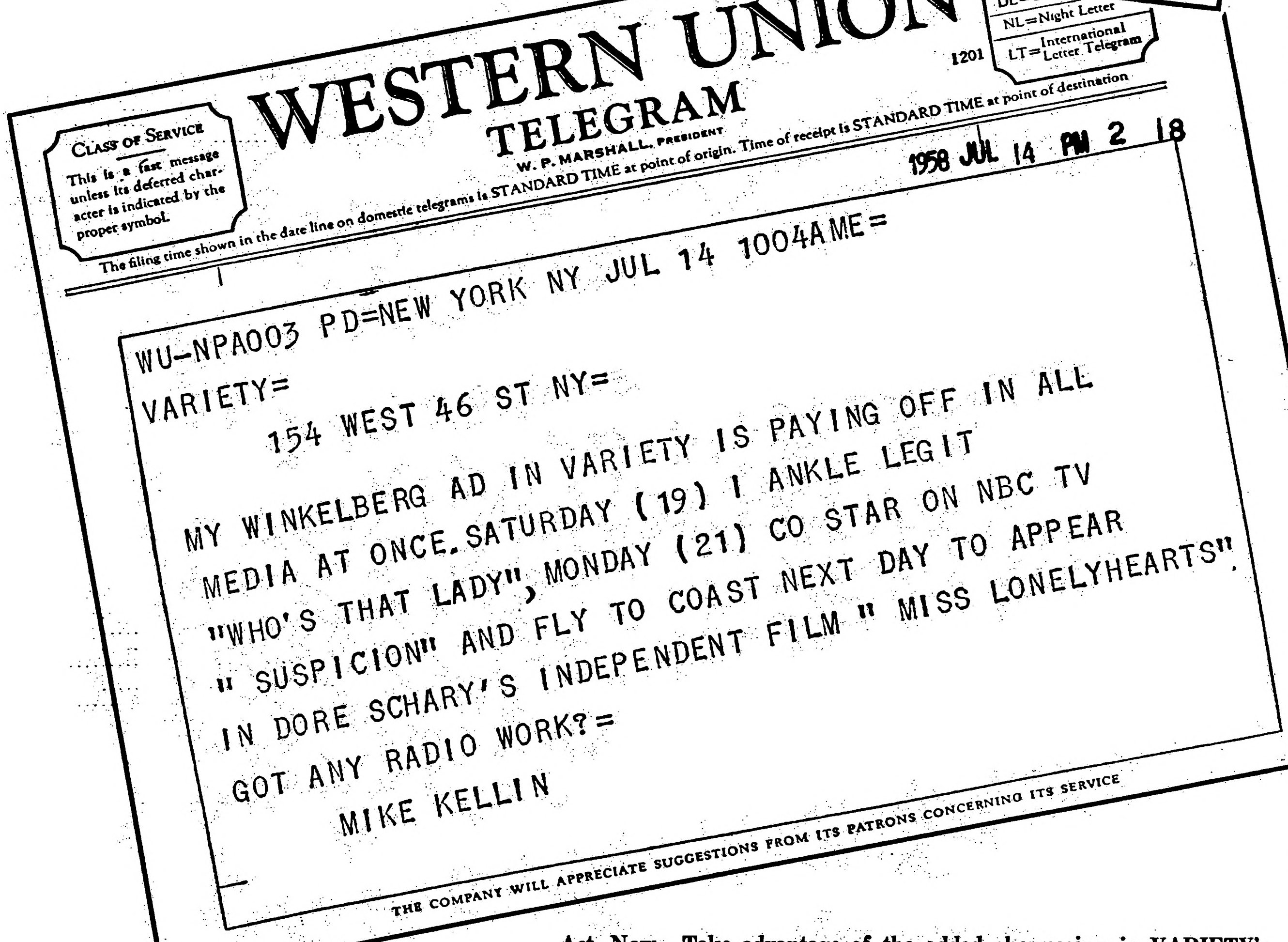

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W. P. MARSHALL, PRESIDENT

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MY WINKELBERG AD IN VARIETY IS PAYING OFF IN ALL MEDIA AT ONCE. SATURDAY (19) I ANKLE LEGIT "WHO'S THAT LADY", MONDAY (21) CO STAR ON NBC TV " SUSPICION" AND FLY TO COAST NEXT DAY TO APPEAR IN DORE SCHARY'S INDEPENDENT FILM " MISS LONELYHEARTS". GOT ANY RADIO WORK?=
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VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: June 2-9, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "BOY'S TOWN"— Spencer Tracy, Mickey Rooney, Gene Reynolds; MGM; 1938; MGM-TV	Academy Theatre Sun. June 8 10:30 p.m.-S.O. KYW	19.8	20.7	18.7	45	What's My Line Sun News Final Night Owl Theatre— "The Beachcomber"	WJW WJW WJW	22.5 16.7 9.9	42 35 27
2. "CALL OUT THE MARINES"— Victor McLaglen, Edmund Lowe, Binnie Barnes; RKO; 1942; C&C	6 O'Clock Adventure Wed. June 4 6:00-6:40 p.m. KYW	18.4	18.7	18.0	42	Dinner Theatre Highlights—News News—T. Field	WEWS WEWS WEWS	12.5 14.0 14.7	29 33 32
3. "SHE WORE A YELLOW RIBBON"— John Wayne, Joanne Dru, John Agar; RKO; 1949; C&C	6 O'Clock Adventure Tues. June 3 6:00-8:00 p.m. KYW	14.6	15.7	11.7	31	Dinner Theatre Highlights—News CBS News Highway Patrol Cheyenne	WEWS WEWS WJW WJW WEWS	13.5 13.3 14.7 19.5 29.5	33 33 33 41 52
3. "BLACK TUESDAY"— Edward G. Robinson, Peter Graves; United Artists; 1954; UA-TV	Showcase Theatre Sun. June 8 4:00-5:30 p.m. WJW	14.6	16.3	11.7	32	Baseball— Cleveland vs. New York Baseball Scoreboard Liberace Tales of the Texas Rangers	WEWS WEWS WEWS WEWS	27.7 15.7 14.7 13.9	55 36 34 32
4. "MOULIN ROUGE"— Jose Ferrer, Zsa Zsa Gabor, Colette Marchand; United Artists; 1952; UA-TV	Starlight Theatre Fri. June 6 11:20 p.m.-S.O. WJW	14.4	16.7	12.7	40	Best of Hollywood— "Bataan"	KYW	11.3	31
5. "MAN HUNT"— Joan Bennett, Walter Pidgeon, George Sanders; 20th Century Fox; 1941; NTA	Premiere Theatre Sat. June 7 11:20 p.m.-S.O. WJW	13.7	15.0	13.7	41	Weekend With the Stars "The Impatient Years" 20th Century Fox Hour— "Deception"	WEWS WEWS	13.0 10.5	34 33
6. "THE IMPATIENT YEARS" Jean Arthur, Lee Bowman; Charles Coburn; Columbia; 1944; Screen Gems	Weekend With the Stars Sat. June 7 10:00-11:30 p.m. WEWS	13.1	14.0	11.7	25	Gunsmoke Silent Service Saturday News Final Premiere Theatre "Man Hunt"	WJW WJW WJW WJW	42.5 27.2 20.3 15.0	69 51 44 39
7. "RED RIVER" Montgomery Clift, John Wayne, Joanne Dru; United Artists; 1948; UA-TV	Crown Theatre Thurs. June 5 11:20 p.m.-S.O. WJW	12.1	14.3	10.3	39	Best of Hollywood— "Somewhere I'll Find You"	KYW	11.2	36
8. "DOWN THREE DARK STREETS"— Broderick Crawford, Ruth Roman, Martha Hyer; United Artists; 1954; UA-TV	Nite Owl Theatre Mon. June 2 11:20 p.m.-S.O. WJW	11.9	13.0	11.0	38	Jack Paar Show	WEWS	9.8	32
9. "HIEDI"— Elsbeth Sigmund, Thomas Klameth; United Artists; 1953; NTA	Family Theatre Sun. June 8 12:30-2:30 p.m. WJW	11.8	13.0	10.0	33	Giant Tiger 1 O'Clock Playhouse—"Abbott and Costello in Hollywood" Baseball— Cleveland vs. New York	WEWS KYW WEWS	11.5 11.5 28.9	43 34 62

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 363,500. Survey Dates: June 2-9, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. "MR. MOTO TAKES A VOCATION"— Peter Lorre, Virginia Field; 20th Century Fox; 1939; NTA	Saturday Playhouse Sat. June 7 11:30 p.m.-S.O. WBEN	16.7	17.0	16.3	39	Million $ Movie— "Stranger At My Door"	WBUF	14.0	33
2. "IF YOU KNEW SUSIE"— Eddie Cantor, Joan Davis; RKO; 1948; C&C	Family Playhouse Sun. June 8 1:30-4:00 p.m. WGR	16.3	18.0	15.0	47	Sunday Afternoon Playhouse "A Bell for Adano" Film Soccer An American Girl	WBEN WBEN WBEN WBUF	14.8 13.3 9.5 8.5	42 37 28 25
3. "MURDER MY SWEET" Dick Powell, Claire Trevor, Anne Shirley; RKO; 1944; C&C	Twilight Theatre Mon. June 2 7:30-8:30 p.m. WGR	15.0	16.0	14.0	26	Robin Hood Restless Gun	WBEN WBUF	22.5 24.2	42 38
4. "A BELL FOR ADANO"— Gene Tierney, John Hodiak, William Bendix; 20th Century Fox; 1945; NTA	Sunday Afternoon Playhouse Sun. June 8 1:00-2:45 p.m. WBEN	14.2	15.3	13.0	44	Mr. Wizard Family Playhouse— "If You Knew Susie"	WBUF WGR	7.5 15.5	28 44
5. "STRANGER AT MY DOOR"— MacDonald Carey, Skip Homeier, Patricia Medina; Republic; 1956; HTS	Million $ Movie Sat. June 7 1:30 p.m.-S.O. WBUF	14.0	14.3	13.7	33	Saturday Playhouse— "Mr. Moto Takes a Vocation"	WBEN	16.7	39
6. "THE PIED PIPER"— Anne Baxter, Monty Woolley, Roddy McDowall; 20th Century Fox; 1942; NTA	Molson's Friday Feature Fri. June 6 11:30 p.m.-S.O. WBEN	13.5	13.7	13.3	38	General Playhouse	WGR	11.2	32
7. "THE SUN SHINES BRIGHT"— Charles Winnegar, Arleen Whelan, John Russell; Republic; 1953; HTS	Million $ Movie Sun. June 8 10:30 p.m.-S.O. WBUF	13.0	13.7	12.0	28	What's My Line 11 O'Clock News Weather, Sports Review Operation Swing Shift The Dark Past"	WBEN WBEN WBEN WGR	31.9 20.3 15.7 10.2	51 41 39 31
8. "BORDER SADDLEMATES"— Rex Allen; Republic; 1952; HTS	Stagecoach Theatre Sat. June 7 6:00-7:00 p.m. WBUF	12.8	13.7	12.0	37	Headlines Cisco Kid Film	WBEN WBEN WBEN	14.3 14.5 14.0	43 42 38
9. "G-MAN"— Dean Jagger, John Carradine; Four Continents; 1949; NTA	11:30 Theatre Thurs. June 5 11:30 p.m.-S.O. WBEN	11.7	12.0	11.3	42	Big Story	WGR	8.5	30
9. "THE OFFICER AND THE LADY"— Bruce Bennett, Rochelle Hudson, Roger Pryor; Columbia; 1941; Screen Gems	Operation Swing Shift Sat. June 7 11:30 p.m.-S.O. WGR	11.7	12.0	11.3	28	Saturday Playhouse— "Mr. Moto Takes a Vocation"	WBEN	16.7	39

Foreign TV Reviews

THE KIDDERS
With Faith Brook, Lyndon Brook, Alan Gifford, Myrette Morven, John Harrison, David Gardner, Pauline Yates, Maurice Kaufmann
Writer: Donald Ogden Stewart
Director: Julian Amyes
90 Mins.; Wed., 8:30 p.m.
Granada-TV, from Manchester

A distinguished cast headed by Faith and Lyndon Brook brought to life the sordidness of the characters in Donald Ogden Stewart's "The Kidders," presented by Granada-TV. Production by Julian Amyes hit the right key and neatly brought out the true personalities of Stewart's people, who masked their real selves with an outer gloss of bonhomie to disguise bitter underlying characters. Sets by Darrell Less were on the ball and lifelike. Story line, though complex, set out to illustrate how so-called "normal" people really are under the skin. The big chief of a commercial concern follows his secretary to the Middle West, where the sordid family life of her sister and brother-in-law and their friends is brought to light, though, for some time, it is disguised on the surface by a thin veneer of kidding. But, beneath it all, there are strong undercurrents of tension and fear which finally come to a head.

Miss Brook, as Agnes Potter, the iceberg private secretary, gave an excellent interpretation of her part, while Lyndon Brook did a standout job as Dan Hughes, her moody psychopathic brother-in-law. Supporting roles were competently handled. *Bary.*

THE VERDICT IS YOURS
With Martin Benson, Simon Kester, David Ensor, John McGregor, others
Director: Herbert Wise
30 Mins.; Tues., Wed., Thurs., 10:15 p.m.
Granada-TV, from Manchester

One of the most absorbing tv programs yet to come to the screens via commercial tv is being presented thrice weekly by Granada-TV. The show, "The Verdict Is Yours," each week in 90 minutes unfolds a complete trial with as much authenticity as the real thing. Attorneys Martin Benson and Simon Kester both have legal backgrounds, and the judge, David Ensor is an author and former barrister. Each case is entirely unscripted and witnesses, who are actors and actresses, as well as the judge and attorneys, testify and interrogate completely ad lib after intensive briefing on the background of the case.

The jury consists of members of the audience and reaches its verdict in the normal manner. Each trial is conducted strictly on the lines of normal British law, and to overcome the problem of time shortage, the only participant on the program who does not fit into the regular courtroom scene is a reporter who summarizes the evidence. Set, a typical British courtroom, is as good as the real thing and members of the cast are vividly realistic.

Case in the show caught was one of murder. A man was on trial for his life accused of murdering another man by backing his car into him while reversing out of a parking lot. As the story progressed from Tuesday through Thursday a jealousy motive was brought to light during heated exchanges between the prosecution and several witnesses. In his final summing up, the judge pointed out to the jury that if it wished it could find the accused guilty of a lesser charge of driving with criminal neglect. This proved to be the verdict. *Bary.*

CAN DO
With Jon Pertwee, Lady Docker, Johnny Leach, Lonnie Donegan, Thomas Spencer, others
Director: John Saturday
30 Mins.; Saturday, 6:30 p.m.
ABC-TV, from Birmingham

Based on an American tv program, and produced here by ABC-TV, "Can Do" is certain to click. Game is the brightest offering yet to appear on British television and has a host of attractions which should draw a large and regular audience. Object of the show is to set celebrities' tasks and then to ask a player whether he or she thinks the celebrity "can do" or "no can do."

For a correct guess the contestant wins $73.50 and, by consistently guessing right, can win up to $4,700. During early tryouts of "Can Do" comedian Jon Pertwee loosed an arrow at a target while swinging on a trapeze. He scored a hit and landed the emcee's job. On his first showing he proved competent, humorous and generally able to fit into the lineup.

First offering featured Lady Docker playing table tennis with champ Johnny Leach and winning her backer $73.50 by knocking over three table tennis balls balanced on springs on the table top. Another stunt was a bid by Thomas "Tarzan" Spencer of the Harlem Globe Trotters to shoot nine goals with 10 attempts—he failed, while skiffler Lonnie Donegan had similar lack of luck on the rifle range, where, with seven shots, he failed to break five clay pipes. *Bary.*

LOOK AHEAD!
With Ian Trethowan
Producer: Robert Barr
Director: Michael Jeans
30 Mins., Sunday 11:15 p.m.
ITN, from London

"Look Ahead!" a new program produced by Independent Television News, in collaboration with Associated TeleVision and ABC-TV, designed to look into the future on topics of general importance has a vast amount of scope and limitless subjects to investigate and predict upon. Show is in the capable hands of ITV reporter and newscaster Ian Trethowan, who knows how to get answers to his direct and tight line of questioning.

First in the series looked into the British National Health Service which had just reached its 10th anni. Trethowan, out and about with a camera crew, collected some useful interviews with doctors who gave their views about the future of the NHS. The other topic for discussion created a lighthearted note when a topper of the British Meteorological Office spoke about the terrific amount of rain in this country during June and predicted the future weather. *Bary.*

MAKE UP YOUR MIND
With David Jacobs, Hugh Scrutton, others
Director: Claude Whatham
30 Mins., Mon., 7:30 p.m.
Granada-TV, from Manchester

Back in the schedules after a few months absence, this offbeat telegame, "Make Up Your Mind," is set to make an interesting and pleasant contribution to the summer commercial tv program lineup. Entry has strong potential interest for viewers. They can match their judgment against contestants who are shown a variety of objects and have to decide whether they are worth more or less than a stated amount of cash. Players who decide correctly which is worth more take away the money or the object, after it has been valued by knowledgable Hugh Scrutton. Emcee David Jacobs has an easy personality and a knack for putting contestants at their ease. Show also has a spot where viewers can try their hand and win a $14 bond for a correct answer.

In the first offering objects put up included a silver plate egg cup set, a German Shepherd pup, a variety of canned foods ranging from fried grasshoppers to baby bees, a miniature electric water heater and a complete nursery set. Judging by the first airing, the show could easily hold down a better viewing slot. *Bary.*

Foreign TV Followup

Chelsea Summertime

Granada-TV's "Chelsea Summertime" (8) boasted three American artists in its layout, all of whom contributed stoutly to making the offering a pleasant, well-balanced show. Program, a summer version of "Chelsea at 8" is, apart from a different title song, basically the same as the previous series.

Yank performers featured were Alan Young, Larry Storch and songstress Maureen Cannon. Another trans-Atlantic addition to the bill was Canadian Jackie Rae, who emceed the offering.

Young was in great form with a particularly zany sketch based on buying a new suit. In his typical style he got more and more involved and flustered as the routine progressed and earned solid yocks for his antics. Later he demonstrated his versatility by playing the bagpipes. Larry Storch, too, effortlessly raised the studio audience's laughs though his brand of humor was calculatedly crude and depended on imitations of a Japanese pop singer and a very British boxing announcer. One puzzling entry by the comic was his feeble attempt to play an alto saxophone. Routine did not draw any response and must have boosted the sales of ear plugs. Pretty young songstress Maureen Cannon warbled a couple

(Continued on page 34)

VERDICT IS YOURS
With Jim McKay, others
Producer: Eugene Burr
Director: Byron Paul
60 Mins., Thurs., 8:30 p.m.
LEVER BROS.
CBS-TV, from N.Y.
(Ogilvy, Benson & Mather)

The gavel, the bailiff, the attorneys, the venerable judge and the principals—plus Jim McKay, CBS TV Network court reporter — are now having themselves a legalistic ball of 60-minutes duration every Thursday night at 8:30. (latter half of which is sponsored by Lever Bros.).

"The Verdict Is Yours" is more familiar to daytime audiences. It is currently holding plaintiff-defendant connoisseurs spellbound in a Monday through Friday afternoon 30-minute segment and almost from the moment that court was first called to order, "Verdict" leaped to an enviable position on the rating charts.

There's no reason to suspect that the full-hour once-a-week evening series won't behave in the same fashion. It's a dandy, swift-paced production capturing the essence of court room litigation with considerable sharpness. Producer Eugene Burr also has done his utmost to prevent the show from bogging down in too much legalistic mumbo jumbo, and this is another of its many saving graces. All of the time-consuming legal non-sequiturs usually engaged in by barristers and which try the patience of all good trial judges, have been booted out of "Verdict."

Cases of all sorts are tried in a highly realistic fashion. Both the judge and counsel are professional trial lawyers and the principals, including witnesses, are capable professional actors. The jury, however, is chosen from the studio audience and after listening to the testimony delivers the verdict. In the case of the evening show, the verdict is not rendered until the following week, shortly before a new trial gets under way. A newspaperman, however, is introduced on each program and asked to give his opinion of the trial. The show caught had McKay quizzing Paul Schoenstein, top-ranking exec of the N.Y. Journal-American.

In this instance trial dealt with a father-in-law charging his son-in-law with the firm's bankruptcy. It was a highly plausible situation, all concerned portraying their roles with convinction. Casting, in virtually all instances, was of a high order, particularly the mouthpieces of both the defendant and plaintiff.

"Verdict Is Yours" has the trappings of a real courtroom thriller and with a huge backlog of cases crowding the court calendars, there's sufficient material for no end of corking courtroom forensics. The behaviour of the program is such that it calls for decent sentence on the video channels. *Rans.*

ESP
With Vincent Price, others
Producer: George Wolf
Director: Leo Morgan
30 Mins., Fri., 9 p.m.
CHESEBROUGH-POND'S
ABC-TV, from New York
(McCann-Erickson)

If "ESP" is a success then the American public has taken favorably to being bored to death. Producer George Wolf has cheapened thoroughly a concept that very probably has merit.

He has borrowed brazenly from better quiz shows and sufficiently weakened the idea of extra-sensory perception so that it's possible its legitimate proponents have had their cause set back several centuries.

ESP is what the layman might call an intense intuition or that certain something that extends beyond the sphere of chance. Emcee Vincent Price, clipping his words like a bewhiskered John Daly, had matching contestants in their matching isolation booths guess at numbers on cards for money. But unlike "Twenty-One," which relies on knowledge of facts, for interest, the guessing was so indiscriminate that absolutely no suspense was developed.

This half-hour program's only hope is that enough home viewers are tempted by that $100,000 grand prize and try their hands at guessing the cards Price has hidden in the kicked. The way Wolf has organized the program, under the auspices of Chesbrough-Pond's, it doesn't require any knowledge and certainly no mystical talent to win, and it might serve the bankroller right if people didn't use sets at all but tuned in only via ESP. *Art.*

SUMMERTIME '58
With Moe Koffman's Jazz Group; Bobby Gimby Group; Joe Bushkin, piano; Ann Marie Moss, vocals; Bill Walker, emcee
Producer: Norman Sedawie
Writer: Frank James
30 Mins., Thurs., 8 p.m.
SUNBEAM, POND'S
CBC-TV, from Toronto
(Vickers & Benson, JWT)

Teeing off for 13 weeks as a summer replacement on a 39-station setup of the Canadian Broadcasting Corp., "Summertime '58" is off to a nice start for lovers of Dixieland music. Moe Koffman, on flute, was off on a hot "Muskrat Ramble," with stepout solos by Eddie Bickert on guitar; Hugh Currie, bass; Ron Rully, drums; quartet later following with "Little Pixie." Bobby Gimby, on trumpet, did a neat Gershwin medley of "Summertime," "Bess" and "It Ain't Necessarily So," with his men giving staunch support and later back for "Good Old Summertime," with bespectacled Gimby on vocals.

At the piano, Joe Bushkin sang "Look at Me Now" and can fast-

(Continued on page 34)

STEVE LAWRENCE & EYDIE GORME
With Baccaloni, Jackie Cooper, Margaret O'Brien, Shari Lewis
Producer: Nick Vanoff
Director: Dwight Hemion
Musical Director: Jack Kane
Writers: Johnny Bradford, Bill Dana, Frank Peppiat, Jud Holstein
60 Mins.; Sun., 8 p.m.
GREYHOUND, PROCTER & GAMBLE, AMF
NBC-TV, from N.Y. (in color)
(Grey; Cunningham & Walsh)

Steve Lawrence and his bride Eydie Gorme, both alumnae of the old Steve Allen "Tonight" strip, have now stepped into Allen's Sunday night series for the summer with a breezy variety stanza. The kickoff installment (13) generally struck a swinging note with the new Mr. & Mrs. team dishing up a series of excellent musical numbers with some neat guest-shot assists. The script, however, occasionally was heard straining for some studiously offhand comedy. But on the whole, this stanza shaped up as smooth entertainment, proving that live performers still have a big place on the summer programming schedules.

The show's big plus are the stars' eager and warm personalities. Both are savvy stylists and the show is always on firm grounds when they're belting songs, either together or solo. Another promising aspect of this series was Jan Scott's ingeniously simple backgrounds, using a clever pencil drawing process for offbeat effects.

The preem was off running with the Lawrences and chorus doing "Just In Time," before and after the opening credits. There was a slowdown when they engaged in some hokey newlywed by play and the stanza nearly foundered in an overlong routine involving the basso Baccoloni in some so-so comedy before he went into his "Barber of Seville" aria. From that point on, however, it was virtually all uphill.

In the guest department, Shari Lewis copped top honors with a long, but skillfully executed ventro routine with her hand puppets. Jackie Cooper also registered neatly in a vocal duet with Lawrence and in some hoofing turns, a tympany exhibition and a cute sketch with Margaret O'Brien in which they played a couple of old codgers in 1988 looking back on 1958. Miss O'Brien's bit with Miss Gorme, in which a split-screen illusion had her standing in Miss Gorme's palm during inside show biz monolog, was shaky.

Like the opening, the closer was a rousing musical number, "Now You Have Jazz," which had everyone pitching in. Throughout the show, the Lawrences took turns handling the various product commercials in ingratiating style. *Herm.*

COUNTRY CLUB
With Don Francks, Patti Lewis, Gil Christie, Bert Niosi Orch; guests, Lorne Green, Tommy Ambrose
Producer-Director: Drew Crossan
Writer: Saul Ilson
30 Mins., Fri., 9:30 p.m.
P&G, ROBIN HOOD FLOUR
CBC-TV, from Toronto
(Young & Rubicam)

"Country Club" is a summer replacement musical which is in for 13 weeks and gets the full treatment of a 39-station setup of the Canadian Broadcasting Corp. On the singing end, series stars Don Francks and Patti Lewis, with teeoff having the two in duet for "How Are You Fixed for Love," backgrounded by Bert Niosi's band.

Both singers lacked pep or personality and ambled their way through the numbers, despite neat arrangements of Johnny Dobson, Ray Smith and Johnny Burt. The "Country Club" group of table-listeners do nothing and could even look interested in their paid-for attention.

The only talk is an interview with Lorne Green by Francks in which the former recounts his stage and screen experiences on Broadway and Hollywood.

Some viewer-interest was evident in the delivery of Tommy Ambrose in his ballad of "Young, Warm and Wonderful," but here is another teenage singer who should be taught how to sell a song. Some semblance of feeling was injected by Bert Niosi's band in the finale of "Begin the Beguine," with Niosi doing step-out solos on the alto sax and clarinet, this a highlight of the program. Gil Christie is the emcee and delivers the unobtrusive commercials but teeoff of "Country Club" must have had the otherwise astute Drew Crossan, producer-director, gnawing at his fingernails. *McStay.*

Tele Follow-Up Comment

Lawrence Welk Show

Three years ago, there wasn't a straight face in the trade when Dodge signed Lawrence Welk to a 13-week summer contract on ABC-TV and announced he might continue on in the fall if the show proved successful. Couple of months later, Welk astounded every pundit in the business—including the then ABC prexy, Bob Kintner—by becoming an overnight tv sensation.

Over the weekend, Welk started his fourth year on ABC-TV, and while no longer murdering the competition, holding his own quite nicely and still selling a lot of cars in his two hours per week on the web. From the looks of the stability of his audience, he'll be around for some years to come.

Because hindsight is easier than foresight, it's possible now to discern some of the showmanly elements that shot the show over the heads of the more sophisticated critics who dismissed it as strictly from cornville and made it a national hit. For one thing, Welk makes no pretense at turning out anything but a musical show, and fact that he crammed in 19 numbers plus a longish medley into his 53 minutes of airtime proves he gives 'em what he promises.

For another, he shuffles up his offerings so there's something for everyone. Saturday's show had pops, ballads, novelties, a polka, a Viennese waltz, ragtime, even a march, with the pops ranging from the syrupy to the sophistication of the South Pacific medley. Moreover, it's not a band show in the usual sense, with the same first seat soloists and the two or three vocalists that keep repeating.

Welk's got an extremely versatile ensemble that doubles over from instruments to vocals, so that no fewer than eight different singers, plus a couple of mixed choruses, performed on Saturday's show. Talent-wise, they ranged from topflight (the Lennon Sisters) to mediocre, but there's enough variation and fresh faces to keep an audience interested.

Finally, producer Edward Sobol and director James Hobson vary their sets and camerawork enough to keep the visual portion of the show from getting stale. There's nothing of the customary cutting from sax section to brasses and back to the reads. They too shuffle things up. As for Welk, he's still a heavy-handed host, and he's got the good sense to get his people on and off quickly and keep the verbiage to a minimum. This can do wonder for pacing a show

Welk may be from cornville, but he knows his show business. Lot of people think Guy Lombardo is corny too, but there isn't a band in the business with more success and longevity. Point is that Welk has hit on the mysterious formula, whatever it is, to keep his audience happy and watching. *Chan.*

Camera Three

Illuminating and informative was Sunday's (13) discussion of Irish literature by a panel of savants from the ould sod via CBS-TV's "Camera Three." Half-hour session was the first of a three-part series entitled "Irish Writers of This Century."

On hand were such Irish men of letters as Frank O'Connor and Padraic Colum as well as Thomas Clancy, an Irish actor. Moderator, as per usual, was James Macandrew. To such questions as "What is there about Ireland that has

(Continued on page 36)

Congratulations,

In the short span of three television seasons,

a man whose inherent love of music—and people—

has become an American Institution.

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Lawrence Welk

Our congratulations to Lawrence Welk

and his Champagne Music Makers—

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4

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Saturdays "Dodge Dancing Party" • Monday Nights "Plymouth Show" (ABC-TV Network)

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 873,100. Survey Dates: 4 Weeks Ending June 14, 1958.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	41.5
2.	Playhouse 90 (Thurs. 9:30-11:00)	WNAC	36.8
3.	Danny Thomas (Mon. 9:00-9:30)	WNAC	36.2
4.	Have Gun Will Travel (Sat. 9:30-10)	WNAC	34.5
5.	Climax (Thurs. 8:30-9:30)	WNAC	34.2
6.	Perry Como (Sat. 8:00-9:00)	WBZ	33.8
7.	Restless Gun (Mon. 8:00-8:30)	WBZ	33.0
8.	Tales Wells Fargo (Mon. 8:30-9:00)	WBZ	32.4
9.	Wagon Train (Wed. 7:30-8:30)	WBZ	32.0
10.	Perry Mason (Sat. 7:30-8:30)	WNAC	31.7

RK.	TOP TEN MULTI-WEEKLY SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News, Wea. (M-F 11:00-11:15)	WBZ	17.7
2.	†News, Wea. (M-F 6:45-7:00)	WBZ	17.4
3	*Mickey Mouse Club (M-F 5:30-6:00)	WNAC	16.2
4.	†Boston Movietime (M-F 4:30-6:45)	WBZ	16.1
5.	†Amos 'n' Andy (M-F 5:00-5:30)	WNAC	14.8
6.	†Late News, Wea. (M-F 11:00-11:15)	WNAC	14.3
7.	*Guiding Light (M-F 12:45-1:00)	WNAC	14.2
8.	*Search Tomorrow (M-F 12:30-12:45)	WNAC	14.1
9.	*Capt. Kangaroo (M-F 8-8:45 a.m.)	WNAC	14.0
10.	*Love of Life (M-F 12:00-12:30)	WNAC	13.9

RK.	TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Whirlybirds (Tues. 7:00)	WBZ	CBS	29.2	60	Combat Sergeant	WNAC	13.9
2.	Honeymooners (Sat. 10:30)	WNAC	CBS	28.2	58	Your Hit Parade	WBZ	15.9
3.	Highway Patrol (Sat. 7.00)	WBZ	Ziv	24.2	49	Lassie	WNAC	21.9
4.	Silent Service (Fri. 7:00)	WBZ	NBC	22.5	48	Badge 714	WNAC	19.5
5.	Code Three (Tues. 10:30)	WNAC	ABC	22.2	45	Studio 57	WBZ	16.5
6.	Twenty Six Men (Sun. 7:00)	WBZ	ABC	21.9	45	Harbor Command	WNAC	20.5
7.	Death Valley Days (Fri. 10:30)	WNAC	U.S. Borax	21.7	39	Jerry Lewis Show	WBZ	21.4
8.	Official Detective (Mon. 7:00)	WBZ	NTA	21.5	53	Dr. Hudson	WNAC	12.9
9.	Frontier Doctor (Thurs. 7:00)	WBZ	HTS	20.9	51	Patti Page Sports Time	WNAC WNAC	12.0 12.7
10.	Decoy (Sun. 10:30)	WBZ	Official	20.5	43	State Trooper	WNAC	19.2
10.	Harbor Command (Sun. 7:00)	WNAC	Ziv	20.5	42	Twenty Six Men	WBZ	21.9
11.	Badge 714 (Fri. 7:00)	WNAC	NBC	19.5	42	Silent Service	WBZ	22.5
11.	Big Story (Wed. 7:00)	WBZ	Official	19.5	48	Waterfront	WNAC	16.5
11.	Great Gildersleeve (Sat. 6:30)	WNAC	NBC	19.5	47	Boston Movietime News, Wea.	WBZ WBZ	19.0 18.0
12.	State Trooper (Sun. 10:30)	WNAC	MCA	19.2	40	Decoy	WBZ	20.5
13.	Frontier (Sun. 4:30)	WNAC	NBC	18.9	45	Baseball Outlook	WHDH WBZ	14.7 12.3
13.	Our Miss Brooks (Fri. 7:30)	WNAC	CBS	18.9	38	Truth or Consequences	WBZ	17.5
13.	Sky King (Wed. 6:00)	WNAC	Nabisco	18.9	47	Boston Movietime	WBZ	18.5
14.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	18.5	46	Movie	WBZ	16.2
14.	Topper (Fri. 6:30)	WNAC	Telestar	18.5	45	Boston Movietime News, Wea.	WBZ WBZ	17.7 17.3

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: June 2-9, 1958.

	TOP TEN MULTI-WEEKLY SHOWS		
1.	Gunsmoke (Sat. 10:00-10:30)	WJW	42.5
2.	Perry Como (Sat. 8:00-9:00)	KYW	38.2
3.	Danny Thomas (Mon. 9:00-9:30)	WJW	33.5
4.	Have Gun Will Travel (Sat. 9:30-10)	WJW	33.2
5.	Maverick (Sun. 7:30-8:30)	WEWS	32.4
6.	Playhouse 90 (Thurs. 9:30-11:00)	WJW	32.2
7.	Loretta Young (Sun. 10:00-10:30)	KYW	31.5
7.	Wyatt Earp (Tues. 8:30-9:00)	WEWS	31.5
8.	Restless Gun (Mon. 8:00-8:30)	KYW	31.2
9.	Lassie (Sun. 7:00-7:30)	WEWS	30.5

	TOP TEN MULTI-WEEKLY SHOWS		
1.	†Popeye (Mon.-Fri. 5:30-6:00)	KYW	19.6
2.	†Sohio Rptr, Spts Finl (M-F 11-11:15)	WJW	17.5
3.	†Amer. Bandstand (M-F 3-3:30, 4-5)	WEWS	16.7
4.	*Mickey Mouse Club (M-F 5:30-6:00)	WEWS	16.1
5.	†6 O'Clock Adv. Misc. (M-F 6-6:55)	KYW	15.8
6.	†11th Hour N'ws, Wea (M-F 11-11:15)	KYW	14.7
6.	†News-T. Field (M-F 11:00-11:15)	WEWS	14.7
7.	†News-T. Field, Wea (M-F 6:45-7:00)	WEWS	14.1
8.	*Price Is Right (M-F 11-11:30 a.m.)	KYW	14.0
9.	†Highlight-News (M-F 6:30-6:45)	WEWS	13.8

1.	Silent Service (Sat. 10:30)	WJW	NBC	27.2	51	Weekend With The Stars	WEWS	13.9
2.	Frontier Dr. (Mon. 7:00)	KYW	HTS	23.2	45	African Patrol	WJW	14.5
3.	Death Valley Days (Thurs. 7:00)	KYW	U.S. Borax	21.5	44	If You Had A Million	WEWS	15.5
4.	Sheriff of Cochise (Wed. 7:00)	KYW	NTA	20.2	41	San Francisco Beat	WJW	18.5
5.	Popeye (Mon.-Fri. 5:30)	KYW	AAP	19.6	46	Mickey Mouse Club	WEWS	16.1
6.	Highway Patrol (Tues. 7:00)	WJW	Ziv	19.5	41	6 O'clock Adventure	KYW	15.4
6.	Little Theatre (Wed. 7:30)	WJW	Sterling	19.5	29	Wagon Train	KYW	25.2
7.	Kit Carson (Sun. 6:30)	WEWS	MCA	18.5	54	Tracer	WJW	10.5
7.	San Francisco Beat (Wed. 7:00)	WJW	CBS	18.5	38	Sheriff Of Cochise	KYW	20.2
8.	Annie Oakley (Sat. 6:30)	WJW	CBS	18.2	55	Public Defender	WEWS	12.5
9.	Medic (Fri. 7:30)	WJW	CNP	17.7	37	Rin Tin Tin	WEWS	22.5
10.	Code Three (Tues. 10:30)	WEWS	ABC	16.9	35	Target	WJW	16.2
11.	Count of Monte Cristo (Sun. 6:00)	WEWS	TPA	16.2	47	Boots & Saddles	WJW	11.9
11.	Target (Tues. 10:30)	WJW	Ziv	16.2	33	Code 3	WEWS	16.9
12.	My Little Margie (Fri. 7:00)	WEWS	Officials	15.7	34	Sea Hunt	WJW	15.5
12.	State Trooper (Tues. 9:30)	KYW	MCA	15.7	27	Red Skelton	WJW	29.5
13.	Honeymooners (Tues. 10:30)	KYW	CBS	15.5	32	Code 3	WEWS	16.9
13.	If You Had A Million (Thurs. 7:00)	WEWS	MCA	15.5	32	Death Valley Days	KYW	21.5
13.	Sea Hunt (Fri. 7:00)	WJW	Ziv	15.5	34	My Little Margie	WEWS	15.7
14.	Liberace (Sat., Sun. 4:45)	WEWS	Guild	15.2	40	Showcase Theatre	WJW	16.3

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 223,300. Survey Dates: June 2-9, 1958.

	TOP TEN NETWORK SHOWS		
1.	Gunsmoke (Sat. 10:00-10:30)	WAGA	39.2
2.	Have Gun Will Travel (Sat. 9:30-10)	WAGA	33.2
3.	Restless Gun (Mon. 8:00-8:30)	WSB	32.9
4.	Phil Silvers (Fri. 9:00-9:30)	WAGA	31.2
5.	Wagon Train (Wed. 7:30-8:30)	WSB	30.3
6.	Perry Como (Sat. 8:00-9:00)	WSB	29.8
7.	I've Got A Secret (Wed. 9:30-10:00)	WAGA	29.5
8.	Danny Thomas (Mon. 9:00-9:30)	WAGA	29.2
8.	Tales of Wells Fargo (Mon. 8:30-9)	WSB	29.2
9.	Ed Sullivan (Sun. 8:00-9:00)	WAGA	28.3

	TOP TEN MULTI-WEEKLY SHOWS		
1.	†Amos 'n' Andy (M-F 6:00-6:30)	WSB	21.4
2.	†News, Wea. (M-F 6:30-6:45)	WSB	18.2
3.	*NBC News (Mon.-Fri. 6:45-7:00)	WSB	17.5
4.	*Love of Life (M-F 12:00-12:30)	WAGA	15.1
5.	*Price Is Right (M-F 11-11:30 a.m.)	WSB	15.0
6.	*Guiding Light (Mon.-Fri. 12:45-1)	WAGA	14.9
7.	*Search Tomorrow (M-F 12:30-12:45)	WAGA	14.8
8.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WLW-A	14.3
9.	*Do You Trust Wife (M-F 3:30-4:00)	WLW-A	14.2
10.	*CBS News (M-F 6:45-7:00)	WAGA	13.9

1.	Sheriff of Cochise (Tues. 7:00)	WSB	NTA	24.3	40	Badge 714	WAGA	21.2
2.	Big Story (Sat. 10:30)	WAGA	Official	23.9	48	Your Hit Parade	WSB	13.5
3.	Whirlybirds (Wed. 7:00)	WSB	CBS	21.5	41	Gray Ghost	WAGA	16.5
4.	Amos 'n' Andy (Mon.-Fri. 6:00)	WSB	CBS	21.4	51	Topper	WAGA	11.2
5.	Badge 714 (Tues. 7:00)	WAGA	NBC	21.2	35	Sheriff of Cochise	WSB	24.3
6.	If You Had A Million (Mon. 7:00)	WSB	MCA	21.0	42	Casey Jones	WAGA	20.5
7.	Highway Patrol (Fri. 7:30)	WAGA	Ziv	20.9	41	Truth Or Consequences	WSB	17.5
8.	Casey Jones (Mon. 7:00)	WAGA	Screen Gems	20.5	41	If You Had A Million	WSB	21.0
9.	Boots & Saddles (Fri. 7:00)	WAGA	NBC	19.9	40	Honeymooners	WSB	19.5
10.	Code Three (Sat. 7:00)	WAGA	ABC	19.5	44	Saber Of London	WSB	14.5
10.	Honeymooners (Fri. 7:00)	WSB	CBS	19.5	40	Boots & Saddles	WAGA	19.9
10.	State Trooper (Thurs. 7:00)	WAGA	MCA	19.5	37	Lone Ranger	WSB	22.2
11.	San Francisco Beat (Tues. 7:30)	WSB	CBS	17.5	31	Name That Tune	WAGA	20.2
12.	Gray Ghost (Wed. 7:00)	WAGA	CBS	16.5	32	Whirlybirds	WSB	21.5
13.	Frontier (Wed. 10:30)	WSB	NBC	16.2	35	U.S. Steel Hour	WAGA	20.5
14.	Studio 57 (Tues. 10:30)	WAGA	MCA	15.4	44	Charlie Chan	WSB	10.2
15.	Mr. & Mrs. North (Sun. 7:00)	WAGA	Telestar	15.2	35	Lassie	WLW-A	15.7
16.	Cisco Kid (Sat. 6:00)	WAGA	Ziv	13.5	40	Armchair Playhouse	WSB	10.5
17.	Combat Sergeant (Sat. 6:30)	WAGA	NTA	12.9	38	Armchair Playhouse	WSB	10.5
18.	Sky King (Wed. 6:30)	WLW-A	Nabisco	12.7	28	News & Wea. NBC News	WSB WSB	19.3 19.0

DAYTON

Stations: WHIO, WLW-D. TV Homes: 143,700. Survey Dates: June 2-9, 1958.

	TOP TEN NETWORK SHOWS		
1.	Gunsmoke (Sat. 10:00-10:30)	WHIO	51.3
2.	Wyatt Earp (Tues. 8:30-9:00)	WLW-D	43.3
3.	I've Got a Secret (Wed. 9:30-10:00)	WHIO	42.8
4.	Lineup (Fri. 10:00-10:30)	WHIO	41.8
5.	Millionaire (Wed. 9:00-9:30)	WHIO	40.8
6.	Perry Mason (Sat. 7:30-8:30)	WHIO	39.0
7.	Have Gun Travel (Sat. 9:30-10:00)	WHIO	38.8
8.	Cheyenne (Fri. 7:30-8:30)	WLW-D	38.3
8.	Danny Thomas (Mon. 9:00-9:30)	WHIO	38.3
8.	Father Knows Best (Wed. 8:30-9:00)	WLW-D	38.3
8.	Playhouse of Stars (Fri. 9:30-10:00)	WHIO	38.3

	TOP TEN MULTI-WEEKLY SHOWS		
1.	†Front Page News (M-F 11-11:15)	WHIO	24.5
2.	*NBC News (M-F 6:45-7:00)	WLW-D	22.5
3.	†Little Rascals (M-T-Th 6-6:30)	WHIO	21.8
3.	†Sohio Rptr, Spts Dsk (M-F 6:30-6:45.	WHIO	21.8
4.	†Kingdom of Sea (W-F 6:00-6:30)	WHIO	20.3
5.	†Wea, News Spts (M-F 6:30-6:45)	WLW-D	19.6
6.	*Mickey Mouse Club (M-F 5:30-6:00)	WLW-D	18.0
7.	*Art Linkletter (M-F 2:30-3:00)	WHIO	16.8
8.	*As World Turns M-F 1:30-2:00)	WHIO	16.5
8.	†50-50 Club (M-F 12:00-1:30)	WLW-D	16.5

1.	Badge 714 (Sat. 10:30)	WHIO	NBC	32.3	67	Your Hit Parade	WLW-D	15.8
1.	Silent Service (Wed. 8:00)	WHIO	NBC	32.3	53	Disneyland	WLW-D	28.8
2.	Mike Hammer (Fri. 10:30)	WHIO	MCA	30.8	80	Cinema '58	WLW-D	7.8
3.	Gray Ghost (Mon. 7:00)	WHIO	CBS	30.3	73	Playhouse 30	WLW-D	11.3
4.	Target (Wed. 7:30)	WHIO	Ziv	28.8	49	Disneyland	WLW-D	29.8
5.	Dr. Hudson's Secret Jour. (Fri. 7:00)	WHIO	MCA	26.3	59	Outdoor Guide	WLW-D	18.3
5.	Highway Patrol (Tues. 9:00)	WHIO	Ziv	26.3	42	Adventures of McGraw	WLW-D	36.3
6.	State Trooper (Tues. 7:00)	WHIO	MCA	25.3	51	Twenty Six Men	WLW-D	24.8
7.	Twenty Six Men (Tues. 7:00)	WLW-D	ABC	24.8	49	State Trooper	WHIO	25.3
8.	Charlie Chan (Thurs. 7:00)	WHIO	TPA	23.3	51	San Francisco Beat	WLW-D	22.3
9.	San Francisco Beat (Thurs. 7:00)	WLW-D	CBS	22.3	49	Charlie Chan	WHIO	23.3
10.	Little Rascals (Mon.-Tues.-Thurs 6)	WHIO	Interstate	21.8	60	Annie Oakley	WLW-D	18.8
11.	Kingdom of Sea (Wed.-Fri. 6:00)	WHIO	Guild	20.3	52	Price Is Right	WLW-D	20.3
11.	Sky King (Wed. 7:00)	WLW-D	Nabisco	20.3	44	Ozzie & Harriet	WHIO	26.3
12.	Sea Hunt (Wed. 10:30)	WLW-D	Ziv	19.3	39	U.S. Steel Hour	WHIO	30.3
13.	Annie Oakley (Tues. 6:00)	WLW-D	CBS	18.8	49	Little Rascals	WHIO	19.8
14.	Stories of Century (Tues. 7:30)	WHIO	HTS	17.8	33	Cheyenne	WLW-D	36.8
15.	Harbor Command (Sun. 10:30)	WLW-D	Ziv	17.3	35	What's My Line	WHIO	32.8
16.	Mama (Sun. 5:30)	WLW-D	CBS	16.8	58	Face the Nation	WHIO	12.3
17.	Roy Rogers (Sat. 4:00)	WHIO	MCA	16.3	57	Top Pro Golf	WLW-D	12.3

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

LOS ANGELES

Stations: KABC, KCOP, KHJ, KNXT, KRCA, KTLA, KTTV. TV Homes: 1,980,100. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KNXT	34.2
2.	Groucho Marx (Thurs. 8:00-8:30)	KRCA	28.9
3.	Wagon Train (Wed. 7:30-8:30)	KRCA	28.5
4.	Perry Como (Fri. 8:00-9:00)	KRCA	27.5
5.	Have Gun Will Travel (Sat. 8:30-9)	KNXT	26.7
6.	Alfred Hitchcock (Sun. 9:30-10:00)	KNXT	25.4
6.	Climax (Thurs. 8:30-9:30)	KNXT	25.4
6.	Lassie (Sun. 7:00-7:30)	KNXT	25.4
6.	Playhouse 90 (Thurs. 9:30-11:00)	KNXT	25.4
7.	What's My Line (Sun. 10:30-11:00)	KNXT	25.1

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Mickey Mouse Club (M-F 5:30-6)	KABC	14.8
2.	†10 O'Clock Report (M-W, F 10-10:30)	KNXT	11.9
3.	*CBS News (M-F 6:15-6:30)	KNXT	10.8
3.	*Queen For A Day (M-F 1:00-1:45)	KRCA	10.8
4.	†Six O'Clock Report (M-F 6:00-6:15)	KNXT	10.1
5.	†News-Geo. Putnam (M-F 10-10:15)	KTTV	9.7
6.	†Popeye (Mon.-Fri. 6:00-6:30)	KTLA	8.7
7.	*Art Linkletter (Mon.-Fri. 1:30-2:00)	KNXT	8.6
8.	†News-Geo. Putnam (M-F 6:45-7:00)	KTTV	8.3
9.	†Little Rascals (Mon.-Fri. 7:00-7:30)	KHJ	8.2

TOP TWENTY SYNDICATED SHOWS / TOP COMPETITION

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Star Performance (Sat. 9:30)	KNXT	Official	18.7	31	Turning Point	KRCA	13.4
2.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	17.7	31	Honeymooners	KNXT	10.8
3.	Sheriff of Cochise (Sat. 7:30)	KTTV	NTA	14.7	26	People Are Funny	KRCA	21.2
4.	Sea Hunt (Mon. 7:30)	KTTV	Ziv	13.8	23	Price Is Right	KRCA	15.9
5.	Twenty Six Men (Mon. 7:00)	KRCA	ABC	12.7	25	Burns and Allen	KNXT	17.4
6.	Highway Patrol (Mon. 9:00)	KTTV	Ziv	12.2	18	Studio One	KNXT	20.7
7.	San Francisco Beat (Sat. 9:30)	KTTV	CBS	11.9	20	Star Performance	KNXT	18.7
8.	Frontier Doctor (Sat. 7:00)	KTTV	HTS	11.4	22	Perry Mason	KNXT	20.9
8.	Whirlybirds (Mon. 7:30)	KHJ	CBS	11.4	19	Price Is Right	KRCA	15.9
9.	Kit Carson (Fri. 8:30)	KABC	MCA	10.9	16	Playhouse Of Stars	KNXT	19.5
10.	Honeymooners (Thurs. 7:00)	KNXT	CBS	10.8	19	Death Valley Days	KRCA	17.7
11.	If You Had A Million (Tues. 9:30)	KNXT	MCA	10.7	17	Bob Cummings	KRCA	20.8
12.	Wonders of World (Tues. 7:00)	KCOP	Caples	10.2	20	Mr. Adams & Eve	KNXT	13.9
13.	Mike Hammer (Wed. 10:30)	KRCA	MCA	9.9	31	Paul Coates Big Hit Movies	KTTV KNXT	7.0 5.0
14.	Casey Jones (Thurs. 7:30)	KTTV	Screen Gems	9.7	15	Tic Tac Dough	KRCA	17.9
14.	Highway Patrol (Fri. 7:30)	KTTV	Ziv	9.7	16	Zane Grey Theatre	KNXT	18.9
15.	I Search For Adv. (Thurs. 7:00)	KCOP	Bagnall	9.4	17	Death Valley	KRCA	17.7
15.	Men of Annapolis (Thurs. 7:30)	KNXT	Ziv	9.4	15	Tic Tac Dough	KRCA	17.9
16.	Harbor Command (Mon. 9:30)	KTTV	Ziv	9.1	14	Studio One	KNVT	20.4
17.	Amos 'n' Andy (Sun. 6:00)	KNXT	CBS	8.9	23	Meet The Press	KRCA	9.8

BUFFALO

Stations: WBEN, WBUF, WGR. TV Homes: 363,500. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBEN	44.9
2.	Wyatt Earp (Tues. 8:30-9:00)	WGR	41.5
3.	Cheyenne (Tues. 7:30-8:30)	WGR	39.2
4.	Danny Thomas (Mon. 9:00-9:30)	WBEN	38.2
5.	Alfred Hitchcok (Sun. 9:30-10:00)	WBEN	36.2
5.	Broken Arrow (Tues. 9:00-9:30)	WGR	36.2
6.	Playhouse 90 (Thurs. 9:30-11:00)	WBEN	35.3
7.	Maverick (Sun. 7:30-8:30)	WGR	34.5
8.	Ozzie and Harriet (Wed. 9:00-9:30)	WGR	32.5
9.	What's My Line (Sun. 10:30-11)	WBEN	31.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Esso Reporter (M,T,Th 11-11:15)	WBEN	24.5
2.	†11 O'clock News (W, F 11-11:15)	WBEN	23.2
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WGR	21.4
4.	*Amer. Banstand (M,F (3-3:30, 4-5)	WGR	20.3
5.	†Popeye Playhouse (M-F 9-9:30 am)	WBEN	16.8
6.	†News-Poth, Wea. (M-F 11-11:15)	WGR	16.6
7.	*Do You Trust Wife (M-F 3:30-4:00)	WGR	16.2
8.	†Wea., Sports Rev. (M-F 11:15-11:30)	WBEN	15.2
9.	*Art Linkletter (M-F 2:30-3)	WBEN	14.8
10.	*Guiding Light (M-F 12:45-1)	WBEN	14.5

1.	Silent Service (Sat. 10:30)	WBEN	NBC	35.9	56	Harbor Command	WGR	14.9
2.	Highway Patrol (Tues. 10:30)	WGR	Ziv	31.2	50	Decoy	WBEN	18.9
3.	Sheriff of Cochise (Fri. 7)	WGR	NTA	26.2	52	Last of Mohicans	WBEN	12.9
4.	Mike Hammer (Fri. 8:30)	WGR	MCA	24.5	36	Zane Grey Theatre	WBEN	23.9
5.	My Hero (Tues. 7:00)	WGR	Official	23.5	48	Annie Oakley	WBEN	15.2
6.	Gray Ghost (Wed. 7:00)	WGR	CBS	22.2	50	Twenty Six Men	WBEN	14.9
6.	Unexpected (Wed. 9:30)	WGR	Ziv	22.2	34	I've Got a Secret	WBEN	29.2
7.	Casey Jones (Thurs. 7:00)	WGR	Screen Gems	20.5	50	Studio 57	WBEN	13.5
8.	Men of Annapolis (Mon. 9:30)	WBEN	Ziv	19.5	28	Top Tunes & Talent	WGR	31.5
9.	Decoy (Tues. 10:30)	WBEN	Official	18.9	31	Highway Patrol	WGR	31.2
10.	Code Three (Fri. 10:30)	WGR	ABC	18.7	28	Person to Person	WBEN	30.9
11.	Meet Corliss Archer (Mon. 7:00)	WGR	Ziv	18.5	41	Death Valley Days	WBEN	18.2
12.	Death Valley Days (Mon. 7:00)	WBEN	U. S. Borax	18.2	40	Corliss Archer	WGR	18.5
13.	Whistler (Mon. 10:30)	WGR	CBS	17.9	30	Studio One	WBEN	21.2
14.	Honeymooners (Sun. 10:30)	WGR	CBS	17.5	28	What's My Line	WBEN	31.9
14.	Popeye (Sat. 8:30 am)	WBEN	AAP	17.5	100	No Competition		
15.	Popeye (Mon.-Fri. 9:00 am)	WBEN	AAP	16.8	68	Eddie Cantor	WGR	4.8
16.	I Led Three Lives (Sun. 10:00)	WGR	Ziv	15.9	24	Loretta Young	WBUF	26.2
17.	Capt. David Grief (Sun. 6:00)	WGR	Guild	15.5	42	The Search	WBEN	12.5
17.	Martin Kane (Thurs. 10:30)	WGR	Ziv	15.5	25	Playhouse 90	WBEN	35.2

PROVIDENCE

Stations: WJAR, WPRO. TV Homes: 198,500. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WPRO	43.8
2.	Danny Thomas (Mon. 9:00-9:30)	WPRO	40.3
3.	Have Gun Will Travel (Sat. 9:30-10)	WPRO	39.3
3.	Playhouse 90 (Thurs. 9:30-11:00)	WPRO	39.3
4.	I've Got A Secret (Wed. 9:30-10:00)	WPRO	38.8
5.	Climax (Thurs. 8:30-9:30)	WPRO	37.8
5.	Millionaire (Wed. 9:00-9:30)	WPRO	37.8
6.	Perry Como (Sat. 8:00-9:00)	WJAR	37.3
7.	Restless Gun (Mon. 8:00-8:30)	WJAR	35.8
8.	Alfred Hitchcock (Sun. 9:30-10:00)	WPRO	34.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Salty-Shack (M-F 6:00-6:30)	WPRO	25.0
2.	†Esso Rptr, Wea. (M-F 11:00-11:15)	WJAR	22.3
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WPRO	17.8
4.	†News, Wea. (M-F 11:00-11:15)	WPRO	17.5
5.	*CBS News (M-F 6:45-7:00)	WPRO	17.0
6.	†News, Sports, Wea. (M-F 6:30-6:45)	WPRO	16.4
7.	†Big Show (Tues.-Fri. 11:15 Signoff)	WJAR	14.6
8.	*Guiding Light (Mon.-Fri. 12:45-1)	WPRO	12.6
9.	*Search Tomorrow (M-F 12:30-12:45)	WPRO	12.3
10.	†Early Show (Mon.-Fri. 5:00-6:15)	WJAR	12.2

1.	Highway Patrol (Tues. 10:30)	WJAR	Ziv	26.3	60	Star Performance	WPRO	17.3
2.	American Legend (Fri. 10:30)	WPRO	Official	23.3	48	Boxing Post Fight Beat	WJAR WJAR	27.0 24.0
2.	Death Valley Days (Mon. 7:00)	WJAR	U.S. Borax	23.3	57	Mama	WPRO	17.3
2.	Silent Service (Wed. 7:00)	WJAR	NBC	23.3	54	Sword Of Freedom	WPRO	19.8
2.	Union Pacific (Tues. 7:00)	WJAR	CNP	23.3	51	Dr. Hudson	WPRO	22.8
3.	Dr. Hudson's Secret Jour. (Tues. 7)	WPRO	MCA	22.8	49	Union Pacific	WJAR	23.3
4.	Honeymooners (Thurs. 7:00)	WPRO	CBS	22.3	49	Disneyland	WJAR	22.8
4.	Sea Hunt (Sat. 10:30)	WPRO	Ziv	22.3	55	Big Show	WJAR	18.3
5.	Sword of Freedom (Wed. 7:00)	WPRO	Official	19.8	46	Silent Service	WJAR	23.3
6.	Annie Oakley (Fri. 6:30)	WJAR	CBS	19.3	55	News, Sports, Wea. CBS' News	WPRO WPRO	15.5 16.5
6.	Harbor Command (Sat. 7:00)	WPRO	Ziv	19.3	46	Tombstone Territory	WJAR	22.8
7.	Sky King (Thurs. 6:30)	WJAR	Nabisco	17.8	52	News, Sports, Wea. CBS' News	WPRO WPRO	16.0 16.5
8.	Mama (Mon. 7:00)	WPRO	CBS	17.3	43	Death Valley Days	WJAR	23.3
8.	Star Performance (Tues. 10:30)	WPRO	Official	17.3	40	Highway Patrol	WJAR	26.3
9.	Kingdom of the Sea (Sat. 7:00)	WPRO	Guild	17.0	73	Bold Journey	WJAR	6.3
10.	Twenty Six Men (Sun. 7:00)	WJAR	ABC	13.3	34	Lassie	WPRO	26.3
11.	Popeye (Sat. 8:00 a.m.)	WPRO	AAP	12.2	74	Mr. Wizard Sat. Cowboy	WJAR WJAR	2.3 5.5
12.	American Legend (Sun. 4:40)	WPRO	Official	12.0	41	Wide Wide World	WJAR	17.5
13.	Topper (M-F 9:15 a.m.)	WPRO	Telestar	10.0	80	World Around Us Hippity Hop	WJAR WJAR	1.6 3.3
14.	Mr. District Attorney (Mon.-Fri. 1)	WPRO	Ziv	7.9	49	Afternoon Show	WJAR	8.2

BIRMINGHAM

Stations: WABT, WBRC. TV Homes: 153,200. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WBRC	46.8
2.	Have Gun Will Travel (Sat. 8:30-9)	WBRC	45.3
3.	Oh Susanna (Sat. 8:00-8:30)	WBRC	39.3
4.	Zane Grey Theatre (Fri. 7:30-8:00)	WBRC	38.3
5.	Lineup (Fri. 9:00-9:30)	WBRC	38.0
6.	Alfred Hitchcock (Sun. 8:30-9:00)	WBRC	37.8
7.	Ed Sullivan (Sun. 7:00-8:00)	WBRC	37.3
7.	Danny Thomas (Mon. 8:00-8:30)	WBRC	37.3
8.	Playhouse of Stars (Fri. 8:30-9:00)	WBRC	36.8
9.	Red Skelton (Tues. 8:30-9:00)	WBRC	36.3
9.	Millionaire (Wed. 8:00-8:30)	WBRC	36.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†My Little Margie (M-F 5:00-5:30)	WBRC	22.1
2.	*CBS News (Mon.-Fri. 5:45-6:00)	WBRC	18.8
3.	†Alabama Newsreel (M-F 5:30-6:00)	WBRC	18.4
4.	†Circle 6 Ranch (Mon-Fri. 4:00-5:00)	WBRC	18.0
5.	*NBC News (Tues.-Fri. 6:15-6:30)	WABT	17.5
6.	*Mickey Mouse Club (M-F 5:30-6:00)	WABT	17.1
7.	†News, Sports, Wea. (M-F 6:00-6:15)	WABT	16.6
8.	†Great Movies (Th, F-10:30-Signoff)	WABT	15.7
9.	*Verdict Is Yours (M-F 2:30-3:00)	WBRC	15.3
10.	*Search Tomorrow (M-F 11:30-11:45)	WBRC	13.8
10.	*Big Payoff (Mon.-Fri. 2:00-2:30)	WBRC	13.8

1.	Highway Patrol (Sat. 9:30)	WBRC	Ziv	36.3	63	Your Hit Parade	WABT	21.3
2.	26 Men (Fri. 9:30)	WBRC	ABC	36.0	63	Thin Man	WABT	21.3
3.	Harbor Command (Thurs. 8:30)	WBRC	Ziv	30.8	48	Ernie Ford	WABT	32.8
4.	State Trooper (Tues. 9:30)	WBRC	MCA	29.5	48	Wyatt Earp	WABT	32.5
5.	Silent Service (Fri. 10:00)	WBRC	NBC	29.3	62	M. Squad	WABT	13.3
5.	Target (Thurs. 9:00)	WBRC	Ziv	29.3	54	Lux Show	WABT	25.3
6.	Boots and Saddles (Thurs. 9:30)	WBRC	NBC	28.3	57	Music Bingo	WABT	21.3
7.	Annie Oakley (Fri. 6:00)	WBRC	CBS	27.8	63	News, Sports Wea. NBC News	WABT WABT	16.0 16.5
7.	Whirlybirds (Tues. 8:00)	WBRC	CBS	27.8	47	Adventures of McGraw	WABT	31.3
8.	Sea Hunt (Thurs. 6:30)	WBRC	Ziv	27.5	55	Tic Tac Dough	WABT	22.3
8.	Donovan, Western Marshal (Mon. 6)	WBRC	NBC	27.5	65	News, Sports, Wea. Political Speech	WABT WABT	15.0 14.5
9.	Sheriff of Cochise (Thurs. 10:00)	WBRC	NTA	26.8	57	Damon Runyon Theatre	WABT	20.3
10.	The Unexpected (Sun. 10:00)	WBRC	Ziv	25.3	49	Cheyenne	WABT	26.3
11.	Our Miss Brooks (Wed. 6:30)	WBRC	CBS	25.0	51	Wagon Train	WABT	24.3
12.	Decoy (Wed. 9:30)	WABT	Official	24.3	46	U. S. Steel Hour	WBRC	28.8
13.	My Favorite Story (Fri. 6:30)	WBRC	Ziv	23.5	51	Circus Boy	WABT	22.3
14.	My Little Margie (Sun. 5:30)	WBRC	Official	23.3	51	Disneyland	WABT	22.5
15.	Gray Ghost (Wed. 10:00)	WBRC	CBS	22.3	51	Pat Boone	WABT	21.8
16.	My Little Margie (Mon.-Fri. 5:00)	WBRC	Official	22.1	65	Fun At Five	WABT	11.9
17.	Damon Runyon Theatre (Thurs. 10)	WABT	Screen Gems	20.3	43	Sheriff of Cochise	WBRC	26.8

FROM THE FILES OF THE
POLICE DEPARTMENT
CITY OF SAN FRANCISCO

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IN CONSPICUOUS PLACE
FOR INSPECTION OF
STATIONS, AGENCIES AND
ADVERTISERS.

Lt. Guthrie (Warner Anderson) and Inspector Greb (Tom Tully) of "San Francisco Beat" (alias "The Line-Up")

REWARDING

DESCRIPTION Dramatic, fast-moving, authentic . . . "San Francisco Beat" is syndication's most-wanted police-in-action show. Distinguishing features include Desilu's expert on-location production and the continuous sales ammo provided by an arsenal of 113 available half-hours, with more in the works!

RECORD "San Francisco Beat" is hot in Philadelphia (top evening syndicated show in the market); tops all competing programs in such areas as Cleveland, Youngstown, Ft. Wayne, Chattanooga, San Francisco and Scranton-Wilkes Barre. On the CBS Television Network, under another name ("The Line-Up"), the program has been a steady audience-winner since the first broadcast. *It's consistently the number one show in its time period, outranking all competition.*

CAUTION When last seen "San Francisco Beat" was hauling in local loot for such advertisers as Piel Bros., Seven-Up, Procter & Gamble, National Biscuit, Bristol-Myers, Socony Mobil, Household Finance, General Electric and others. Extreme care should be taken to capture this series for *your* market. Contact . . .

Sources: Nielsen, Pulse & ARB

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NYU Profs 'Stand By' For TV

Continued from page 20

video teaching, will present "Classical Civilization H1,' a history and literature course Monday, Wednesday and Friday from 6:30 to 7 a.m. Warren A. Kraetzer, director of NYU's Office of Radio-TV, will produce this course.

Dr. Cooley, professor of math, will make with the figures in "Mathematics N1" Monday, Wednesday and Friday from 7 to 7:30 a.m. Richard J. Porter will produce. Porter is also producing the current Casson course on Greek and Roman drama in "Sunrise Semester."

Dr. Greene will handle "English H5," a "Great Books" course on Tuesdays and Fridays from 6:30 to 7 a.m. and Saturdays from 7 to 7:30 a.m. This is the first time that lessons will be given on Saturday. Thomas J. Brophy will produce this one.

Videogenic, Too

Dr. Ayearst, associate prof of government, and said to resemble the late Leslie Howard, will teach "Government S1," an analysis of the governmental process with emphasis on American theory and practice. This course will be transmitted Tuesday and Thursday from 7 to 7:30 a.m. and Saturday from 7:30 to 8 a.m., thus affording students an opportunity to sleep a trifle longer. Ralph Rourke will produce "Government S1."

Dr. Thomas Clark Pollock, dean of the college, pointed out yesterday (Tues.) that "Sunrise Semester" now makes it possible for a student to enroll for a degree program via tv. It's possible now to begin, complete or supplement one's education and earn degree credits without leaving home, he said.

Sam Cook Digges, general manager of WCBS-TV, who helped spark the idea of "Sunrise Semester," indicated that additional courses would be presented in the spring 1959 term on the CBS-TV flagship station.

Video scholars taking all eight courses during the year and passing exams will have 24 academic credits toward a B. A. degree. The Zulli and Casson courses will have given them an additional nine credits. It is necessary to rack up 128 academic credits to get the B. A. sheepskin at Washington Square College. Those seeking certificate credit will pay $25 for each course offered in the fall.

As in the past, several text books will be required for each course and NYU's downtown branch is setting up a special telephone trunk line to take care of anticipated queries for the forthcoming subjects. News of the Zulli course produced 10,000 inquiries via phone and mail.

NYU reports that its "Sunrise Semester" has been getting virtually unanimous acclaim from educators throughout the country and that the electronic classroom will certainly play more and more of an important role in future education, particularly on the adult education level. The pedagogs, it seems, regard 30 minutes on tv as the equivalent of 50 minutes of classroom teaching. The task of roll taking, throat clearing, window shutting and opening, and sundry other classroom distractions take up a great deal of time, problems seldom present in the transmission of education on the video lanes.

The six-hour-a-week schedule of 'Sunrise Semester" will start Sept. 29.

Foreign TV Followups

Continued from page 27

of numbers which didn't rate her as anything special in the vocal stakes, but a later stint, where she rendered "I Belong to Glasgow" and did a Will Fyffe takeoff, rated much praise.

The Carlu Carter Trio, a dancing act made up of two guys and a gal, made for good viewing with a novel ballet routine. Jackie Rae who, apart from emceeing, pleasantly sang several songs, had a bubbly boyish personality, which tended to become just a little tiresome. The excellent resident song and dance line, the Granadiers, turned up trumps once more with two sock entries "I Feel a Song Coming On" and "La Golandrina." The Peter Haigh orch completed the lineup and maintained its reputation for high standard. *Bary.*

Tele Reviews

Continued from page 27

work the keys on speed, accuracy and imaginative arranging; later sang and played "Hallelujah," with rich orchestral background of the Gimby group, plus Bushkin's tinklings on the minors for hefty piano effects. Ann Marie Moss, only femme on the program, was excellent on vocals to the musical intros, particularly in her "Yesterday" and the "Summertime" finale.

This is hot music for hot weather and rates a viewer-bow across the country, with Bill Walker engaging as emcee and commercials unobtrusive. It was a fine teeoff by all concerned. *McStay.*

Relicensing

Continued from page 23

ing in terms of retiring about half the library in repackaging the cinematics for a second licensing go-around throughout the country. That distrib already is piling up a rating history on his pix in order to come out with balanced packages.

Some of Metro's short term deals are due for renewals, deals made for a year to two. But in those cases, only part of the library was bought, so Metro hasn't as yet faced the problem of repeat licensing in particular markets.

Perhaps feature distribs will take a cue from syndication, in their operations, and set up a separate sales department for rerun product, or slice the division even thinner in the future, a department devoted to selling weaker reruns and one specializing in the stronger variety. That may prove to be the pattern, for unlike the half-hour syndication field, there won't be as much fresh cinematics to keep a department solely devoted to their sale.

AM-TV Alerted To Iraq Crisis

Radio and tv swiftly mobilized yesterday (Tues.) to give listeners and viewers thorough coverage of the Mideast crisis. NBC, CBS, ABC and MBS carried extensive accounts of UN Security Council sessions throughout the day as well as comment from Washington and other news-breaking centres here and abroad.

Top execs at the nets early decided that preemptions were the order of the day to keep on top of the Iraq situation. WNYC, Gotham's municipal outlet, fed UN speeches to flock of indies as well as to MBS affiliates. At press time, the networks were planning to stay with the story on an allout emergency basis.

SAG—AFTRA

Continued from page 20

rent certification "the television networks would be deemed employers of all freelance talent employed on network television programs . . . regardless of whether the immediate employer was the network, advertising agency or an independent contractor." AFTRA Code, in other words, is limited to "talent employed on network television programs produced at network studios and facilities," whereas proposed unit would embrace all employers.

Existing Contracts a Bar

3. Both AFTRA's existing contracts and SAG's contracts bar creation of such a unit. Conflict is created because AFTRA "seeks certification for a unit which differs sharply from that established in its current, unexpired conflict." Moreover, AFTRA has never "engaged in collective bargaining" on a multi-employer basis with motion picture producers who may produce commercials on tape, yet they would be included in the multi-employer unit. At the same time, SAG already has contracts with the pic employers and such contracts would constitute a bar to the proposed unit.

4. Historically, the AFTRA-network relationship has been such that agencies have been able to sign Letters of Adherence to both the AFTRA Code and the SAG-Producers contracts because the same employment would "come under the one or the other, depending on whether the commercials involved are produced at facilities of the television networks or stations on the one hand, or at motion picture studios on the other. The units established under these two systems of collective bargaining contracts, therefore, need not and do not conflict.

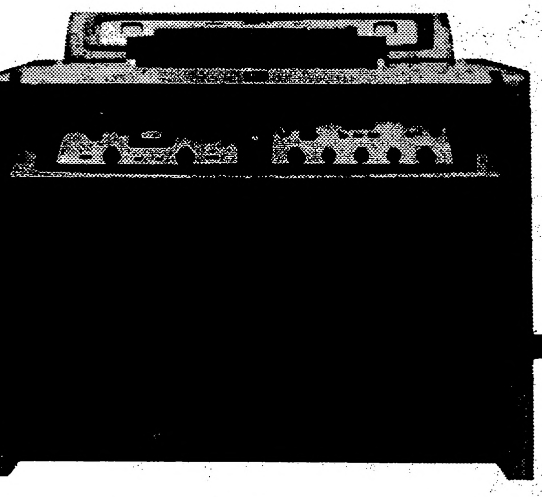
"The proposed bargaining unit, if established, would, however, create such conflict, since it would cut across bargaining units historically established and include in a single unit, all talent employed in the production of recorded television commercials, regardless of who the employer may be, in what employer unit and with what employee unit he previously bargained, or where the employment occurs. Petitioner's counsel frankly admitted at the preliminary conference that AFTRA has decided to 'jettison' all of the bargaining units established by its own bargaining history, as well as under its various collective bargaining contracts, including even the current, unexpired contract under which it is presently engaged in bargaining with the television networks. Such action, at the expense of overturning existing contracts and settled methods of collective bargaining in a complex industry, ought not to be allowed."

Cleveland — Cleveland Browns football games will be carried by WJW-TV as part of the CBS sports jamboree. Ken Coleman and Jimmie Dudley will do the six out-of-town pro grid tilts with Carling Brewing Co., Sohio and Marlboro again picking up the tab.

AVAILABLE—NOW—AT CHANNEL 5, NEW YORK

AMPEX
VIDEOTAPE RECORDERS

reproducing television sight and sound for immediate play-back!



● Ready for you to use in the giant studios of the former **DU MONT** TELE-CENTRE, fully equipped with the finest electronic facilities.

● Rental Inquiries invited from ADVERTISERS, AGENCIES, PROGRAM and COMMERCIAL FILM MAKERS.

NOTE TO ADVERTISERS

Channel 5 will be using these miracle Ampex machines to improve its service to viewers in many ways. They are available to you as a Channel 5 advertiser, to help you achieve finer quality and greater flexibility in your commercial messages.

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9 OUT OF 10 POST '48

What a buy! A.A.P.'s Movieland Group has 81 top pictures from major studios including RKO, 20th Century-Fox, UA, Universal, Korda and others. And 9 out of 10 were produced between 1948 and 1957! Many of these films star big names like Ginger Rogers, Lilli Palmer, Bette Davis, Paulette Goddard, Rex Harrison, Joseph Cotten, Orson Welles and others. Here's an array of great, new pictures that have pulled top ratings in markets where they've already appeared. First run in many markets.

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BRITISH TV

MARIA CALLAS

TERRIFIC IN

GRANADA'S

'CHELSEA at nine'

The great Maria Callas sang for the first time on Granada's "Chelsea at Nine" and roused the studio audience to prolonged cries of 'bravo' which must have been echoed silently by millions at home.

Daily Herald

circulation 1,581,164

On Granada's "Chelsea" show last night Maria Callas had a sweeping success . . . the greatest moment in British television.

Daily Mirror

circulation 4,657,873

What an evening for Granada's "Chelsea at Nine"! Introduced by the Earl of Harewood, Maria Callas gave Puccini all the despair and passion that sends tingles down the spine.

Daily Sketch

circulation 1,282,529

In Granada's "Chelsea at Nine" Maria Callas looked and sang like a mediterranean goddess. She was very cleverly directed.

Daily Mail

circulation 2,142,746

Maria Callas added the most dazzling plume so far to Granada's extraordinarily varied variety series "Chelsea at Nine".

The Times, London

circulation 239,957

Barrow

Continued from page 21

that option time and must-buy violate the antitrust laws.

Webs' O&O's Threatened

Mayo warned that unless the FCC moves to bar option time and must buy the Justice Department will probably move in the courts, and may assail many more practices than came under attack in the Barrow report. He mentioned that an effort might be made to force the networks to sell off their owned and operated stations.

Mayo cited several court cases to back his contention that the two practices are per se violations of the antitrust laws, but relied most heavily on the Paramount decision which brought upheaval to the film industry. He said that option time means affiliates must take unwanted network programs to qualify for the network schedule and that must buy means advertisers must take a whole list of stations, some of which they don't want, in order to get on the network at all. He described both as perfect examples of "tie-in sales," and just the same as the block-booking which was banned in the film industry after the Paramount case.

Markham, dealing with alleged network concentration of control of tv, said the network stand to the effect that television must compete with other ad media is not valid. He said the test of whether other media can be substituted effectively for tv is whether one manufacturer of a product would find itself at a disadvantage if he couldn't use tv while his competitors could and did.

Barrow said the fact that not only the networks, but the affiliates and the multiple owners all agreed in their testimony, proves "more eloquently than the report itself could have demonstrated, the dominant position of the networks in television." He cited reports by Congressional committees and the informal antitrust opinions of the Justice Department about option time and must buy as proof that the Barrow report is supported "among those groups representing the public rather than the industry."

Barrow said that the well-being of the affiliates is tied up with the webs, that the station reps changed their position when they realized the stand their station-clients would take, and that "we had a good deal of trouble getting complaints about anything from anybody."

He testified that the report's recommendations merely seek to protect television, not harm it. "If networks must be protected from competition in order to survive—If they must be given a shield behind which they are able to occupy exclusively the best broadcasting hours—then the networks are a natural monopoly and should be regulated as such."

NBC Chi Axings

Continued from page 19

network programming office here results from fact that a five-man team has had little to do for the web in the past year except to originate an occasional cutin for shows like "Wide Wide World." The Windy City plant hasn't had a full-scale network show to do in several years.

The obvious inference from the dropping of the department here is that the Chi NBC stations henceforth will be regarded wholly as o&os by the home office and not as the central division of the web's programming department.

TV's Prime Beef

Continued from page 19

three but integrating them into other programming without use of the title).

In contrast to the 36 half-hours currently available, last year at this time there were only 22 and a half open half-hours. That differential alone accounts for $60,000,000 in time and programming costs. While ABC is stuck with the most half-hours, actually network is much better off than a year ago when, in contrast to today's 16½ open half-hours, there were 21 last year.

Only two nights of the week—both on CBS—can boast of a 7:30 to 10:30 p.m. sellout. These are Sunday and Thursday. ("Playhouse 90" on Thursday has some open time but it's in the 10:30 to 11 segment). CBS is hardest hit on Monday, Wednesday and Saturday, with two half-hours on each of the nights. NBC suffers mostly on Sunday (two and a half 30-minute periods); Friday (three and half 30-minute segs) and Saturday (two and a half 30-minute periods). ABC takes a Sunday rap to the tune of three and a half 30-min. periods, two on Monday two and a half on Thursday, two and a half on Friday and three on Saturday.

'Latinovision'

Continued from page 1

ecutive said, Latinovision will be done on a strictly commercial basis, with the various tv operators being able to sell locally the international video product.

Cagan explained that the exchange programming will include sports and cultural spreads, which he says are saleable, particularly in Latin America.

North American emanation points will be N.Y. and L.A., in the United States, and Montreal and Toronto, in Canada. Cagan has been making the Latin arrangements while NBC's international operations setup in N.Y. is handling the Canadian negotiations.

NBC international operations (as distinct from Cagan's International Ltd.) will eventually take over program administration for much of Latinovision.

In his recent junket outside Mexican territory, Cagan laid the groundwork for Latinovision, particularly in the commencement of dickers with CMTV, Havana, for a program exchange with NBC in the States.

Tele Followups

Continued from page 27

brought about its contribution of so many poets, dramatists and story tellers to our century?" the panel offered a number of logical explanations.

Powerful tensions within Ireland's society and a period of transition were held to be the more important factors in that country's climb to literary eminence. Likewise, an "intensity of feeling and power of expression" were said to have accounted for the success of Irish literature beyond its own borders.

Flavor and atmosphere of the discussion were enhanced by the informal background in which the participants were seated in comfortable chairs, flanked by a fireplace and an Irish setter occasionally wandering in front of the cameras. Clancy at times obliged with a reading from Yeats or a few bars from an Irish folksong. This proved an ideal garnish for the main course of comments on Yeats, Shaw and Synge, et al.

O'Connor, a poet-playwright and onetime director of the Abbey Theatre, at one point opined that contemporary Dublin has drifted back to provincialism and satire. But, it was agreed, this condition applied only to Dublin and not to New York where the situation is to the contrary. Withal, this was one of the more interesting programs of "Camera Three," which WCBS-TV (N.Y.) Public Affairs Dept. turns out in cooperation with the State Education Dept. *Gilb.*

Chi Trib

Continued from page 21

eloquently, the Trib piece still sounded like sour grapes, especially in view of the fact that the commercial blurbs were dropped from the telecast after the first day. WBKB had been triple-spotting promiscuously all day Tuesday (8), when the hearings began, but went non-commercial the second day when Sen. John L. McClellan said he would not permit the videocast if it was to be a commercial venture sponsored to promote any product.

Said the Trib editorial on Thursday: "When you read the connected story in your Tribune of what happened in the rackets investigation, please remind yourself that it is lucid and uninterrupted, and be duly grateful that, as we outline the news, we don't try to comb the gray from your hair, sell you a swimming pool . . . or hint that your stomach is shockingly convex."

Said the Sun-Times editorial: "We consider the live broadcast an extension of our news coverage. We believe it is a utilization of another medium of communication to better serve the people's right to know about matters of public interest and concern."

The Sun-Times and WBKB have renewed the telecast for the second week of the Senate hearings.

Tried & True

Continued from page 23

costume adventure, "William Tell" comes from NTA.

Action adventure category includes: "Rescue 8," Screen Gems; "Danger Is My Business," California National Productions; "Secret Agent 7," MCA TV; "Glencannon," Gross - Krasne; "New York Confidential," Television Programs of America.

Westerns comprise: "U. S. Marshall," NTA; "McKenzie Raiders," Ziv; and fresh production on "26 Men." "George Jessel's Show Business," in the hopper for about a year now, represents the variety category; "Rendezvous with Adventure," Screencraft, is a travel documentary.

In addition, there is fresh production on CNP's "Silent Service," Ziv's "Highway Patrol" and "Sea Hunt" forthcoming, as well as MCA TV's fresh production on "State Trooper."

WABD 'Goes Tape'

Continued from page 22

die can produce its entire sked of live shows inside a 40-hour work week.

Three—and this problem is peculiar to WABD, which was once the key for the DuMont Television Network — tape will help the Gotham outlet amortize the cost of its large studio operation. Left with a large plant, into which the late network poured a good deal of coin, it can use tape as extra-incentive to the webs and outside producers to rent its studio space. The station is offering its tape machinery in tandem with studio rentals. This not only goes for program production but for the making of blurbs on tape.

Big Joe Rosenfield Jr., Ross Mulholland Set In WABC Radio Shifts

Station topper Ben Hoberman has inked two new deejays, marking the beginning of what promises to be a fairly extensive shuffling of the talent on WABC Radio. The network key in New York, aiming more and more at local music and news, hired Big Joe Rosenfield Jr. away from rival WMGM and is bringing Ross Mulholland in from Michigan.

Rosenfield, who for the past four years or so has done his "Happiness Exchange" sob show in the midnight-to-3 a.m. hole on WMGM, will go with the same stanza from midnight to 6 a.m. on WABC. He begins his new assignment Aug. 3, and will be offered regularly in a Sunday-through-Friday strip. Rosenfield will be replacing Allen Jefferys who remains on the web key's staff.

Mulholland, last with WKMH in Dearborn, Mich., and a onetime WWJ (Detroit) gabber, moves into the WABC 6-to-9 a.m. slot on July 28, vice Johnny Pearson. Pearson is leaving the station.

Cleveland—John L. McClay appointed general manager KYW-TV. Formerly assistant to Rolland V. Tooke, v.p. of Westinghouse here, McClay joined WBC after a stint as WCAU-TV assistant general manager. He is a veteran of 20 years in broadcasting.

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AMARILLO

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Beats: Steve Allen, $64,000 Question, GE Theater, Alfred Hitchcock, Wyatt Earp, Climax, Dinah Shore, Maverick, I Love Lucy, Ed Sullivan and many others.

ARB May '58

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The most fabulous city in the world — never before filmed for local market television!

Now—NEW YORK CONFIDENTIAL —produced on location for your own local market's first run entertainment!

39 original gripping stories of haunts and highspots! Teeming Times Square! Chinatown! The Bowery! The drama of the throbbing city!

HURRY! 77 MARKETS ALREADY SOLD!

D-X Sunray Oil Co. starts September 8 in a 50-market midwest regional! The F. & M. Schaefer Brewing Co. has snapped up multiple markets! The Columbia Broadcasting System for New York City! Triangle, Westinghouse, Storer, Transcontinental, Meredith and other station groups! KTTV in L.A. and other stations!

Don't wait! Choice markets still available right now! Write, wire or phone collect Michael M. Sillerman, Exec. V. P., TPA, today for yours.

TELEVISION PROGRAMS OF AMERICA, INC.
488 Madison Avenue • N. Y. 22 • PLaza 5-2100

TPA

ABC-TV Affils To Powwow

Continued from page 19

in mind gets rolling. Although the web reports it can make a profit, even at the low rate being offered, its big profits from daytime are anticipated in any additional time beyond the 15 new hours a week slated for fall preeming.

ABC is offering a maximum discount based on the purchase of four quarter hours a day. By buying four quarter hours, the bankroller gets 12 commercial minutes, and he'll be allowed to trade off two out of every three (per quarter hour) he buys. The sponsor then can trade off minutes in any pattern he wants, providing an availability exists. For example, an advertiser buying four-quarter hours on Monday can place two minutes on each of the four remaining days of the week. And, moreover, the advertiser won't necessarily be confined to the specific program he purchased, but can pick from any of the six half-hour shows being launched under the daytime plan.

ABC's thinking—and this is probably what the web will tell its affiliates—is that by approaching sales this way an advertiser will be enabled to increase his cumulative audience to offset any deficiencies the web has vis-a-vis NBC or CBS in coverage. (ABC line coverage is 85% of the country, while it's true that either of the other networks can muster 93% of more coverage of the U. S.)

Y&R has bought into all six of the daily half-hour shows, it's understood, and it's total time and talent nut is about $13,300,000 yearly. The six accounts from this agency have taken about 40 of the quarter-hour availabilities between 11 a.m. and 3:30 p.m., and there are another 20 quarter-hours a week outstanding which could gross the web another over $6,650,000 more.

Key Affils OK Plan

Several of the key affils have already been contacted on the plans details and the network reports that they've already agreed. The general program lineup was close-circuited to the other stations early this week.

Lineup, with six half-hours a day programmed, also leaves three half-hour openings daily, in which affils can program. It reads thusly: "Man In Your Life," an Irving Mansfield package which concentrates on "finding a mate for mature women" at 11; 11:30 to noon is local time; Peter Lind Hayes goes until 12:30; from 12:30 to 1, it'll be Freddy Martin from the Coconut Grove in Hollywood; at 1, John Guedel is entering with a production called "Divorce Court"; 1:30 to 2 is local; at 2 it'll be Liberace; 2:30 is local, and 3 to 3:30 it's "Touch & Go," an audience paneler.

At the moment, there are six "charter discount" advertisers of record, and all from Y&R. Beech Nut, American Home Foods, Drackett, Johnson & Johnson, General Foods and Bristol-Myers will each get the present maximum discount for the first 26 weeks, since they've reportedly all signed firm pacts for that long (at four quarter hours in a given day), and the web will continue giving the "charter discounts" for each consecutive 26-week order that follows. "Charter" rate is 50% off the gross time rate, which is previously figured at one-third of the nighttime rate.

(Dencer - Fitzgerald - Sample and Sullivan, Stauffer, Colwell & Boyles are reportedly interested in the daytime plan.)

It should be pointed out that the web can only jack its daytime program rates in two areas: When a charter sponsor pulls out after a given 26-week cycle or by installing still further programming, once this stuff gets rolling.

'T or C' May Switch

Deal has been initiated by ABC-TV for Ralph Edwards to move his "Truth or Consequences" into the new four-hour daytime span being opened up by net. Cross-the-board "TOC" winds up on NBC-TV next week.

Nighttime version was recently cancelled. Edwards is personally under contract to NBC but his properties are uncommitted. ABC-TV vp Tom Moore is due here this week to culminate negotiations.

ABC's Daytime Boss

ABC-TV is looking for a daytime program chieftain, and, at the network, it's considered possible that boss Ollie Treyz will announce his name to affiliates this Friday (20), when they convene in New York.

The new pre-dark program head is being sought to oversee the three additional hours of daytime programming to be launched by ABC-TV in the fall.

A reliable network source said feelers had gone out to several industry executives, but that, as of yesterday (Tues.), "no one has been approached with a firm offer."

CBS Option Time

Continued from page 19

remaining half-hour period this fall.

Affiliates were also told that network programs should not be released in Mountain and Pacific time zones at the same local time as in the east, but should be earlier in terms of local time. Thus CBS-TV proposes to have evening programs, Monday through Saturday, seen in west coast markets via tape delay at the same local clock time as they are seen in Chicago; i.e., delayed two hours after the initial network feed. On Sunday evening, the present three-hour delay will be continued.

Also, with the recent advent of magnetic video tape for Pacific Coast and (during DST) Standard Time delay, CBS-TV thought it desirable to modify daytime option time in certain time zones (and even in Eastern time zone during DST) so as to reflect the improved scheduling permitted by use of tape.

Furthermore, it seems desirable to remove a source of confusion in the method used to express option time for Central time zone affiliates. At present, option time in both Eastern and Central time zones is designated in terms of "Current N. Y. Time." As modified, option time for Central zone stations will be expressed in terms of their local time, as is already generally the practice for the other three time zones.

After the closed circuit discussion, a letter outlining the option time change was forwarded to affiliates by Carl Ward, national manager, affiliate relations, CBS-TV. An amendment to the affiliates' contract accompanied the letter, stating that the plan would go into effect Sept. 15.

Hubbard

Continued from page 23

show, now in competition with the highly rated KSTP-TV and WCCO-TV news program. Veteran WCCO newscaster Chick McCuen is coming over to WTCN-TV to handle the latter's news programs.

WCCO-TV, CBS outlet here and also a highly prosperous station, schedules only seven feature films a week and has no intention now of increasing this number.

The National Television Associates' non-network KMSP-TV is the local "feature picture" station with its 20th-Fox, Columbia and RKO tv libraries and presenting 24 a week. However, it's in the process of decreasing this number and substituting locally produced live shows.

Walter Damm

Continued from page 20

from the roof of a downtown Milwaukee hotel as early as 1932, and WTMJ-TV became the 11th video station on the air and the first in Wisconsin, in 1947.

Damm started with the Journal Co. in 1922, when radio was a new medium. He was hired by Harry J. Grant, then publisher of the Journal, to organize its radio activities. In 1927, the Journal bought WKAF, a 250-watt station, increased its power and changed its call letter to WTMJ. Damm has managed it ever since.

Damm was president of National Assn. of Broadcasters in 1930-31 and of Television Broadcasters Assn. in 1947 until it combined with NAB in '51. He is a member of NBC's radio stations planning and advisory committee and was a member for two and a half years of the first television code review board. With NAB he was a member of the committee which wrote the first radio code of ethics and of the committee which later wrote the commercial section of the television code.

Inside Stuff—Radio-TV

Members of Congress, Cabinet officers, governors, and party nominees for political office will be receiving a little brochure in the near future with practical and simplified information on how to conduct themselves before the television cameras.

The pamphlet, "A Guide to Your Television Appearance," is being distributed by both the Republican and Democratic National Committees, and includes endorsements by Meade Alcorn, the GOP National Chairman, and Paul M. Butler, Democratic Chairman. Its author is Robert C. Diefenbach, member of the studio operations staff of Station WRC-TV, the NBC o. & o. outlet in Washington. Diefenbach is planning to launch his "Guide" commercially, for the benefit of all amateurs who make an occasional video appearance.

Author has boiled down his advice to hard rock essentials in simple language. He covers the waterfront from what to wear and why to makeup, use of gestures, handling of notes, voice levels, etc.

Emerson, a surviving label from the pioneer period, will set up special franchises and handle the DuMont line, which it recently took over, on a special deluxe merchandising scheme, per Mike Corey and Al Scheinberg who are currently holding the annual trade show in Manhattan. Another innovation at Emerson is that the present trade show is run "by appointment" instead of typical open house. New novelty item is a portable transmitter in a leather stand which provides dealer gimmick that precision clock will run four years on original mercury battery. Emerson's distribution has three times as many outlets as DuMont's.

The new fall nighttime CBS-TV "Garry Moore Show" is beginning to take shape and this is the lineup of people working on the program: Ralph Levy, producer; Herb Sanford, associate producer; Leon Mirell, associate producer; Charlotte Paley, assistant to producer; Frank Bunetta and Lewis Freedman, directors; Vincent Bogert, head writer; Herb Finn, writer; Marcia Durant, feature editor; Howard Smith, musical director; Paul Godkin, choreographer; Durwood Kirby, announcer. There'll also be a raft of freelance "name" writers who'll contribute pieces to the show.

Gen. Bela Kiraly, one of Hungary's most active Freedom Fighters who is in the U.S., has just screened authentic films of the Hungarian Revolt never shown before to be used in Twentieth Century's "Revolt in Hungary" on CBS-TV program this fall. The films were viewed by General Kiraly to insure their authenticity and he added pertinent details as to where each action took place.

Radio and Television News Directors Assn. currently is accepting entries in its annual awards competition that scopes four categories: outstanding radio news operation for the year, ditto tv news operation, outstanding radio news story or informational series and ditto tv story or series. Chairman of RTNDA Awards Committee is Prof. Baskett Mosse of Northwestern U.'s School of Journalism, and deadline for station entries is Sept. 1.

David Baird, investment broker, who owned a subsantial stock interest in World Broadcasting, the radio syndication affiliate of the Ziv organization, has sold his shares to Paul F. Harron and Lawrence D. Biele.

Harron formerly owned WPFH, Philadelphia, while Biele owned WIBG, also in Philadelphia. The shift in stock ownership doesn't affect the company's management which remains under the reins of Dick Lawrence. Execs in Ziv retain their majority stock interest.

WABC-TV, the ABC flag in New York, closed its second quarter this year with a 65% advance in billings over the same three-month period in 1957.

Denker's 'Resurrection'

Legit and television playwright Henry Denker returned from the Coast to New York last week, after finalization of sale of a one-hour religious teledrama to Sam Hirsch, head of Family Films.

Denker's work, "The Power of the Resurrection," will be given over NBC-TV on "Frontiers of Faith" as the program's 1959 Easter Sunday entry. It was originally carded for a half-hour, but expanded. Denker will co-produce the film, which will shoot on the Coast.

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It is a reputation which everyone of us intends to earn the right to keep… year after year.

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TRinity 2-2280

HOLLYWOOD
POplar 6-9579

●

LEADS THE PACK IN ADMEN SURVEY

New York, July 16.

MPO Television Films, Inc., the two-coast teleblurbery, led the field for the second consecutive year in ad agency surveys conducted by trade magazines.

MPO garnered far more first place votes than any other teleblurb outfit in Sponsor Magazine's recent survey, "How Agencies Rate Television Commercial Film Producers." The twenty-six major agencies polled rated producers for quality, reliability, economy, flexibility, facilities, creativity, animation and location work. "Out of 50 commercial film producers nominated as best in certain categories." concluded Sponsor, "one. MPO TV Films. ran well ahead of the entire field."

In 1957. Billboard's similar survey of 1,200 ad agency executives concerned with television commercial production ranked MPO number one for quality and speed.

The reasons for MPO's number one ranking for film commercial production can be found in a combination of factors. MPO recognized years ago that the only way to guarantee top quality on a continuous basis was to maintain a permanent staff of the best directors, cameramen, editors, and scenic designers in the business. "We've received unprecedented support from the agencies," says v.p. Arnold Kaiser, "because we can back them up with the kind of creative talent that makes successful commercials."

MPO also recognized the importance of complete production facilities and equipment. Consequently. the company designed and built the most modern and efficient production center in the East with five shooting stages for the filming of television commercials. Since April 1958, when MPO announced its deal to utilize the 24-studio Republic lot in Hollywood, the teleblurbery has been offering a two-coast production setup, unique in the industry.

According to v.p. Jerry Kleppel, MPO producer-editor, "MPO's reputation is kept on top by the support and quality of workmanship from our technical suppliers.' In this respect, special thanks for support are due to:

K. & W. Film Service Corp., Op-Trix, Inc. (Hal Seeger—animation), Reeves Sound Studios, Inc., Photo-Magnetic Sound Studios, Inc., Metropolitan Sound Service, Inc., Movielab, Consolidated Film Industries, Filmsounds, Inc.

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FILMSOUNDS, INC.

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(HAL SEEGER—Animation)

PHOTO-MAGNETIC SOUND STUDIOS, INC.

REEVES SOUND STUDIOS, INC.

From the Production Centres

Continued from page 24

duction duties on the **Tennessee Ernie Ford** show . . . NBC's **Chet Huntley** in town to film interviews with Caltech scientists for his Aug. 10 "Outlook" program.

IN CHICAGO . . .

WBBM-FM will be sprung as a separately programmed entity in the local CBS shop this Sunday 20) . . . Despite protracted yawpings and demonstrations by local hausfrauery over **Mary Merryfield's** departure from WMAQ coupla months ago, latest Pulse rates **Phil Bowman's** replacement show a fraction higher in May-June period than Miss Merryfield's stanza . . . **Rudolph Ganz** scored a coup by snaring **Van Cliburn** for his "Summer Night At Ravinia" show on WBBM this week, although Cliburn will be playing Grant Park instead of Ravinia . . . WNBQ's asst. program director **Bob Dresslar** table-hopped to WGN-TV a week ago, appearing as a judge on the Trib station's amateur show, "Your Big Night." Similarly, WGN-TV's **Dr. Frances Horwich** gets a showcasing on WBKB this Sunday (20) as the interviewee on **Norm Ross'** grill session . . . **Gene Troobnick,** who had been a featured actor with the now defunct Playwrights Theatre Club, and **Franklyn Ferguson** signed on with WMAQ as replacement announcers for the summer . . . **Cy Wagner** of NBC-TV sales here resigned from Skokie village board last week for "compelling" business and personal reasons . . . Stubby and the Buccaneers added to ABC-TV's "Polka-Go-Round" as singing waiters.

IN WASHINGTON . . .

Roy La Mere, manager of WCMS, Norfolk, adds WARL, Washington suburban station, to his chores. Both stations are in **Cy Blumenthal's** chain of hillbilly daytimers . . . Sales of transistors upped in May to impressive 2,999,198, with dollar value of $7,025,547, substantially bettering April's record, according to Electronic Industries Assn. . . . Magazine writer **Deena Clark** pinchhitting for Inga, WRC-NBC's tv personality, while latter junkets to Scandinavian countries . . . La Clark also takes over next week for femmecaster **Patty Cavin** on WRC's daily radio lineup, while latter is on maternity leace . . . **Lester W. Lindow,** executive director of Maximum Service Telecasters, upped to rank of colonel in U. S. Army Reserve . . . Vet newscaster **Claude Mahoney** anchor man for CBS Radio's "News of America," 15-minute cross-the-boards newscast, which now originates in capital . . . WTOP-CBS newsman **Larry Beckerman** an eye witness reporter of Army's recent "missile shot" from Ft. Bliss, Tex. . . . WRC sportscaster **Jim Simpson** emceed dedication of new F-27 jet airliner at Hagerstown, Md., sharing spotlight with Gen. Jimmie Doolittle.

IN LONDON . . .

ATV will televise part of the Latin Quarter floor show on Friday (18) in connection with **Soho Fair Week** . . . The Bishop of Western New York appeared in **a discussion program** on ATV on Sunday (13) . . . ATV offering prizes totalling $2,800 for three original plays by U. K. authors . . . The Burns & Allen show returns to the BBC skein on Sunday (20), replacing "The Thin Man" series . . . **Laurence Harvey** and his wife, **Margaret Leighton,** co-star in "A Month in the Country" on July 30 . . . **Alma Cogan** has quit the radio series, "Laughter Incorporated," because re-recording clashes with concert dates. **Sheila Buxton** will take over when the shows begin on Monday (21) . . . "Oh Boy," ABC-TV teenage show which had a coupla of experimental airings, has clicked so well that it will be given a key spot in the fall . . . **Michael Denison** has taken over as compere of AR-TV's "Late Extra" show.

IN BOSTON . . .

WMEX introing a "Beachcomber," who walks the Greater Boston beaches checking portables. If sets are tuned to station, owner is gifted with record . . . **Jim Pike,** WNAC-TV film dir., made veep Yankee Div. RKO Teleradio Pictures, Inc. . . . **Carl Moore,** WEEI "Beantown Matinee" host, brought sterling silver Paul Revere Bowl to Narragansett Race Track for presentation to feature race winner . . . Public affairs dept. WBZ-WBZA intros new series, "Public Health Enemy Number Four" Sundays 8:30-9 on alcoholism . . . WNAC-TV's **Frank Luther** played for moppets at "Frank Luther Day at Kiddie Ranch" in Saugus . . . **Arthur C. King,** WEEI news dir., set up special news exchange between station and Yankee Div. Information Centre, Camp Drum, N. Y. covering Boston contingent through July 19 . . . **Cal O'Brien,** WEEI dir. outdoor spots, back from convention of Outdoor Sportswriters of American in Fla. . . . **Ellis Mott** named to WEEI news staff, formerly with WLBZ, Bangor, Me.

IN CLEVELAND

S. G. (Rudy) Ruderman, WNEW, named program manager of WHK and **Les Biebl** upped to station operations manager . . . **Bob Cain** exiting WJW for WHK expanding news . . . **Gloria Brown** and **Gil Faggen** to air "Program PM" while KYW's **Bud Wendell** takes August hiatus . . . **Mildred Funnell** named WJW "Community Director . . . **Dick O'Heren,** who left WHK after 20 years, now doing daily WGAR song-platter stint . . . WERE's **Sam Elber** and KYW-TV's **Bob Jones** in roles at Valley Theatre's "Compulsion" . . . **Roger Sharp,** ex-WTVT, to replace Army-bound **Jack Perkins** on the WEWS 11 p.m. news show . . . WDOK greeted **Wayne Mack,** home from European junket, with sidewalk cafe party . . . **Dave Blaushild** pacted **Bill Gordon** for 90-minute WEWS 11:30 Saturday night teleshow . . . **Pete French** 11 p.m. news inked by Cotton Club . . . **Ted Anthony** is new "horror film" emcee on WJW-TV . . . KYW radio sponsoring "race day" at Grandview with races named after air personalities . . . WEWS commentator **Dorothy Fuldheim** given awards by postal, fire and police departments for civic enterprise . . . **Joe Tanski** named public service director for KYW-TV.

IN SAN FRANCISCO . .

KNBC gave all-night deejay **Ted Taylor** his notice, though he'll stay on through the summer as vacation relief. NBC flagship will shut down after 1:30 a.m. as part of the NBC-radio retrenchment . . . KTVU, which opened its new Oakland studio last weekend officially, came up with a month-long ARB of just over 11, while KRON pulled down a 33, KPIX a 31 and KGO-TV a 25. The figure indicates **Channel 2,** on the air just over four months, may become a force to be reckoned with. At any rate, KTVU publishes a new rate card next month, with rates going up . . . On strength of KPIX's success with the one-shot "Open Heart Surgery," a new live monthly surgery shows' being peddled around Frisco. It could be called Operation-of-the-Month. So far, no takers . . . **Bill Agee,** ex-KEAR, joined KSFR-FM . . . Bartells' KYA moved out of the Fairmont and across the street to the Mark Hopkins . . . **Quin Ryan,** WGN, in Frisco on his usual summer trek to escape the Chicago heat . . . KPIX's **Bill Dempsey, Pete Abenheim** and **Al Baccari** back from a month in Europe . . . KQED got another $10,000 grant from the Columbia Foundation to continue "Profile: Bay Area" . . . KROW's **Ray Yeager** starting an interview show from Claremont Hotel, Berkeley.

IN PHILADELPHIA

WFIL-TV weatherman **Francis Davis,** meteorologist and a prof at Drexel Institute, leaving on trip to Teheran (Aug. 4) . . . Local tv actor **Sam Kresson** playing **John L. Price's** Music Carnival, Cleveland, for five weeks. . . **Bob London,** former late night deejay, now at the Club Bolero, Wildwood, will enter the U. of Miami Law School this fall and double in radio with an evening session . . . **John P. Barbieri,** formerly with the Philadelphia Daily News, has joined the WFIL sales staff . . . WRCV-TV's weather gal, **Judy Lee,** becomes Philly's first femme newscaster with a five-minute Saturday segment . . . WCAU-TV news telecaster **John Facenda** leaves for Europe (Aug. 18), combining vacation and interview sessions . . . **Alan Scott,** WFIL late night gabber, heading a European tour for Fugazy Travel . . . WRCV-TV launches a moppet space adventure series "Jet Jackson."

IN DETROIT

James Riddell, ABC exec veepee and former prexy of WXYZ, in town to break ground with other station execs for WXYZ's new $4 million radio-tv facility on a 93-acre plot in suburban Southfield. TV tower is expected to be in operation by Nov. 1 with completion date on buildings set for next June . . . WWJ's **Faye Elizabeth** is playing Anna in "The King and I," at Music Circle, local tenter . . . CKLW's **Mary Morgan** off for N.Y. and the style shows . . . Ironic that "Traffic Court" which was originated here by WWJ-TV and forced off the air because the Michigan State Bar thought it was "unethical" will reappear via the ABC-TV net over WXYZ with a Hollywood cast and origination.

IN PITTSBURGH .

Armand Belli, who quit KDKA radio sales staff to become sales manager for WKPA in New Kensington, has already left latter station to go with WTAE-TV, upcoming Ch. 4 . . . **Rege Cordic** and his wife celebrated their fourth wedding anni . . . **Byron Dowty,** onetime program manager for WDTV and later KDKA-TV, is coming back to town to join **Dave Murray's** production staff at Ch. 4 . . . **Liz Hughs,** of WWSW continuity department, cast for role with Ellwood City Red Barn Players in "Someone Waiting" next month . . . **Maria Schuetz,** Westinghouse Broadcasting veep **Harold C. Lund's** Girl Friday, to San Francisco on vacation . . . **Bill Brant** now doing a three-hour deejay show every Thursday afternoon over WEDO from Miracle Mile Shopping Center. He even has a roped-off area for kids to dance in.

Philadelphia—The FCC has approved the application of WIBG to become a 50,000-watt station (9). Operation at increased power is expected by Nov. 1. WIBG became a part of the Storer Broadcasting Co. over a year ago. Chain operates radio and tv outlets in seven cities, including WVUE-TV, Wilmington, Del.

SDG Telepix Pact

Continued from page 22

of 12 years with same company. Vidpix directors are upped to weekly minimums of $720 for half-hour films, $1,440 for hours and $2,880 for 90-minute films. However, for purposes of calculating residuals, weekly minimum is pegged at $600, with the new residual formula calling for 35% of minimum for second run, 30% for third run, 25% for fourth, 25% for fifth and 25% for sixth and all subsequents thereafter, total of 140% of minimum.

Theatrical directors' minimums remain the same, at $600, but they get improved screen credit, advertising credit and cutting provisions. As to residuals in sale of post-'48 features to tv, contract clause calling for discussions of such residuals is extended to Jan. 31, 1960. Negotiations on the pact were held jointly with Alliance of Television Film Producers and Assn. of Motion Picture Producers.

Ziv

Continued from page 23

the central division as formerly constituted has been changed into two divisions, north central and south central. Ray McGuire, formerly spot sales manager, will become sales manager of the north central division, headquartering in Cincinnati, Donald S. Brogdon has been promoted to south central division sales manager, headquartering in Dallas.

In addition, the following spot sales managers have been appointed: For the north central division, Don Dahlman and Robert Reis named to the spot sales manager posts, under McGuire. In the south Central division, Jack Puter named to work with Brodgon.

New account execs joining the Ziv organizations are John Chambers, Michael Keirman and Ken Hildebrandt for the western division; John Lewis, north central; Edgar Willis and Ben McReynolds, south central; Leon Taylor and Louis Johnson, eastern. Jack Daniels has been added to the N. Y. syndication sales office.

THEY LOVE ME IN
BALTIMORE
19.4
WJZ-TV . . . ARB
Sat., June 7th
10:30 P.M.
MGM-TV
Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York 36, N. Y. • JUdson 2-2000

"RANCH PARTY"
Rolls Up The Big Shares Everywhere!
37% SEATTLE-TACOMA... 57% BUFFALO... 49% CORPUS CHRISTI
Source ARB, 1958
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

GEE!
NOW THERE'S A DETERGENT!

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.
PUT GEE! in your Chicago sales with
WGN-TV
Channel 9
Chicago

Mgt. William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5600

A MUSICIANS' 'ELITE CORPS'

MGA Following Through on L.A. Coup; AFM Will 'Resist' Other Invasions

Hollywood, July 15.

It's only the beginning of a new era in the music profession which can only lead to opportunities for talented musicians. This is the way Cecil Read, chairman of the Musicians Guild of America, appraised his unprecedented victory over the American Federation of Musicians in their hotly contested battle to become the bargaining agent for film musicians at the major studios.

The Guild, following two days of balloting at the National Labor Relations Board office July 9 and 10, beat out the AFM, 580 to 484 votes. It was nip-and-tuck during the counting of ballots which lasted into the early hours of Friday morning, but Read's rebel group came out on top when the final tabulation was in. The election win will be the first in a series the new union will seek among tooters in other fields. Read, prior to the voting, stated that if his organization won it would later branch out to musicians outside of the film studios.

MGA's victory was a blow and setback to newly installed Federation prexy Herman Kenin who since taking over the top music post was working for full unification among all musicians throughout the world. Following the Federation's defeat, Kenin issued the following statement: "We are, of course, disappointed that a few hundred musicians have become involved in a splinter movement which can only lead to eventual harm to all musicians. We feel that in this situation, this small group of musicians has been

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Don George Loses 'Yellow Rose' Suit

Songwriter Don George's efforts to collect more royalties from Planetary Music on "The Yellow Rose of Texas" was again set back in N. Y. Court of Appeals last week. George was assessed costs of $127 in favor of the defendant by the appeals court which upheld a lower court's decision.

George's original suit against Planetary, in which he charged that 50% of the royalty coin on "Yellow Rose" was assigned to disk jockey Bill Randle in a contract that was obtained by fraud, was dismissed by Judge Henry Clay Greenberg of N. Y. Supreme Court on the fact. The court held that the charges were not sustained by the record.

A previous attempt by George to collect more ASCAP performance money on "Yellow Rose" was also rebuffed. An arbitration committee held that since George had only adapted a traditional song, he was entitled only to a fractional performance credit on each plug. George asked for a full credit.

'Splash' Darin Signed To Csida-Grean Firm

Bobby Darin, currently riding with the hit, "Splish Splash," which he wrote, arranged and performed for Atco Records, has inked a personal management pact with Csida-Grean Associates, with General Artists Corp. for booking. Darin is the first new name pacted by Joe Csida and Charles Grean since they set up their firm about three years ago. The original talent roster of Eddy Arnold, Betty Johnson, Jim Lowe and Norman Leyden is still with them.

On the basis of his current hit, Darin is busy with one-niter bookings and tv guestings. He's due on the Dick Clark show Saturday (19) and the Bob Crosby teleshow Aug. 23.

Marine Band's '160th'

Washington, July 15.

The oldest military musical unit in the nation—the U.S. Marine Band—celebrated its 160th birthday last Friday (11) without fanfare.

Celebrations were out because of the band's heavy routine.

Composed of 100 professional musicians, the famous group had as its first leader John Philip Sousa, who led from 1880 to 1892. Eighteen leaders have followed including one father and son. The late William H. Santelmann directed from 1898 to 1927, and William F. Santelmann from 1940 to 1955.

Present director is Lt. Col. Albert Schoepper.

MPPA Talks With AGAC But It's Not The Turkey Type

The meeting of the American Guild of Authors & Composers (formerly the Songwriters Protective Assn.) with the Music Publishers Protective Assn. added up to a friendly but unproductive, chat. AGAC execs came in a spirit of asking advice from the publishers on drawing up a new basic agreement, but the publishers had no answers to give. The publishers indicated, however, that they would be glad to sit down with the songwriters again any time AGAC had any specific proposals in mind.

AGAC's delegation, headed by prexy Burton Lane and counsel John Schulman, asked the half-dozen MPPA board members present how the current pact could be revised so that songs could be returned to the writers more easily if publishers failed to live up to their end of the contract. The AGAC execs pointed out that this matter did not affect the MPPA publishers, but did refer to the fly-by-night firms who grab songs from the writers and then fail to exploit them in any way. The job of getting back such material now involves considerable expense for the writers and AGAC wants a simplified technique of returning songs under such conditions. The

(Continued on page 46)

GERMANY GETTING INTO STEREO ACT

Frankfurt, July 8.

In another boost to Germany's spurting-ahead record industry, the new stereophonic disks will be introduced here in October, according to Deutsche Grammophon.

The new sound in records is recorded differently and played differently, necessitating a special stereophonic record player that will cost from 1,500 to 2,000 German marks (about $375 to $500 here).

First five records that Deutsche Grammophon will release here will include two by Americans—pianist Andor Foldes playing a platter of Stravinsky played by Loren Maazel. Bach, Beethoven and Brahms, and

Greshler's Diskery Tie

Hollywood agent Abner J. Greshler is in the record business vicariously, having bought into Peerless Album Co., the second largest manufacturer of phonograph disk jackets and covers. Imperial Paper Co. is No. 1.

'UNION FOR PROS' SEEN IN MGA WIN

By HERM SCHOENFELD

The national organization of a union made up exclusively of professional working musicians has emerged as a definite possibility in the wake of the victory of the Musicians Guild of America over the American Federation of Musicians on the Coast last week (see separate story).

Cecil Read, for the past few years sparkplug of MGA, has been the chief spokesmen and theoretician of the movement to set up a separate union of elite tooters embracing all show biz fields. His victory in the Hollywood studios now opens the door for a move into the recording, radio-tv and concert fields.

Read already has lined up support among the working musicians in New York. The extent of Read's support is not known but it's acknowledged that he has a foothold among the New York band contractors and staff musicians on the radio-tv networks. It's expected that Read will also make a pitch to the recording musicians, who are concentrated in a half-dozen AFM locals.

With negotiations for new recording and radio-tv pacts due to come up at the end of this year, MGA will now challenge the jurisdiction of the AFM in these sectors. This will throw the matter of union control in the laps of the National Labor Relations Board which will have to determine who votes in such elections. While the determination of film studio and radio-tv tooters is relatively simple, the question of who is a recording musician infinitely is more complex in view of the enor-

(Continued on page 45)

'We Mean Biz' Col Keynote in Colo.

Estes Park, Col., July 15.

Under the banner of "Columbia Means Business," distributor and field personnel of the diskery are assembling here for a four-day hard sell convention opening Thursday (17) at the Stanley Hotel here. Headed by prexy Goddard Lieberson, the Columbia Records conclave will showcase the company's upcoming product to some 400 staffers, including representatives of the foreign affiliates.

As planned, the sessions will combine the display of new repertoire with merchandising seminars conducted by various Col artists & repertory and sales execs. The convention will also mark the 10th anni of the introduction of the LP record by Columbia. Col's line of stereo disks and tapes will also be spotlighted.

Back in New York, on July 23, the diskery will stage its first convention of Latin artists & repertoire personnel, with Nat Schapiro, Col's international a&r manager, helming the session.

Jack Norworth Finally Gets In on a Pass Via His 'Take Me to Ball Game'

Los Angeles, July 15.

"Take Me Out To The Ball Game," Jack Norworth's anthem to the national pastime, reached its 50th birthday last week and the occasion was marked by the Los Angeles Dodgers at the Coliseum field Friday (11) with ceremonies honoring Norworth.

The veteran songwriter, now living in nearby Laguna Beach, was given a gold lifetime pass by the American and National Leagues.

Norworth, who also wrote "Shine On Harvest Moon," wrote the baseball song in New York back in 1908 while enroute to a New York Giants' game at the Polo Grounds.

Atty. Schulman in 110-Page Summary To Senate for Smathers Bill Raps BMI-Network 'Domination' of Music

Washington, July 15.

A reiteration of the charge that the broadcast industry is dominating the music industry via its ownership of Broadcast Music Inc. was made today (Tues.) before the Senate Subcommittee on Communications by John Schulman, lawyer for a group of ASCAP songsmiths which has been fighting BMI in the courts. Schulman testified as a rebuttal witness in behalf of the Smathers Bill, which would divorce broadcasters from any interest in the publishing, licensing or recording of music. A final surrebuttal will be made by the broadcast side next Tuesday (22).

Schulman, in a long statement that was documented by an 110-page printed summary of his evidence, essentially summed up the major points previously made by the ASCAP tunesmiths. There was no attempt at a detailed point-by-point rebuttal to testimony given by the broadcast and BMI execs, but rather Schulman aimed at focussing the attention of the committee "to the vital matters with which the (Smathers) Bill is concerned and from which the opponents have sought to divert attention."

Claims Stranglehold

Schulman asserted that his documentary material, mainly based on the bulletins, advertisement and other writings of BMI and the broadcasters, demonstrated "that the broadcasting industry through BMI dominates the recording as well as the publishing phases of the music industry, and that the network ownership of recording companies looms large in this domination." Schulman's summary again underlines the statement

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Want Another Probe

Washington, July 15.

John Schulman and ASCAP songsmiths Arthur Schwartz and Jack Lawrence are here to urge the Senate Judiciary Subcommittee to probe the anti-monopoly aspects of the music situation.

This is because there is no chance of passing the Smathers Bill this session. On July 22, BMI will have its final say and then the report goes to the FCC and Justice Department. This can take months.

Pastore Raps Smathers Bill; Sez Air Is Free

Washington, July 15.

If legislative logistics had not already doomed passage of the Smathers Bill this session, subcommittee chairman John O. Pastore showed clearly he takes a dim view of the whole thing in an outburst during John Schulman's stint this morning (Tues.). (See separate story).

Rhode Island Democrat, who has been a virtual one-man subcommittee as well as chairman during the months of hearing, said he has seen no evidence of "compulsion" on the part of stations to play any one type of music. On the contrary, he told Schulman, the bill would put a compulsion on 4,000 "little fellows," most of whom do not belong to BMI.

Schulman proposed a compromise bill in which only the major networks would be barred from having ties with a licensing or publishing operation.

"I know you're trying to get after CBS and NBC," he said, "but you're throwing every Tom, Dick and Harry into the soup." He further stated bill does not solve problem of ASCAP-BMI controversy, but, instead, tells the small station owners they cannot own recording machine, or make records, just because they broadcast.

Pastore revealed he had made a "freedom of choice" test himself by calling all stations in his home area with a request they play "Louise," his daughter's name, on her birthday. Calls were sans identification, yet all stations complied.

ITALO 'BLU' TICKLING 'EM PINK IN THE U.S.

An Italian song, titled "Nel Blu Dipinto Di Blu" (Blue Painted on Blue), which recently copped top prize in the San Remo Music Festival, is currently stirring a big noise in this country via a flock of covers by the major companies.

For this market, tune, written by Domenico Modugno, has been retitled "Volare," with Mitchell Parish providing the English lyric. Mickey Scopp, general manager of the Big Three (Robbins, Feist & Miller), recently brought back the song for publication by his firm.

Dean Martin is cutting it for Victor while RCA Victor has assigned a new pactee, Jesse Belvin, to the song. Victor, incidentally had one of the first disks of the tune on the international market via its Italian songstress Nilla Pizza. MGM Records is releasing an imported slice while Decca and several other labels are similarly rushing to the market with their versions.

Jukebox Tax Bill Looks Nix for '58

Washington, July 15.

Efforts to report out Senate Bill 1870 removing exemption of jukeboxes from the Copyright Law of 1909, was again jammed in the Upper House's Judiciary Committee. Sen. Joseph O'Mahoney, chairman of subcommittee which held hearings on the subject, has been leading the battle to get the bill on the floor of the Senate. Sen. Alexander Wiley (R., Wis.), who filed minority report when bill was reported favorable by subcommittee, is said to be the bottleneck which will doom action at this session of Congress. Sen. Everett Dirksen (R., Ill.) is also opposed to the action.

Exponents of bill, led by ASCAP, feel progress has beeen made this session, even though they will privately admit there is no hope for legislation now. With their foot in the legislative door, however, they hope for better luck next session.

Britain's Tommy Steele Hellbent for Symphony

Newcastle, Eng., July 15.

Tommy Steele, Britain's current rock 'n' roll idol, is writing a symphony. He hopes to stage it—conducted by himself—at a three-hour session in Royal Albert Hall, London.

Steele said here, at a one-nighterff "I am starting from the .890s, and working my way through to the present day with mixtures of all the different types of music."

He said one of his ambitions has always been to conduct an orchestra. Singer has two films coming up for lensing. He will start one in September and the other early in 1959.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Leon Merian Orch (Decca). "BING, BANG, BONG" (Paramount*), from the "Houseboat" pic, is a colorful side featuring Merian's commercial trumpet and a chorus. Could be big. "ONE DAY I'LL BUY A TRUMPET" (Leeds*) is an okay item to showcase Merian's trumpeting.

Marty Robbins (Columbia): "SHE WAS ONLY SEVENTEEN" (Acuff-Rose†), a teenage theme that has been heavily exploited in recent years, is a good commercial item delivered in appealing style by Marty Robbins. "SITTIN' IN A TREE HOUSE" (Famous*) is a catching rhythm tune.

The Cowboys & Indians (ABC-Paramount): "HOW" (Saxon†), a takeoff on oatuners, is a clever, listenable side with incidental vocal interpolations. It could go all the way. "SAY PARDNER" (Saxon†) is more of the same, but with a less effective script.

Teddi King (RCA Victor): "SAY A PRAYER" (Shapiro-Bernstein*), a solid romantic-religioso number in the "Padre" groove, gets a highly effective reading from this stylish songstress. "BAISEZ-MOI" (Witmark*) is a rhythm number with a cute lyric idea.

Sam Butera (Capitol): "TWINKLE IN YOUR EYE" (Enterprise*), a ballad with a good beat, gets a bluesy vocal by Sam Butera, better known as a hot saxophonist. "BIM BAM" (Sherman†) is another swinging item with nonsense lyrics.

Tony Martin (RCA Victor): "INDISCREET" (Morris*) pic title song, is a fine class ballad which Tony Martin handles in excellent style. Solid adult fare. "WALK WITH ME" (Champagne*) is a fair rhythm version of an old spiritual.

Milton De Lugg Orch (Dot): "HONOLULU"-"SONG OF THE ISLANDS" (Vernon*-Marks†) is a neat blend of island songs with the chorus delivering "Honolulu" to the orch's backing with "Song of the Islands." "GLOW WORM" (Marks†), the oldie, turns up in another attractive slice marked by a strong beat.

Max Bygraves (London*): "GOTTA HAVE RAIN" (Leeds*), a fine oldfashioned ballad, gets a catching vocal by British music hall performer Max Bygraves. "GUITAR" (Lakeview†) is a good piece of special material.

Art & Dotty Todd (Era): "AU REVOIR AMOUR" (Thunderbird*), much in the genre of this duo's "Chanson D'Amour" click, is harmonized with commercial impact. "DER GLOCKENSPIEL" (Chadwick*) is a fair instrumental.

Del Vikings (Mercury): "PRETTY LITTLE THINGS CALLED GIRLS" (Gil†), is an uptempo, juve-angled number with a bright lyric which this combo rocks smoothly. "YOU CHEATED" (Balcones) is a fair slow ballad.

Lee Andrews & The Hearts (United Artists): "GLAD TO BE HERE" (G&H†), an okay fast rocker, is belted in familiar style by this combo. "WHY DO I" (G&H†), a slow ballad is effectively vocalled by the lead tenor.

Tommy Edwards (MGM): "PLEASE LOVE ME FOREVER" (Ricky†), a slow ballad with a cliched lyric, gets an unconvincing vocal by Tommy Edwards who deserves better material. "IT'S ALL IN THE GAME" (Remick*) the oldie, is projected in good rocking style.

Elliott Bros. Orch (Disneyland): "BILLY BOY BOP" (Disney*), a rocking entry with a new dance-step peg, is colorfully sold by vocalist Tony Paris with jumping instrumental backing. "MEXICAN HOEDOWN" (Disney*) is an interesting blend of Latin and square-dance rhythms.

Arthur Prysock (Old Town): "THE GREATEST GIFT" (Southern*), an okay blend of religioso and romantic ideas, is powerfully belted by this savvy blues singer. "I LOVE YOU SO" (Maureen) is routine slow rocking stuff.

Carl Perkins (Columbia): "LEVI JACKET" (Williams†), which rounds out the "Short Shorts" and "PINK PEDAL PUSHERS" fashions for teenagers, is given a commercial rockabilly workover by Carl Perkins. "POP, LET ME HAVE THE CAR" (Peer†), is the same groove, shapes a good idea into another frantic side.

Somethin' Smith & The Red Heads (Epic): "I DON'T WANT TO SET THE WORLD ON FIRE" (Cherio†), the oldie with some new lyrics added, gets a smoothly harmonized rendition, with some gag overtones, for strong impact. "YOU MADE ME LOVE YOU" (Broadway*), another standard, also gets a nifty slice that will appeal to the youngsters.

Johnny Nash (ABC-Paramount): "YOU'RE LOOKING AT ME" (Kahl†), a pretty ballad with a good beat, is delivered in effective, straightforward style by this young singer. "TRULY LOVE" (Winneton†), another good legit ballad, gets a pleasing production.

Al Hibbler (Decca): "SOFTLY MY LOVE" (Diana*) based on a longhair theme, is shaped into a slow-tempoed, poetic ballad via one of Al Hibbler's intense deliveries. "YOUR HANDS" (Raphael*) is a similarly-grooved number, but with a more complex lyric.

Wes Bryan (United Artists): "FREEZE!" (Atlantic-Saratoga†), a rocking tune with a stop-time idea, gets a fair vocal by this rockabilly singer. "WAIT FOR ME BABY" (Unart†) is a familiar ballad also in the rocking idiom.

Cindy & Lindy (Coral): "THE WONDER THAT IS YOU" (Rush†), a lilting ballad, is vocalled in light, infectious style by this duo for strong impact. "I'LL STRING ALONG WITH YOU" (Witmark*), the oldie, turns up in an okay moderately rocking slice.

Don Heller (Mercury): "TOO LATE TO BE SORRY" (Wood*), a legitimate ballad with a fresh idea, is crooned in highly pleasing style by Don Heller. "AS FAR AS I'M CONCERNED" (Earl*) is another good piece of ballad material.

Jimmy Wakely (Shastone): "HIGH SCHOOL ROMANCE" (Riverside*), a teenage-slanted entry, is projected by Jimmy Wakely with an easy, persuasive style. "PUPPY LOVE" (Riverside*) has a similar idea, also appealingly vocalled with an assist from moppet Jeanne McManus.

Eddie Fontaine (Sunbeam): "NOTHIN' SHAKIN'" (Arc†), a fast rocker, is hammered home by Eddie Fontaine in lowdown style. "O, WONDERFUL NIGHT" (Columbine†), an Italo-flavored ballad, gets a fair vocal.

The Contenders (Jackpot): "WILDMAN" (Ridgeway†) is a rock 'n' roll item with a good Latin beat that occasionally gets lost in a noisy rendition. "TEQUILA SONG" (Jett) is an okay rocker in a similar groove.

Jake Lerole (Verve): "LION KILLER" (Senut†) showcases this South African combo in some swinging penny-whistle music. "KWELA JAKE" (Senut†) is in precisely the same idiom.

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* ASCAP. † BMI.

Best Bets

LEON MERIAN ORCH	**BING, BANG, BONG**
(Decca)	**One Day I'll Buy A Trumpet**
MARTY ROBBINS	**SHE WAS ONLY SEVENTEEN**
(Columbia)	**Sittin' In A Tree House**
THE COWBOYS & INDIANS	**HOW**
(ABC-Paramount)	**Say Pardner**
TEDDI KING	**SAY A PRAPER**
(RCA Victor)	**Baisez-Moi**

LAWRENCE WELK
Presents
PETE FOUNTAIN
(Coral Album No. 57200)

EXTENDED PLAY DISKS

Elvis Presley: "KING CREOLE" (RCA Victor). From the soundtrack of his current pic, Elvis Presley comes up with another surefire package. The title song is a fast-moving rocker which could step out as a big hit. "NEW ORLEANS" is a slow rhythm item which Presley belts in his most effective style. "AS LONG AS I HAVE YOU" is a good change-of-pace legit ballad, also with strong chances while "LOVER DOLL" switches back to the rhythm groove. On this EP, Presley displays versatile stylistic attack.

Stan Hoffman D. of P. For Dot Label in West

Hollywood, July 15.

Stan Hoffman is the new director of promotion for Dot Records' western division. He held a similar position at Capitol from April, 1957, to July, 1958, during part of which time he served as director of sales and promotion for Cap's subsidiary label, Prep, now defunct.

At one time Hoffman owned his own label, Sonic Records, and was also West Coast ad director for Downbeat mag.

Album Reviews

"Jose Melis" (MGM). Jose Melis' slot on the Jack Paar show has turned him into a hot disk package item and his name has been turning up on a flock of albums under varius labels. Latest is this slick MGM set in which Paar virtually shares equal billing with Melis on the jacket cover. However, in the groove, it's all Melis playing a tasteful program of standards and Latin-flavored classics in his lush style with rhythm accompaniment.

Pat Boone: "Star Dust" (Dot). In his warm, direct style, Pat Boone delivers a relaxing program of standards in this LP. Backed by Billy Vaughn's orch, Boone croons "Ebb Tide," "Cold, Cold Heart," "Autumn Leaves," "St. Louis Blues," "Anniversary Song," "I'll Walk Alone," "September Song" and the title number, among others.

Tony Perkins: "From My Heart" (RCA) Victor). Tony Perkins' pipes are not the strongest nor the most polished, but this young actor hits a consistently pleasing note of sincerity with his limited equipment. In this collection, he maintains steady listenability over a varied songalog, including "The Kentuckian Song," "Saddle The Wind," "Old Buttermilk Sky," "Speak Low" and "Too Marvelous For Words." Urbie Green orch furnishes able backing.

Kermit Leslie Orch: "A Holiday In Hi-Fi" (Epic). Kermit and Walter Leslie have composed a dozen numbers for this package that could serve as a sampling of what a diversified instrumental package should sound like. In their musical "holiday" the composers have captured varied moods that include a picturesque "Night Flight To Madrid," a bubbling "Champagne," a jaunty "Jalopy," and a majestic musicalarama "Sequoia." There's enough in this package to satisfy intelligent programmers.

"Ella Fitzgerald At The Opera House" (Verve). Cut during a performance of the "Jazz At The Philharmonic" show at the Chicago Opera House, this album catches this superb stylist in one of her more relaxed sessions. She swings with an effortless rhythm on such tunes as "Goody, Goody," "Oh, Lady Be Good," "It's All Right With Me" and turns in a spectacular scat vocal, running about five minutes, on "Stompin' At The Savoy." Her circus tricks on the latter tune are worth the price of admission.

Lynn Taylor: "I See Your Face Before Me" (Grand Award): Lynn Taylor, a recent Benny Goodman orch vocalist, steps out as a smart song stylist in this set of melodies, all composed by Arthur Schwartz. Miss Taylor delivers with an intime flavor, using subtle jazz intonations to get the message across. The repertory includes tunes like "Then I'll Be Tired Of You," "Thief In The Night," "Something To Remember You By," "The Dreamer," "Wandering Heart" and "High and Low." "Then I'll Be Tired of You" is the only non-showtune in this collection.

Glen Gray's Casa Loma Orch: "Sounds of the Great Bands" (Capitol). Now that the era of the swing bands has receded into ancient history, Glen Gray's orch has had to do some archelogical research in reconstructing the styles of the name crews from the '30s and '40s. Although instrumental imitations have rarely been successful, Gray does credible and swinging carbons of Tommy Dorsey ("Song of India"); Woody Herman ("Woodchopper's Ball"); Earl Hines ("St. Louis Blues"); Count Basie ("One O'Clock Jump"); Duke Ellington ("Take The A Train"); and Charlie Barnet ("Cherokee") in addition to takeoffs on Jan Savitt, Randy Brooks, Bobby Sherwood, Artie Shaw, Lionel Hampton and Jimmy Dorsey.

Mario Escudero & Co.: "Viva Flamenco" (Decca). A troupe revolving around guitarist Mario Escudero performs a fine flamenco program featuring Enrique Montoya as singer and Anita Ramos as the dancer. Repertory covers the typical Spanish gypsy rhythms, such as the soleares, fandangos, tarantas, etc., all delivered with typical flamenco intensity.

Buddy Weed Trio: "The Music of Leroy Anderson" (Judson). Leroy Anderson, one of the more inventive contemporary composers in an idiom that's popular, but considerably more than pop, is the star of this lively instrumental set performed by pianist Buddy Weed with rhythm backing. Weed delineates the charm of Anderson's writing in a light keyboard workover of such numbers as "Fiddle Faddle," "The Waltzing Cat," "The Syncopated Clock," "Jazz Legato," "Sleigh Ride," "Serenata," "Promenade," "Plink, Plank, Plunk" and others.

"Silver Jubilee Don McNeill's Breakfast Club" (Dot). Marking the 25th anni of this Chicago-originated radio show, host Don McNeill has picked a flock of top request numbers for this neat LP variety stanza. Carol Richards and Dick Noel score in duetting sessions and Fran Allison reprises her "Aunt Fanny" characterization; McNeill contributes a couple of poetic recitations and Sam Cowling does an okay broad comedy bit, "I Saw A Mink." Eddie Ballantine conducts the studio orch and also joins with Noel in a duet on "There'll Be No New Tunes On The Old Piano," with Bill Krenz's ragtime keyboard spotlighted.

Pete Terrace Orch: "Pete With A Latin Beat" (Tico). Pete Terrace fronts a driving Latin-American band on a book of the more popular dance tunes, with accent on the cha cha. The instrumentation of Terrace's orch is crisply executed while the rhythms are sharply defined. Occasion ensemble vocals add color.

"14 Blue Roads To St. Louis" (RCA Victor). W. C. Handy's classic "St. Louis Blues" never had it so good. In this set, 14 versions of the tune are dished up by various top bands and vocalists, some ranging back to the early 1930s. In this "St. Louis Blues" festival are slices by Louis Armstrong, Benny Goodman, John Kirby, Perez Prado, Fats Waller and Benny Payne, Duke Ellington, Dizzy Gillespie, with vocals by Lena Horne, Maxine Sullivan, Eartha Kitt, Marion Cox and Satchmo. This LP is a followup to a Victor set formatted around a dozen versions of "Lullaby of Birdland," which clicked a couple of years ago.

Herm.

Manuti Joins NARAS; Other Members Signed

Al Manuti, prexy of Local 802, N. Y. unit of the American Federation of Musicians, has joined the National Academy of Recording Arts & Sciences as an honorary member. Membership in NARAS, which is slated to award the equivalent of film-industry "Oscars" in the disk field, is open to anyone connected with the recording industry.

Among the new members signed up recently in the pop field are Archie Bleyer, Roger Williams, Dorothy Olsen, Sammy Kaye, the Chordettes, and the Everly Bros. In the longhair field, membership roster has been augmented by such names as George London, Mishel Piastro, Zinka Milanov, Leopold Stokowski, Robert Russell Bennett and Nathan Milstein.

VARIETY 10 Best Sellers on Coin Machines

1. PURPLE PEOPLE EATER (6)	*Sheb Wooley*	*MGM*
2. PATRICIA (3)	*Perez Prado*	*Victor*
3. YAKETY YAK (5)	*Coasters*	*Atco*
4. HARD HEADED WOMAN (2)	*Elvis Presley*	*Victor*
5. SECRETLY (4)	*Jimmie Rodgers*	*Roulette*
6. ALL I HAVE TO DO IS DREAM (7)	*Four Lads*	*Columbia*
7. POOR LITTLE FOOL (3)	*Ricky Nelson*	*Imperial*
8. SPLISH SPLASH (1)	*Bobby Darin*	*Atco*
9. RETURN TO ME (12)	*Dean Martin*	*Capitol*
10. LEFT OUT OF YOUR HEART (1)	*Patti Page*	*Mercury*

Second Group

JENNIE LEE	*Jan & Arnie*	*Arwin*
SUGAR MOON	*Pat Boone*	*Dot*
FOR YOUR PRECIOUS LOVE	*Jerry Butler*	*Falcon*
DO YOU WANNA DANCE	*Bobby Freeman*	*Josie*
YOU NEED HANDS	*Eydie Gorme*	*ABC-Par*
WILLIE & HANDJIVE	*Johnny Otis*	*Capitol*
ENCHANTED ISLAND	*Everly Bros.*	*Cadence*
IF DREAMS CAME TRUE	*Pat Boone*	*Dot*
BIG MAN	*4 Preps*	*Capitol*
WHEN	*Kacin Twins*	*Decca*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Shades of Drew Berkowitz!

San Francisco, July 15.

The ineptitude—and utter squareness—of the wire services in covering jazz was unbeautifully illustrated by a story disseminated by the Frisco bureau of a press service which shall be spared and remain anonymous.

The story, sent out by the wire service, quoted "jazz musician Shorty Peterstein," spokesman for the "free-thinking habitues" of Frisco's North Beach area, as saying the area's "beat generation" had turned its back on all hip symbols. It made a great point of quoting Peterstein to the effect that "beatsters" were shaving off their beards.

The facts: The wire service picked up a spoof of the "beat generation" from the June 26 morning Chronicle column of jazz critic Ralph J. Gleason, who is syndicated nationally by the Los Angeles Mirror-News, had kidded the beatsters through a mythical character, Shorty Peterstein.

Gleason, in turn, got the character from Henry Jacobs' Fantasy EP, "Two Interviews of Our Times," which purports to deal in hip talk.

But the wire service swallowed the gag whole, and straight. As Fats Waller said: "When ya gotta ask, lady, ya don't know."

Inside Stuff—Music

"I've Got It Bad and That Ain't Good," written in 1941 by Duke Ellington (music) and Paul Francis Webster (words) for the Broadway show, "Jump For Joy," racked up its 100th disk version with the Capitol Records' release by Keeley Smith and Louis Prima. Entering the music scene in 1941 during the middle of an American Federation of Musicians' recording strike, the tune was neither waxed nor performed on the air for nearly a year. The first platter was by Les Brown's orch with Doris Day as the band vocalist. Second rendition was by Benny Goodman with Peggy Lee vocalling. Within the past year, the tune has been getting a wide package exposure with sides by Dinah Shore, Patti Page, Frankie Laine, Milton DeLugg, Jo Stafford, Frank Sinatra, Ella Fitzgerald and Lee Sims.

Andy Williams, normally a pop singer, headed for Nashville this week to cut some country songs for Cadence Records. Archie Bleyer, Cadence prexy, made the move to record Williams because the studios and musicians in Nashville are more conducive to country-styled songs. While there, Bleyer will also record with the Everly Bros.

British Disk Bestsellers

London, July 15.

All I Do Is Dream (London)	**Everly Bros.**
Street You Live (Philips)	**Damone**
Hands (Decca)	**Bygraves**
Twilight Time (Mercury)	**Platters**
Big Man (Capitol)	**Preps**
Who's Sorry Now (MGM)	**Francis**
Sugar Moon (London)	**Boone**
Book Of Love (Columbia)	**Mudlarks**
Rave On (Coral)	**Holly & Crickets**
Purple People Eater (MGM)	**Wooley**

Dot Records Moves C&W Operations to Nashville

Hollywood, July 15.

Randy Wood, prexy of Dot Records, has decided to transfer label's country & western operations to Nashville, Tenn., because of that area's greater potential in talent for this type of music.

Wood feels that more singers and writers are attracted to Nashville because of radio's "Grand Ole Opry" program which emanates from there.

Mac Wiseman, head of the c&w division, will move his quarters from the Coast to Gallatin, Tenn., some 30 miles from Nashville, and the original home of the Dot label. Wood is now vacationing in Gallatin, in addition to making plans for the company's c&w operations from that locale.

Boom in O'Seas Disk Market Calls For New Distrib Approach by U.S.: Maxin

The disk industry is now in the middle of a foreign market boom which is obsoleting previous methods of distribution. While in former days, diskeries assigned the foreign rights to overseas affiliates or subsidiaries and then forgot about it, currently, the U.S. labels must now place top emphasis on all phases of distribution and marketing in areas outside this country, according to Arnold Maxin, MGM Records prexy who recently returned from a three-week o.o. of western Europe.

Although Europe is five years behind America in development of its disk biz potential England and the Continent are still capable of selling more of any particular hit than the U.S. A case in point is Mitch Miller's version of "The March From The River Kwai" which has topped the 1.000.000 sales marker in Germany alone, doubling its sale in this country. Similarly, such numbers as Doris Day's "Que Sera, Sera" enjoyed a bigger sale abroad than in the U.S., as did Harry Belafonte's "Mary's Boy Child."

While in Europe, Maxin discussed distrib plans with Electric & Musical Industries (EMI) of England which handles the MGM line abroad. He also picked up a classical line, Imperial Records from the German Electrola catalog, for release in the U.S. under the MGM label. These disks will hit the market here next year.

Maxin also contracted for various LP's in every country he visited on the Continent. He's planning a new series, "Adventures Around The World," featuring native music of the European countries. Maxin also is dickering for some Continental singers to add to the label's roster.

A Likely Story(ville); Geo. Wein Would 'Knight' Hand-Dipped Songsmith

Harwich, Mass., July 15.

"Sandwich Blass, Beach Plum Jelly and Hand Dipped Candles" anyone?

That's the monicker of a tone poem that George Wein, operator of Storyville-Cape Cod here, has thought up as a gimmick to go with the jazz nitery, strawhat style. guarantee of a recording contract to a composer—any composer, including all of his jazz friends—for a musical panegyric dedicated to the new summer home with the above title.

It should preferably be a tone poem, says Wein, and he hopes to interest Dave Brubeck, George Shearing, Erroll Garner and others who will play his spot in the contest.

Wein, who is bringing jazz to the Cape area for the first time in a new 600-seat club where femmes must wear dresses and lads ties, says several composers have got the "Sandwich Glass" sound and "Hand Dipped Candles," but want to know, what does "Beach Plum Jelly" sound like?"

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Varlety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib. Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**COASTERS** (Atco) **Yakety-Yak**	1	5	2	5	1		1	2	3	7	3	2	3	8	3			2	4				124
2	3	**PEREZ PRADO** (Victor) **Patricia**	2	1	1	6	4	2					2	4	1		4	4	3		1	2		8	120
3	2	**SHEB WOOLEY** (MGM) **Purple People Eater**	4		7		3	1	6	3	1	5	9		9		2	5		1	2	8	1		109
4	4	**BOBBY DARIN** (Atco) **Splish Splash**	5		3	4	2			5		1	5	1	2	5		6	4		3	4		7	108
5	5	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	3		5	3					2	2	1		4		1	3	2	9		3	8		107
6	6	**RICKY NELSON** (Imperial) **Poor Little Fool**	10	3		2	6		2	7		3	10		6	4		1		5	7			2	87
7	8	**KALIN TWINS** (Decca) **When**		4	4	1			3	1		4		8								9		6	59
8	7	**JIMMIE RODGERS** (Roulette) **Secretly**	8					7		4	6	8				3	6						3		43
9	14	**DUANE EDDY** (Jamie) **Rebel Rouser**		2			7			8			7											5	26
10	9	**EVERLY BROS.** (Cadence) **All I Have to Do Is Dream**	7					4	8														2		23
11A	..	**DORIS DAY** (Columbia) **Everybody Loves a Lover**		10					4								8	9	5		8				22
11B	24	**JOHNNY OTIS** (Capitol) **Willie & Hand Jive**										6	4	10		6						7			22
13	16	**FOUR LADS** (Columbia) **Enchanted Island**					8	10	5	10						9	7	7			9				21
14A	10	**TONI ARDEN** (Decca) **Padre**								6		10					5			6			9		19
14B	..	**PATTI PAGE** (Mercury) **Left Right Out of Your Heart**			6										8	1									19
16	11	**DEAN MARTIN** (Capitol) **Return To Me**						6														5	4		18
17	15	**PAT BOONE** (Dot) **If Dreams Came True**		8		7			7									8			10				15
18A	25	**JERRY BUTLER** (Falcon) **For Your Precious Love**	9			8	10						8	6											14
18B	..	**JACK SCOTT** (Carlton) **My True Love**							9										7	4		10			14
18C	..	**ELEGANTS** (ABC-Par) **Little Star**		6														2							14
21A	20	**FOUR PREPS** (Capitol) **Big Man**							10			9			7								5		13
21B	12	**DAVID SEVILLE** (Liberty) **Witch Doctor**						3															6		13
23	..	**DADDY'OS** (Cabot) **Got a Match**														7				3					12
24	13	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**					9				9		6	9											11
25	..	**ELVIS PRESLEY** (Victor) **Don't Ask Me Why**		7			5																		10

BYGRAVES-JACOBSEN'S NEW BRITISH PUBBERY

London, July 15.

A new British music pubbery has been set up by comedian Max Bygraves and agent Jock Jacobsen. Outfit is the Lakeview Music Publishing Co. and has been established on the strength of Bygraves cleffed numbers. "You Need Hands," currently getting a lot of coverage in the States and Britain.

Jacobsen, who was for five years a director of the Music Corp. of America, will shortly be visiting the U. S., on a promotion trip, and to tie up with Yank pubberies. Lakeview already has an existing deal with Leeds Music for distribution in the U. S. and Lou Levy has been in huddles with Jacobsen during his European trip.

The publishing company, with Bygraves as chairman and Jacobsen as managing director, has made a deal with the British end of Mills Music for distribution, although "You Need Hands" is being handled by Southern Music.

Brit. Terpery Bars Unaccompned Negroes

London, July 15.

Britain's largest dance hall chain, Mecca Ltd., has barred Negroes from three of its halls unless accompanied by a partner. The ban operates in Birmingham, Nottingham and Sheffield.

A pamphlet handed to colored folk at the Birmingham hall states: "Colored men visiting this dance hall are requested to bring a lady partner and are welcomed only on this condition."

Chirumbolo to WB Label

Hollywood, July 15.

Hal Cook, veepee and sales manager of Warner Bros. Records, has named Victor Chirumbolo to the post of district sales manager covering Newark, N. J., Boston and New York.

Chirumbolo had been with Capitol for the last five years as manager of that label's New Jersey branch. Simultaneously, James Gordon, most recently general manager of Cap's defunct Prep Records, was named to a similar post covering L. A. and San Francisco.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST										SOUTH										MIDWEST										FAR WEST										
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Stan Z. Burns—WINS—New York	Jerry Strong—WMAL—Washington	Buddy Deane—WJZ—Baltimore	Len Libman—WFEA—Manchester	Dick Piper—WSMN—Nashua	Al Meltzer—WEBR—Buffalo	Bill Dwyer—WHAM—Rochester	John Scott—WHEN—Syracuse	George E. LeZatte—WTRY—Troy	Bud Brees—WPEN—Philadelphia	Jim Carley—WPIN—St. Petersburg	Paul Drew—WGST—Atlanta	John Ademy—WBIG—Greensboro	George Shriver—WRNB—New Bern	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Jim Lowe—WRR—Dallas	Sonny Sievers—KCTI—Gonzales	Roger Clark—WGH—Norfolk	Ray Schreiner—WRNL—Richmond	Wally Phillips—WGN—Chicago	Buck Leigh—WTRC—Elkhart	Larry Kilburn—KFBI—Kansas City	Don McLeod—WJBK—Detroit	Bill Diehl—WDGY—Minneapolis	Frank Allen—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Big Wilson—KYW—Cleveland	Bill Dawson—WLMJ—Jackson	Robb Thomas—WEMP—Milwaukee	Trav Bayley—KIEV—Glendale	Frank Evans—KRHM—Hollywood	Andy Wilson—KREO—Indio	Ira Cook—KMPC—Los Angeles	Ted Randal—KPIX—San Francisco	Jim Cathcart—KMYR—Denver	Sam Salerno—KLAS—Las Vegas	Sammy Taylor—KWJJ—Portland	Bill Terry—KLUB—Salt Lake City	Ray Hutchinson—KOL—Seattle	TOTAL POINTS
1	4	4	Perez Prado	Victor	†Patricia	4	2	2			1	1	9	3	3		9	2		6				2	1	5	7	5	6		4	8			3			8	10	2	1		7	2	5	189
2	2	7	Coasters	Atco	†Yakety-Yak			3			3		2						1			3	1	10		2	1	4	7	6	2									1	5	4	2			122
3	7	4	Elvis Presley	Victor	*Hard Headed Woman			1					6	4			1			4		2				6	3	2	2	3	6							1		4	3	7				121
4	1	9	Sheb Wooley	MGM	†Purple People Eater	2							1					1	2	2		5				1	5	6	8		7	3								5	4	10	1			113
5	9	8	Four Lads	Columbia	*Enchanted Island	6	5	6			4	2				3					5				6						9	9		5	1	2	4		4			1		8	8	110
6	14	7	Kalin Twins	Decca	*When	3	6		9	7				2	1		2		9	3	1			4	4		10			10			8											5		92
7	5	3	Bobby Darin	Atco	†Splish Splash			4					5	7			3		7					1		4	6		1	4	1	1	6							3	8	5				90
8	22	2	Doris Day	Columbia	*Everyb'dy Loves a Lover	5						8				7							2									5	6		4	5	7		1			3		4	1	85
9	12	4	Patti Page	Mercury	*Left Out of Your Heart		7		10	5	6	3			2	4					2													7	2	3			2							78
10	13	3	Johnny Mathis	Columbia	*A Certain Smile	1								10	10					7	4		4	6										1		1		5				9		6	3	76
11	3	10	Jimmie Rodgers	Roulette	*Secretly	8							4		7			5	5			9			3				9		10	6			5			3	8	7			3			73
12	16	5	Ricky Nelson	Imperial	†Poor Little Fool									1			6						6			7	4		4	1	5		3					10		6						68
13	8	10	Jody Reynolds	Demon	†Endless Sleep														4	5		8				3	2	1			3										2					60
14	20	4	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads	7					9				4	2					3				9									10	7				9			6				44
15	6	13	Everly Bros.	Cadence	†All I Have Do Is D'rm								3					4	6	1																							4			37
16	25	3	Duane Eddy	Jamie	†Rebel Rouser			8	7	8							8											3	3	7																33
17A	15	3	Pat Boone	Dot	*If Dreams Came True									5									7									10				4						2			6	32
17B	11	15	Dean Martin	Capitol	*Return to Me	9	4						10			8		10														7							7		7		5			32
19	..	1	Peggy Lee	Capitol	†Fever																	4							10			2		6		8	5									31
20	24	11	Toni Arden	Decca	*Padre		1											3						5																	9		8			29
21	..	1	Ponytails	ABC-Par	*Born Too Late				3	1							5																7													28
22A	30	3	Johnny Otis	Capitol	†Willie & Hand Jive			5				5					7										8		5																	25
22B	21	8	Playmates	Roulette	†Don't Go Home							4			5									8										2												25
24A	10	10	Bobby Freeman	Josie	†Do You Wanna Dance			9					7						3							8															6		9			24
24B	..	3	Ames Bros.	Victor	*Little Serenade											9		7					3														1									24
24C	..	1	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu		3																													6	8		3							24
27A	19	4	Tony Bennett	Columbia	*Young, Warm, W'derful						2							8		9	6					9																				21
27B	..	1	Jimmy Clanton	Ace	†Just a Dream				1	2																							9													21
29	..	1	Jim Backus	Jubilee	*Delicious				4	4												6																								19
30A	..	2	Jerry Granahan	Sunbeam	†No Chemise, Please				6	3		6																																		18
30B	..	4	Percy Faith	Columbia	*Same Old Moon											1																		3												18
32	..	1	Billy Williams	Coral	*I'll Get By						7										10				10												3	9								16
33	27	9	Jan & Arnie	Arwin	†Jennie Lee								8																			4											6			15
34A	..	2	Frank Gallup	ABC-Par	†Got A Match												10				9				2										9											14
34B	28	4	Roger Williams	Kapp	*Young, Warm, W'derful											6									5		9																			14
34C	40	5	McGuire Sisters	Coral	*Ding Dong													6																				2								14
37A	..	1	Dean Martin	Capitol	†Angel Baby							9									7													4												13
37B	17	5	Jack Scott	Carlton	†My True Love												4		8												8															13
39	..	1	Paul Anka	ABC-Par	†Midnight				5	6																																				11
40A	..	1	Four Coins	Epic	†Dream World																		10														2									10
40B	..	1	Nat King Cole	Capitol	†Come Closer to Me						10																																		2	10
42A	32	5	Danleers	Mercury	†One Summer Night							7																		9										8						9
42B	..	1	Frankie Avalon	Chance	*Gingerbread									6																															7	9
44A	..	3	Debbie Reynolds	Coral	*This Happy Feeling															10															8			7								8
44B	..	1	Don Gibson	Victor	†Blue, Blue Day			7																	7																					8

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Finian's One-Man Rainbow

Cleveland, July 15.

Joe Finian, disk jockey on KYW here, is on a one-man campaign to bring back the bands. He takes over the long shuttered Crystal Ballroom, at Crystal Beach Park outside of Cleveland, for a series of big band bookings. He's teeing off July 20 with the Tommy Dorsey orch, under Warren Covington, and follows with the Jimmy Dorsey orch, under Lee Castle, Aug. 10. He's now dickering with Ralph Flanagan. Stan Kenton, Ralph Marterie, Kal Winding and the Glenn Miller orch, under Ray McKinley.

Finian is on the big band kick because he notes an increase in requests for this type of music on his show. "I wouldn't say the kids are finished with rock 'n' roll," he said, "but it does seem like the teenagers and college students are looking around for something new."

Meanwhile, Back in Des Moines . . .

Des Moines, July 15.

Appearing here with the "All-Star Holiday Revue" at Veterans Memorial Auditorium, Shep Fields (who still uses the "rippling rhythm" gimmick) said the Iowa trek is "the first time I've been more than 500 miles from home in three years." The Brooklyn-born bandleader has jilted his national audience for the well-heeled Stetson-topped residents of Texas and Oklahoma.

"I won't go on extended cross-country tours again," Fields said. "Why should I—I've already got a backlog of fans and I can make just as much money playing in Texas and Oklahoma." Now making his home in Houston, he spends three or four months a year playing hotels, runs a prosperous booking agency and says he seldom roams more than 500 miles from home. At 48 he declares home life beats living out of a suitcase in cross-country trips.

Fields' band in the Benny Goodman era of swing was the Lawrence Welk of his day, and while he thinks rock 'n' roll is all right (he guesses), he says "it's not so much the rock 'n' roll music the kids make a fuss over, but the personalities that dish out the stuff."

Col Signs Gloria Lambert

Columbia Records has added Gloria Lambert, Canadian Broadcasting Co. tv performer, to its talent roster. Miss Lambert is also being prepped for a spot on the CBS Radio network. She's being handled by Dick Linke.

The diskery also has inked singer Johnny Cash who moves over from the indie Tennessee label, Sun Records, next month.

French Disk Bestsellers

Paris, July 15.

Colonel Bogey March	**Miller**	(Philips)
Le Gondolier	**Dalida**	(Barclay)
La Pluie Viendra	**Becaud**	(Pathe)
La Foule	**Piaf**	(Pathe)
Diana	**Anka**	(Vega)
Marjolaine	**Lemarque**	(Fontana)
Only You	**Platters**	(Barclay)
Julie La Rousse	**Lafforgue**	(Pathe)
Histoire D'Un Amour	**Dalida**	(Barclay)
Buenas Noches Mi Amor	**Candido**	(Polydor)

De Paris, Ferguson LP's Of Stratford, Ont., Fest

Stratford, Ont., July 15.

Wilbur de Paris and Maynard Ferguson will both record "Stratford Shakespearean Festival" albums of their concerts here this summer, on Atlantic and Roulette, respectively. Ferguson's date is Aug. 2, de Paris' Aug. 9. Also, MGM Records will time release of its LP of poet Langston Hughes' reading with Henry "Red" Allen's All-Stars for jazz festival opening. That's July 23, night of their concert.

Previous albums of jazz concerts here are Duke Ellington's "Such Sweet Thunder" on Columbia and Oscar Peterson Trio's soundtrack on Verve.

Victor Giving an EP Ride to All Surefire Singles (250,000 Sellers)

For Square Cats

John S. Wilson, N.Y. Times jazz critic, and George T. Simon, prexy of Bouree Productions and also a jazz critic, are adding scripts to the jazz festival operation. Wilson and Simon have been inked to supply scripts and musical routines for five concerts at the Stoneybrook, L.I., Music Festival, which bowed a five-week run over the past weekend (11-12).

Norman Brokenshire, vet announcer and a resident of Stoneybrook, will spiel the scripts which are aimed at helping the less initiated understand what all the blowing is about.

Lenox School of Jazz Sets Season's Faculty

Lenox, Mass., July 15.

John Lewis, exec director of the School of Jazz and musical director of the Modern Jazz Quartet, heads the faculty for the second annual School of Jazz, opening Aug. 10 on the grounds of Music Inn here.

In addition to Lewis, who will teach piano, the faculty will include Bob Brookmeyer, trombonist; Ray Brown, bassist; Herb Ellis, guitarist; Jimmy Giuffre, Clarinetist; Milt Jacakson, vibraharpist; Lee Konitz, sexaphonist; Oscar Peterson, pianist.

RCA Victor is embarking on a new program to accent the extended-play disks in the pop hit field. Starting this week, the diskery will release EP cover disks on all singles which hit a current sale of 250,000 copies. Ray Clark, merchandising manager for Victor singles, said the move would satisfy the consumer appetite for more merchandise by a current hot artist.

Under the new plan, Victor will package the hit side with three other tunes by the same artist. The first two EP's in this program will be framed around Perez Prado's click "Patricia" side and Don Gibson's current "Blue, Blue Day" hit. Clark pointed out that the EP's would not substitute for or interrupt the regular single release. They will be handled as plus sales and will generally contain repertory not otherwise released.

Clark stated that EP releases, selling at $1.29 per disk, are now aiming at the single market and can no longer be considered the equivalent of an LP album. He said the EP's now have the same market as single records, namely, youths from 10 to 16 years.

As part of the company's general facelifting job for its EP line, Victor's Gold Standard series, comprising its all-time bestselling singles, will be stepped up in the fall. Approximately 30 EP's are scheduled with artists like Benny Goodman, Tommy Dorsey, Perry Como, Eddy Arnold, Nelson Eddy & Jeanette MacDonald, Duke Ellington, Gene Krupa, Mario Lanza, Artie Shaw, Chet Atkins and the Three Suns.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	8	6	..	1	1	4	1	2	4	1	1	6	..	1	..	2	..	2	8	2	7	2	139
2	1	**JOHNNY MATHIS** (Columbia) **Johnny's Great Hits** (CL 1133)	1	8	..	9	5	2	3	5	3	..	..	3	6	3	4	..	4	1	..	3	2	..	114
3	3	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	2	..	3	4	4	3	2	1	5	9	9	..	..	2	..	5	6	..	5	1	..	10	105
4	11	**VAN CLIBURN** (Victor) **Tchaikovsky Conc't** (LM 2250)	..	1	1	..	..	10	..	..	1	..	..	1	..	..	..	1	2	8	1	..	..	1	83
5	8	**GIGI** (MGM) **Soundtrack** (E 3641)	4	..	..	5	3	1	..	8	8	3	..	5	..	6	..	..	..	..	2	..	..	..	67
6	4	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	5	2	..	3	2	..	6	..	..	..	4	..	..	5	3	9	7	..	..	..	..	..	64
7	7	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	..	2	8	..	..	..	3	..	..	..	..	1	..	..	4	5	7	..	4	9	7	60
8	9	**RICKY NELSON** (Imperial) **Ricky Nelson** (Imp 9048)	..	..	..	..	..	..	..	4	6	..	..	..	..	..	2	6	9	5	..	..	..	4	41
9	5	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	..	..	..	..	..	7	..	..	..	8	2	9	..	..	5	10	8	..	..	5	..	6	39
10	6	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	3	..	7	..	..	..	..	..	..	2	5	..	..	8	10	..	..	..	..	7	..	9	37
11	10	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	..	3	5	..	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	..	..	..	32
12	13	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	9	..	9	7	..	9	5	9	..	..	..	..	..	..	..	..	..	10	..	8	5	..	28
13	16	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol. II** (W 982)	..	..	..	10	..	..	4	..	..	..	7	..	3	4	..	..	..	..	..	..	..	..	27
14	15	**PERRY COMO** (Victor) **Saturday Night** (LOP 1004)	..	..	4	6	..	..	..	7	..	6	..	..	..	7	..	..	..	..	..	..	..	..	25
15A	16	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	..	..	10	..	..	..	10	6	9	..	..	..	..	..	..	..	..	9	..	6	10	..	17
15B	..	**SHEARING & STATON** (Capitol) **In the Night** (T 1003)	..	4	..	..	6	..	..	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	17
15C	21	**LOUIS PRIMA** (Capitol) **Las Vagas Prima Style** (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	1	..	17
18A	..	**KING & I** (Capitol) **Soundtrack** (W 740	..	..	6	..	9	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	16
18B	22	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	..	..	..	..	..	6	8	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	16
20	19	**RAY CONIFF** (Columbia) **S'Awful Nice** (CL 1137)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	7	..	8	..	15
21	18	**MARTIN DENNY** (Liberty) **Exotica** (LRP 3034)	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	3	14
22	12	**DAKOTA STATON** (Capitol) **Late, Late Show** (T 876)	..	7	..	..	..	..	7	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	13
23A	23	**ROGER WILLIAMS** (Kapp) **Till** (KL 1081)	..	..	..	..	..	..	..	..	10	..	..	..	8	..	..	..	..	..	..	9	..	5	12
23B	25	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	6	..	12
23C	..	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	6						..		..	..	..	..	..	9	6	..							12

Tooter Elite

Continued from page 41

mous amount of disk companies involved.

Ultimately, however, Read will be making his pitch to about 10% of the current 240,000 AFM membership on the basis that the steadily working pros need an organization to defend their own interests. The bulk of the AFM membership comprises people who work at musical jobs only casually, if at all. A vast number of AFM members, in the smaller locals, have not worked at being musicians for years, except for an occasional concert performance given under the auspices of the Music Performance Trust Funds.

The beef of many of the regularly working musicians is that they are being taxed, via the Trust Fund royalty payments, to support the bulk of the AFM membership. That, in fact, was the philosophy of James C. Petrillo, who recently exited a long tenure as AFM prexy and who fathered the Trust Fund idea on the ground that canned music should help support the musicians it has displaced.

The Anti-5%'ers

As a result, the AFM imposed a 5% tax on vidpix producers using music, a move which the Coast tooters regarded as forcing the producers to use foreign musicians. In the disk field, the equivalent of a 20% raise to the recording musicians, granted in the last contract, was turned over to the Trust Fund. Many recording musicians have been beefing about this and do not want a similar siphoning off of their wages to the Trust Fund in their next contract.

The existence of two musicians' unions in the field also forebodes a chaotic situation in the disk field for the coming period. The AFM control of the recording field, which has been virtually complete, has now been seriously weakened since a supply of other musicians is now readily available. Whether the AFM will be able to maintain its licensing system, through which the Trust Funds collect their royalties, becomes an open question now that a rival union has been set up.

MILLER TO COL IN CINCY

In a reshuffle of Columbia Records' distrib personnel, Arthur Miller was named branch manager in Cincinnati, succeeding Maurice Rose who has been transferred in the sales corporation.

Richard Sherman, meantime, has been appointed Columbia's district sales manager for the Kansas City-Minneapolis-Des Moines markets.

Seeco's Tropical Label; Latunes For $1.98 S.A. Market

Secco Records, which specializes in the Latin-American field, is introducing a new low-priced line south-of-the-border for sale in supermarkets and syndicate stores as well as regular retail outlets. Labelled Tropical Records, the LP's will go for $1.98 and will have four-color jackets.

Seeco prexy Sidney Siegel is launching the new line at a conclave of his sales reps from South and Latin America in New York next month. The first release will consist of eight packages by various Latin artists.

Seeco's move is seen indicating the spread of rackjobbing from this country to foreign markets. Siegel pointed out that while the racks accounted for a good percentage of sales in Puerto Rico, the racks have been relatively insignificant in the other Latin countries. Siegel is aiming at the establishment of disk racks in the Sears Roebuck chain as well as book stores in that territory. He said the low-priced disks would prove a much-needed hypo for the mass market in Latin America where the bulk of the population consider a regularly priced LP an extravagance beyond their means.

Paxton's Co-Ed Label

George Paxton Music is the latest publishing firm to enter the disk biz via its own Co-Ed Records label.

The Rivieras, a vocal combo, are on a current Co-Ed disk singing "Count Every Star" and "True Love Is Hard To Find." Both songs are published by Winneton Music, Paxton's BMI subsid.

Dumont Distributing has taken over the Roulette Records line for the Boston area. Deal was set by Jerry Shiffrin, Roulette's national sales manager, and includes the handling of Roulette's subsid labels, Tico, Rama and Gee. Roulette formerly was distributed in Boston by Records Inc.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	3	PEREZ PRADO (Victor)	Patricia†
2	1	SHEB WOOLEY (MGM)	Purple People Eater†
3	2	COASTERS (Atco)	Yakety Yak†
4	4	ELVIS PRESLEY (Victor)	Hard Headed Woman* Don't Ask Me Why*
5	6	BOBBY DARIN (Atco)	Splish Splash†
6	5	RICKY NELSON (Imperial)	Poor Little Fool†
7	7	JIMMIE RODGERS (Roulette)	Secretly*
8	9	KALIN TWINS (Decca)	When*
9	8	EVERLY BROS. (Cadence)	All I Have To Do Is Dream†
10		PAT BOONE (Dot)	Sugar Moon† If Dreams Came True*

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†PURPLE PEOPLE EATER	Cordial
2	5	†PATRICIA	Peer Int.
3	3	†YAKETY YAK	Tiger
4	2	*SECRETLY	Planetary
5	7	*HARD HEADED WOMAN	Gladys
6	4	†ALL I HAVE TO DO IS DREAM	Acuff-Rose
7	9	†SPLISH SPLASH	Portrait
8	8	†POOR LITTLE FOOL	Eric
9	6	*RETURN TO ME	Southern
10		*WHEN	S-Michele

MGA

Continued from page 41

swayed by emotion rather than reason."

Kenin said that the AFM, in spite of MGA, will continue to work in the best interests of the professional musicians of the U.S. and Canada which it reps in all of the fields and areas it covers. He added that the AFM will resist any invasion made by Read's MGA into any areas outside of Los Angeles County.

The 20-week-old AFM strike against the major studios, of course, is over under the compulsion of the Taft-Hartley law. This, according to Kenin, terminates the strike benefits that were being drawn by the unemployed film tooters.

Read, meanwhile, is seeking an immediate interim agreement with the major studios. Additionally, MGA will have an NLRB hearing July 22 on a Guild petition for an election among musicians employed by independent motion picture producers.

Eliot Daniel, prexy of Local 47, AFM, declared that he was unhappy with the outcome, but although it's disappointing, it would not discourage the Local or the Federation. "We have lost a skirmish, but we have, by no stretch of the imagination, lost the battle," he said.

The Federation, as expected, is expelling all musicians that join up with MGA, which is outlawed and considered dual-unionism by the AFL-CIO labor unions.

OTTAWA JAZZ SPOT BLOWS OUT OF BIZ

Ottawa, July 15.

Circus Lounge of the Ottawa House in Hull, an intense jazz spot, will close July 19 when boniface Henri Moreault will leave for New York. Hotel's downstairs grill is expected to continue with its rock 'n' roll policy.

Moreault opened the Circus Lounge in 1956 by transforming an upstairs room into a posh bar-and-music spot. Name was taken from original circus decor which has since been replaced by more dignified morror-and-mural there. Billy Taylor, Marian McPartland, Alex Kalao, Diahann Carroll, Abbey Lincoln, Buddy Greco, Trudy Richards, Carol Stevens, Toni Carrol and others have played the spot.

It developed one of Canada's top jazz combos, the Canadian Jazz Quartet.

With its closing, rooms of this type become almost extinct in Canada.

MPPA-AGAC

Continued from page 41

MPPA board, however, was unable to help AGAC on this problem.

The meeting between the songwriters and the MPPA was arranged as a more or less informal powwow of a new pact to replace the one expiring at the end of this year. In general, the publishers would prefer to have the songwriters submit concrete proposals, but agreed to meet with AGAC for an exploratory session as a friendly gesture to the writers.

No date for another meeting has been set as yet. Whether the publishers will agree to hold a similar discussion with AGAC in which no specific contractual proposals are offered, is now open to question.

AGAC's present contract with the publishers, which originally ran out at the end of 1956, has been extended two years by agreement with most of the publishers. However, some major firms, like the Music Publishers Holding Corp. and E. H. Morris Music, have refused to grant extensions and are now operating without an AGAC contract.

The practice of some publishers to use the AGAC contract form with songwriters, even though they have no deal with the songwriters' organization, has led AGAC to warn against such unauthorized use of the pact. In its notice that only those publishers who are signatories to the AGAC basic agreement can use the contracts, AGAC cited the recent Federal Court decision in the Continental Casualty Co. vs. Beardsley case. The decision of that case, says AGAC, "makes it clear that a contract such as ours is entitled to protection under the copyright laws."

Forming: A Giant Label in Brit. Via Plastics-Pub Coin

London, July 15.

A new record company which, it's believed, will rank among the giants, will hit the British market with several releases early in October. Outfit was formed recently under the heading of Musical and Plastics Industries, which is the combined company of Henry Selmer Ltd., the musical instrument makers and music pubbery, and Everest Plastics, which has been marketing cut-price disks and novelty platters.

In charge of the record outfit will be Monty Lewis, who has spent most of his time in the plastics biz. Already several American labels have been lined up for British release through the new outlet, Rainbow Records, including the Bell label, and Lewis said he's still paging Yank diskeries for British release pacts.

The company has its own large pressing plant and intends to come onto the market with records well below the normal retail price. It's understood that distribution will be handled in an unorthodox way. Lewis added that the company intended to make a big dent in the record stakes and would not be making a half-hearted attempt. "We intend to go all out as fast as we can and as big as we can," he said.

Costa's Coral-to-Dot

Pittsburgh, July 15.

Johnny Costa, staff pianist at KDKA-TV who goes on occasional leave to take a trio into spots like New York's Embers, has switched from Coral to Dot Records. He already has waxed an album and a number of singles, accompanied by voices and strings, for the latter label.

The arrangements for Costa were done by Milton De Lugg.

Larry Newton, director of sales for ABC-Paramount, has appointed Harold M. Lieberman to handle distribution of ABC-Par, Hunt, Fargo, Chancellor and Colonial Records in the Mineapolis area.

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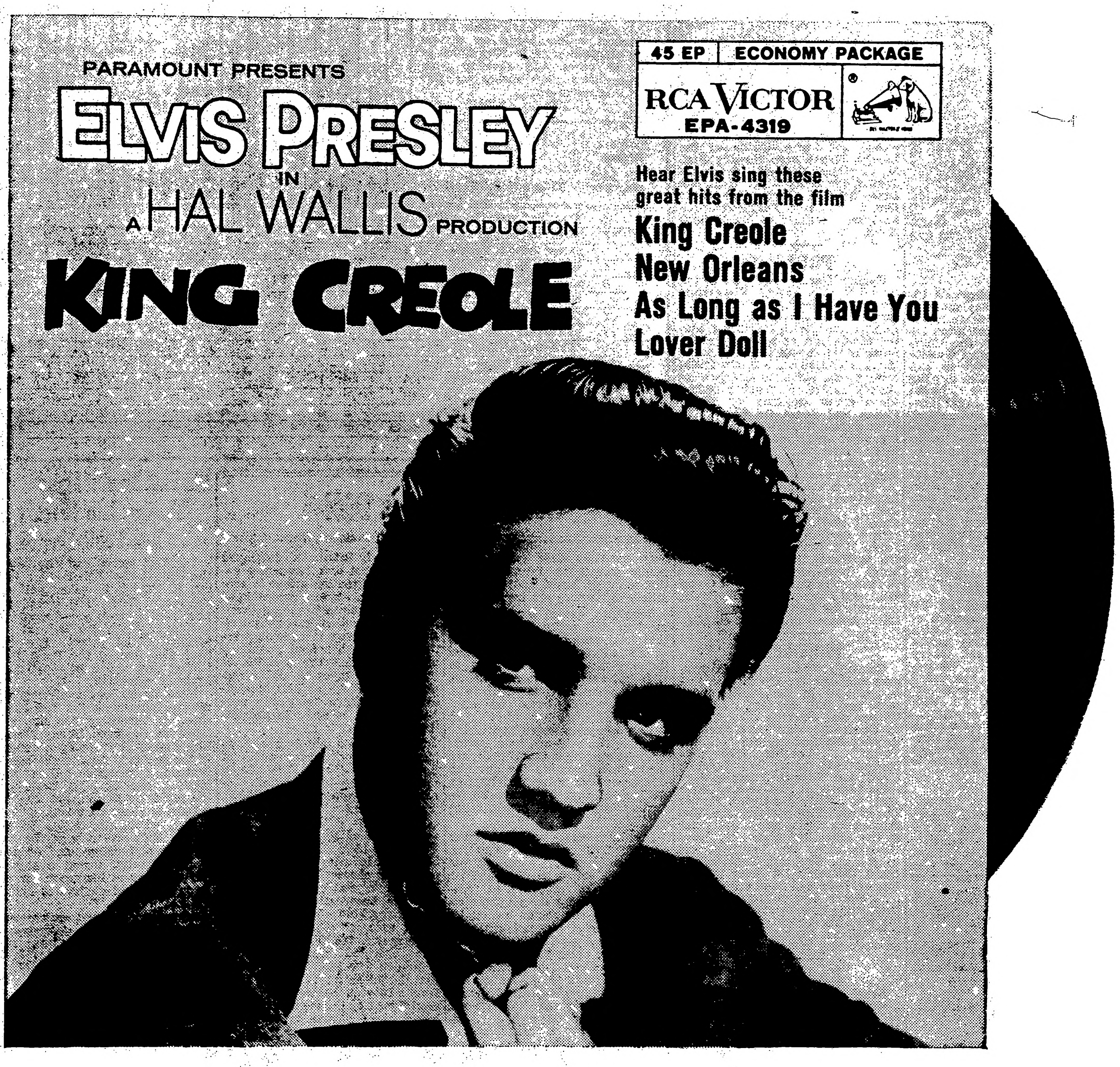
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On The Upbeat

New York

Songstress **Ethel Ennis**, who recently returned from the Brussels Fair where she appeared with **Benny Goodman**, set for the Village Vanguard for two weeks starting July 26 . . . A new label, C&M Records, formed in Elizabeth, N.J., by Castino Queen and Kim Kay . . . Singer **Tommy Leonetti** into the Latin Casino, Philadelphia, Oct. 21 for nine days . . . **Dick Haymes** to Facks', San Francisco, for 10 days July 24 . . . **Chris Connor** added to the July 27 lineup of the Great South Bay Jazz Festival, appearing with a quartet featuring guitarist **Mundell Lowe** . . . ASCAP board member **L. Wolfe Gilbert** in N.Y. from the Coast this week for board meetings.

London

Comedian **Charlie Chester's** 16-year-old son, Peter, has made a disk for Columbia, "Teenage Love" and "Jean Dorothy." He leads his own schoolboy quintet, the Chesternuts . . . Skiffle man **Lonnie Donegan** offered a spot in the Perry Como Show when he hits the U.S. in October . . . **Sid Coleman** of Cinephonic named general manager of Ardmore and Beechwood, two Capitol setups opening in London next month . . . **Hermandos Deniz & Latin-American** band will be resident combo at the new London Hippodrome tneatre-restaurant . . . Top pop vocalists will act as deejays in a new BBC sound program, "The Song's the Thing." **David Whitfield** launched the series Monday (14) . . . **Jill Day** doing vaude dates after some months' absence.

Hollywood

Red Buttons may cut an LP album for Mercury comprised of **Sid Kuller** arrangements . . . RCA Victor singer **Milt Allen** pulled stakes from Houston and moved here permanently . . . Singer-dancer **John Bachemin** has waxed "Mr. Excitement Sings the Blues" for the Jones Record Co. with **Jerry Gray's** orch backstopping . . . **Bronislau Kaper** will pen the musical score for Metro's "Green Mansions" and will also compose an original song for **Tony Perkins** to sing in the film.

Chicago

Billy Williams foursome play the Ft. Wayne Embers Oct. 10 for a week. They'll do a multiple sclerosis telethon first, on Sept. 20, in Louisville . . . Pianist **Max Miller** and bongo-beater-singer **Osborne Smith** opened the new Golden Lion Inn of Chi's Sheridan Plaza Hotel . . . **Bevi Wright**, 18 and new to the folksinging ranks, playing her initial nitery stand at the Gate of Horn here . . . **Chordettes** and **The Four Preps** currently swinging through the midwest on one-niters . . . **Hilltoppers** tapped for the St. Louis Blue Note starting Aug. 8 . . . **Joe Bushkin** combo set for a month at the London House here starting Aug. 6 . . . **Dizzy Gillespie** into the Orchid Room in K. C. Sept. 30. **Gene Krupa's** quartet goes there Dec. 2 . . . **Danny Ferguson's** orch held over at the K.C. Muehlebach Hotel.

Pittsburgh

Tommy Dorsey band, under the direction of **Warren Covington**, plays Twin Coaches Aug. 7-8 . . . **Bobby Cardillo**, 88er at Star Dust Lounge, moving to California with the family just as soon as he disposes of his home in the Stanton Heights section . . . **Marty Irwin**, soloing on piano and organ at Seneca Lodge, now being joined there every weekend by **Marty Fallon** and **Adam De Gasperi** to form a trio. Irwin's contract runs for eight more months . . . **Joe Negri Trio**, with the closing of Penn-Sheraton Hotel's Continental Room for remodeling, has gone to the New Arena, alternating on the bandstand with the **Al Marsico** orch . . . Bandleader-booker **Jack Purcell** and **Hugo Iacovetti** just signed deal to represent Howard Lanin Mgt. Corp. in this area . . . **Ira Goldberg**, bassist with Pittsburgh Symphony, teaching music to youngsters this summer at Camp Wildwood in upstate New York . . . Accordionist **Regina Peterson** (Mrs. Eddie Abrams) underwent surgery.

Philadelphia

Columbia Records branch manager manager **Joe Lyons** promoted to manager of the Philly, Baltimore and D.C. district . . . **Jackie Cooper** was escorted around town by Cosnat Records' **Dave Skolnick** to plug his first release "Midnite Train" . . . Vocalist **Dick Lee** booked next month into Havana's Capri and Miami's Fontainebleau —his third visit in a year to latter spot . . . **Eddie Galbraith**, former singer with **Phil Spitalny** and **Vincent Lopez** bands, now a bartender at the Eden Roc here . . . **Miles Davis** working the Showboat this week . . . Sunbeam Records has inked Chester's **De John Sisters**, former Epic and Mercury diskers . . . **Harry Romm**, former local legal eagle now an exec at Columbia pix, has bought the rights to **Bill Haley's** "Skinny Minnie" for an upcoming film.

Kansas City

Soocha Renay will return to N.Y. after her stand in the Terrace Grill of Hotel Muehlebach closing July 17. She has a date on the Jack Paar show, later goes to Texas for her first stand at the Adolphus Hotel, Dallas, opening there Sept. 3 for fortnight . . . **Joe Carder**, pianist at the Famous Restaurant, is laid up temporarily with a torn thigh received when his horse was scared by some youngsters and kicked him while he was repairing the equine's shoe. Expected back this week end . . . Terrace Grill has **Jo Ann Miller** and **Mattison Trio** opening July 18 for two weeks . . . **Jean Fenn** signed by the Muehlebach for the Grill, opening Aug. 1. She appeared at the Starlight Theatre earlier this season in "Rosalinda" . . . **Gene Austin** follows **Lenny Gale** and **McGuire & Still** into Eddys', opening July 25 for a pair. It's a return date for Austin. McGuire & Still return to the Coast for a date upcoming in Hollywood at the Slate Bros. Club.

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The Kingston Trio — Capitol

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Purple People Eater (Cordial)	..	8	5	6	1	1	1	2	3	4	3	1	4	93
2	3	*Secretly (Planetary)	8	3	6	10	8	3	2	4	2	5	2	3	3	84
3	2	†Have to Do Is Dream (A-Rose)	..	1	..	2	..	2	..	3	1	1	1	5	1	82
4	4	*Return to Me (Southern)	..	7	2	1	3	4	3	..	6	2	4	6	..	72
5	5	†Sugar Moon (Gallatin)	..	6	..	..	9	8	..	5	7	10	5	4	6	39
6	..	†Patricia (Peer-Int.)	4	..	..	7	2	..	7	1	..	..	..	..	7	38
7	7	*Padre (R-Jungnickel)	2	..	..	..	..	..	6	..	4	6	6	..	8	34
8	8	†Twilight Time (Porgie)	9	..	..	8	10	10	..	7	5	8	..	2	..	29
9	..	*Left Out of Your Heart	1	9	3	..	..	..	..	..	..	..	..	..	5	26
10	11	*You Need Hands (Leeds)	..	4	4	..	5	..	..	..	..	9	..	..	9	24
11	13	*Young, Warm & W'ful (Frank)	5	..	1	..	6	..	..	..	9	..	..	..	..	23
12	9	*World in Hands (Chappell)	..	..	..	..	..	..	4	..	8	3	9	..	..	20
13A	..	*A Certain Smile (Miller)	6	5	8	..	..	..	..	..	..	..	7	..	..	18
13B	12	*Very Precious Love (Witmark)	..	2	9	4	..	..	..	..	..	..	..	..	..	18
15	10	*Witch Doctor (Monarch)	..	..		..	..	7	..			7	8	7	..	15

Schulman Raps BMI

Continued from page 41

once used by BMI execs: "The public selects its favorites from the music it hears and does not miss what it does not hear."

Schulman quoted from a statement of BMI prexy Carl Haverlin that total savings in the payment of ASCAP fees by the broadcast industry since the formation of BMI has amounted to $64,850,000, based on ASCAP's pre-BMI take, or $146,000,000, based on what ASCAP asked for but didn't get in 1939. Schulman stated that in the "light of the evidence," statements by network reps that "they are totally indifferent to the question whether music is labelled BMI or ASCAP, or that they have no incentive to push BMI music, is incredible."

Schulman again spotlighted the original BMI agreement with the Aberbach family, which controls the Hill & Range combine. That pact included a provision provision prohibiting the exploitation of songs in companies owned by the Aberbachs, but not affiliated with BMI. Asserting that "a more blatant case of suppression of competition cannot be conceived, Schulman said: "It is no answer for Mr. (Sidney) Kaye (BMI board chairman)to say that 'this episode has nothing to do with any discrimination by a broadcaster'." Another provision in the agreement gave H&R $250 for each disk release of one of its BMI tunes. Schulman accented that the $250 could be earned, however, only if the disk was manufactured by one of the half-dozen major labels.

Varying Payoff Ratios

Schulman also stressed that BMI has provided subsidies for some of its affiliates by paying off on performances at varying rates. In 1953, for instance, Acuff-Rose, of Nashville, got 6.1c per performance while Simon House, a N. Y. firm, was paid at the rate of 47c per performance. Other publishers, Schulman said, received amounts varying up to 34c per performance. Schulman referred these facts to Gov. Frank E. Clement of Tennessee, who has supported the cause of country music and BMI. Schulman said: "It seems only reasonable to believe that Gov. Clement . . . would have been properly resentful that the most prominent publisher of country music in his state was working for coolie wages."

Countering BMI's claim of having opened the door to many new writers, Schulman said that in 1953, BMI paid only $72,325 to writers as against $3,400,000 to publishers. He quoted the trade press to the effect that "only a handful of (BMI) publishers pay performance royalties to writers."

Subsidization of Rewindings

Replying to the statements by disk execs that they chose music for recording only because of public demand, Schulman developed the point that disk companies expect "a contribution either to subsidize the making of a recording or for its subsequent exploitation." He also pointed out that subsidization of recordings is common practice in the longhair field. Schulman also stated that the practice of labelling the tunes of single records with ASCAP or BMI identifications can have "only one purpose, namely, to assist in promoting BMI music."

Schulman said that figures showing that network performances of BMI songs are only 17% of the total while the local station percentage is approximately 30%, "are consistent with the quota established by BMI at the commencement of its five-year plan. There is little doubt that the broadcast industry can vary this ratio as it chooses." He pointed to the rock 'n' roll cycle as proving that the broadcast industry "can parlay any kind of music into so-called success." The current controversy over the "Top 40" formula also provided ammunition for Schulman who said: "It is obvious that the public taste does not arise from a spontaneous demand, but is conditioned by the menu which the broadcasters choose to provide."

'Want To Wash Their Hands'

Schulman stated that "the national networks, particularly NBC and CBS, evidently want to wash their hands of BMI . . . However, these networks cannot shed their responsibility so lightly. They led the way in the organization of BMI . . . and for 19 years have played a dominant role in the operation of that pool."

Schulman concluded by placing the broadcaster "in a special class." "He belongs," he stated, "in a category with trustees and other fiduciaries who may not deal solely in their own interests and who must relinquish their freedom of action in the public interest." Schulman, replying to Gene Autry's contention that he has the free choice of engaging in any business he wants, said "they cannot insist upon that choice and at the same time insist upon retaining their unique privilege of being trustees of the public airways."

Stevens' 'Varga Girls'

Hollywood, July 15.

Leith Stevens will cut an eight-sided stereophonic LP album and a stereo tape titled "Musical Portraits of Varga Girls" for the Omega label.

The album arrangements, to be comprised of four standards and four original tunes, will call for from 12 to 40-piece instrumentation, depending upon Stevens' impression of each girl. A photograph of each Varga girl will be inserted in the album.

Vic Van, Man of Many Trades, Into Diskery And Publishing Fields

Vic Van, owner and director of the Hide-A-Way Ranch, East Jewett, N. Y., has branched out into the record field. He's launched a new label, Hide-A-Way Records, in partnership with Joe Miyaski and vocalist Cathy Basic. The trio have also formed the Basic Publishing firm and a personal management operation.

Miss Basic, who's playing the nitery circuit with the Ted Lewis show, is recording for the new label, as is singer Danny Mason. The diskery is prepping a buildup in the pop field despite the label's western connotation. Two new platters, one by Miss Basic and the other by Mason, are due for release in about six weeks.

Van, who's also active in the textile business as a stylist and designer of furniture and drapery texture fabrics, tossed a shindig last weekend at his ranch for the trade press and deejays to launch the new label.

4 GREAT RECORDS

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PAT BOONE Dot

SAME OLD MOON
PERCY FAITH Columbia
FELICIA SANDERS Decca
RAY HEINDORF R.C.A. Victor

TIP-TOE THRU' THE TULIPS WITH ME
RUSS HAMILTON Kapp

TOO MUCH, TOO SOON
SARAH VAUGHAN Mercury

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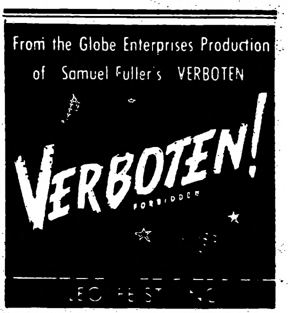

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Charge 'Favoritism' at Country Home Of AGVA; 'Charity' Setup Explored

There's trouble in paradise for the American Guild of Variety Artists. The AGVA Country Club & Recreation Centre, located in Fallsburgh, N. Y., is already a focal point of controversy. Members from all over the country are objecting to the fact that it has become a haven for acts from the east almost exclusively, and that any indigent and needy won't be able to get into that centre for years.

In addition, it's being charged that the spot is a refuge for AGVA execs and favored members and that national board members and a few others have been getting the better rooms. In addition, the poor and indigent of AGVA, at this time, do not have a chance of getting there unless they can raise the $20 weekly room rent, plus the cost of meals, which while reasonably priced aren't considered too cheap. (Breakfast of juice, toast, cereal and coffee is 65c.)

Also indicative that difficulties are brewing lies in the fact that the manager of the AGVA country club, Murray Lane, last week tendered his resignation suddenly, although an AGVA spokesman said he was hired on a temporary basis. It is known, though, that Lane had been in disagreement with some of the basic policies being introduced in the home.

Some of the members outside the east regard the home as a convenient drop for acts working the borscht belt. Although an individual member's stay is limited to two weeks, an act working this territory can take it out on weekends through advantage of location.

As for an old age home, it's pointed out that most of the hill country where the home is located is closed for the winter—a season that can be fairly rigorous in that part of the country. Resorts, in order to make out there, have to install a lot of winter sports, some of which are regarded as too strenuous for the aged and indigent. As it is, the AGVA execs and relatives and some of the board members have been enjoying their stay in the home, which has 19 rooms in the deluxe main building and about 90 rooms altogether in various other buildings.

Also coming in for criticism of officials is the fact that the home is trying to get a liquor license which will cost $25 because it is a charitable institution. AGVA Country Club & Recreation Centre is run by the AGVA Foundation Inc., so that it can accept charitable contributions. A union, per se, cannot take contributions. But it's believed that this subsidiary can do so. Therefore, an independent board has to be created. On the face of it, the union cannot maintain a charitable institution which accepts contributons. On July 5 there was a benefit for the new home at the Concord Hotel, Kiamesha Lake, which put $7,000 into the home's treasury.

Warning to Warblers; Bring Along Spray Or Suffer 'Chicago Throat'

Chicago, July 15.

Singers booked into Chi niteries are advised to bring along throat spray and any other medication for the pipes against what the local scribes have tabbed as "Chicago throat."

Malady has become fairly prevalent among bistro chirpers, latest "casualty" being Josephine Premice, who was forced to skip several of her shows at Mister Kelly's last week. Others who've been plagued by the Windy City climate include Carol Channing, Nelson Eddy, Kaye Ballard, Pearl Bailey, Frances Faye and Mary Kaye.

Comics are also susceptible. Jonathan Winters, recently at the Black Orchid, was down to nearly a whisper for several days, but stayed with it for every show.

Chi weather bureau is only tentative with an explanation, theorizing it's in the "variability of our climate," which often results in dramatic temperature changes. For someone, especially a singer, who isn't used to the local thermometer fluctuations, this could prove a major factor in the ailment.

Dagenham Girls on Ice, Ditto a British Peach

Five members of the Dagenham Girl Pipers, led by Sgt. Joan Lee, arrived from Britain yesterday (Tues.) on the Queen Mary to join the "Ice Capades Show" in a tour of the U.S. and Canada.

Also arriving in a group of four skaters was Dianne Peach, British amateur ice skating champion who repped Britain in the world championships held in Paris earlier this year. Led by Miss V. A. McColgan, the foursome will also join "Ice Capades."

Sahara Won't Run Dry for 2 Years; Longterm LV Pacts

Las Vegas, July 15.

The Sahara Hotel's entertainment director, Stan Irwin, has little to worry about in the way of name bookings for the next two years. Longterm pacts have given the Las Vegas hostel a batch of names, which Irwin feels insures boxoffice, and at the same time has left open some strategic holes should anything new happen along.

Irwin also figures on some money-saving devices such as the booking of the Fred Waring orch for three weeks starting Dec. 2, which means that he can vacation the regular house band. Irwin plans to repeat the bulk of his headliners at sixmonth intervals. With present pacts, he can get along for about two years without going after new acts. However, he feels that an entertainment buyer can't afford to pass up anything new that might come up and make itself available for Vegas. Consequently, he leaves himself an occasional opening. The Dec. 23 spot, for example, is one slot that he's saving for a possible availability.

At the present time, the Sahara's commitments include Ames Bros., July 15; Betty Hutton, Aug. 2; Victor Borge, Sept. 2; Martha Raye, Sept. 30; Teresa Brewer, Oct. 21; Kay Starr, Nov. 10. Other firm dates include Donald O'Connor, Jan. 13; Dan Dailey, repeats March 3; Miss Brewer comes back April 21; Miss Starr, May 12; Marlene Dietrich hits the hotel in the spring, and Ray Bolger, who recently played the Flamingo, returns to his former stamping grounds, the Sahara, on June 9.

Irwin takes the view that television complements his needs. With the summer season, which is the busiest in Las Vegas, a lot of tele headliners suddenly become available which works out to the hotel's advantage. Even if the headliner doesn't have his own show, says Irwin, the fact that tv guest shots aren't at their peak is an added convincer that Las Vegas dates should be taken advantage of.

Sheehan Shapes Up 'Aqua Follies' Lineup

Minneapolis, July 15.

Delia Meulenkamp and Jauquin Capilla, swimming and diving champions, will be featured in the 19th annual Al Sheehan locally produced "Aqua Follies," here July 17-27, as a usual Aquatennial, summer mardi gras, feature. Show's water portion will bring back again Bruce Harlan, Hobie Billingsley, Al Coffee and Charlie Diehl and also will have newcomers Don Wright and Willie Farrell.

"Aqua Follies" newscomers comprise Jeanette Scovotti, Ken Cantril and Wesley Dalton, comic Chester (Bobo) Barnett and his dog, and the Rudells, mid-air "mirthmakers." Top for show is $3.50 and, as in recent years, after its local initial stand, show also will play Seattle and Detroit before disbanding.

Greco $74,500 in 6, L.A.

Los Angeles, July 15.

Jose Greco and his flamenco dancers ran up a fine $74,500 for six performances ending Saturday (12) at Greek Theatre, following Maurice Chevalier's opener.

Dancer, who has played in every type of showcase locally over the years, considerably bettered his 1957 record of $68,000 at the Greek. In 1955, he did $54,000 at amphitheatre.

Sell a House Sans Show? Not in Cal.; Drive-In Ogling

Oakland, Cal., July 15.

A. L. Branden, 37-year-old builder who 10 years ago was a carpenter, is utilizing show biz methods to sell homes and attract people to his area, a la a precedent set some years ago in Hollywood when no supermarket could open without a flock of thesps on hand to lure customers.

Builder, who became a millionaire after opening a 7,000-home division near here, hired Harry James and his entire band to make an appearance last Sunday at opening of new development in San Jose. He transported bandleader and his entire troupe from Hollywood for a four-hour free show, held in the enormous parking area around development centre, where those attending could watch program from their cars. Branden backed up James with number of other acts.

Plans now call for Branden to stage similar shows every Sunday afternoon for the next 12 weeks to ballyhoo his development, designed to encompass 10,000 homes. He has set a minimum of $3,000 to be spent weekly for free entertainment for prospective customers. Understood he'll try to line up such names as Spike Jones and others of equal calibre.

In the past, for similar drumbeating of other projects, he has staged golf tournaments and other activities to attract crowds.

Oceanfront R&R 99c Draw in A.C.

Atlantic City, July 15.

Rock 'n' roll spots on the boardwalk, piers and even in parts of beachfront hotels are a new draw for the teenagers here this season. Several boardwalk stores have been converted for this type of entertainment, operators spinning records for music and charging 99c or less for some three hours of dancing.

Newest on the walk opened for weekend stands in the Ritz Hall of the Sheraton Ritz-Carlton Hotel (11-12). Steve Van Buren, for many years Philadelphia Eagles football star, is promoting the events. He will bring in recording stars and top disk jockeys through the season.

Past weekend saw the Honeycombs, the Four J's, the Four Dates, Dick Lee, Lee Andrews and the Hearts as headliners, with Hy Lit. of WCAU-TV "Block Party," acting as emcee Friday. Philadelphia WIBG disk jockey Bill Wright came in Saturday while Tom Donohue did emcee chores Sunday.

For a 99c admission teensters danced in big hall next to ocean from 8:30 until 11:30 and also enjoyed dance contests with prizes and free records.

Grady and Hurst's record hops, held on Wednesdays, Thursdays, Fridays and Sundays from 4 to 9 p.m. in the huge Marine Ballroom on Steel Pier, is another instance of cashing in on rock 'n' roll by means of deejay spins. Admission price to pier gets teenster into record hops plus all other pier attractions, and most of them make a day of it. Hops are televised over Philadelphia's WVUE-TV.

Spots on the boardwalk, which in other years housed some type of store or seasonal eatery, this year have been converted into places where teensters for a buck or less can whoop it up to waxed tunes with prizes for dancing a draw.

Rundown on Pulling Power of U.S. Names in 'Little America' Antwerp; Mathonet-Coquatrix Talent Exchange

By GENE MOSKOWITZ

Antwerp, July 15.

Antwerp, the Belgian port city of 500,000 people, is a "Little America" as far as record personalities go. This applies to Yank pix people too. This is the opinion of a man who ought to know. He is Arthur Mathonet who runs the top music hall in Antwerp, L'Ancienne Belgique.

A disk or pic-known American name can mean SRO all the time for the one-week shows at this 900-seater cabaret-house which charges a cover only when a Yank is doing the house.

Mathonet also made it clear that American prices could be paid in dollars in hard currency Belgium. He has already starred Frankie Laine, Billy Eckstine and Eartha Kitt, who did nothing but SRO in Yank-happy Antwerp. He would like to book many more Americans and has a few commitments coming up in the pop, jazz and folk fields.

A brisk black mart flourishes in Antwerp for new stateside platters, and show biz regulars in Antwerp have compiled a list of Yank names who could be big in this town crying for American talents. Bookers have even listed the various U.S. performers by categories as follows:

'Can't Miss'

Surefire entries: Doris Day, Ella Fitzgerald, Nat King Cole, Frank Sinatra, Bing Crosby, Harry Belafonte, Elvis Presley, Louis Armstrong and Pat Boone.

Solid boxoffice possibilities: Marlene Dietrich, Judy Garland, Sarah Vaughan, Lena Horne, Eartha Kitt, McGuire Sisters, Frankie Laine, Harry James, Johnnie Ray, Johnny Mathis, Louis Prima, Dean Martin, Danny Kaye, Jerry Lewis, the Platters, Eddie Fisher, Mario Lanza and Billy Eckstine.

Names for pulling in the young set, depending on whether they have a current disk hit: Jodie Sands, Tommy Sands, Gene Vincent, Crickets, Tarriers, Treniers, Little Richard, Jerry Lee Lewis, Fats Domino, Everly Bros., Jimmie Rodgers, Paul Anka, Crew Cuts, Hilltoppers, and Frankie Lymon.

'Good Bets'

Probable good bets, but still not postively: Rosemary Clooney, Mahalia Jackson, Peggy Lee, Patti Page, Kay Starr, Eydie Gorme,

(Continued on page 52)

Too Many Chords; It's Now Miller & Archer

Gil Miller & Arnold Archer have dropped their old label, The Two Chords, and will operate under their square handles. Reason is the influx of teams with similar titles such as the Chordettes, The Chords, Five Chords, among others.

Some years ago, Miller & Archer sued The Chords after the latter clicked with the disking of "Sh-Boom." The team won their case and agreed to let The Chords play out all the dates they had contracted until then. Afterward the team broke up.

Miller & Archer are now at the Music Hall, N. Y., woking he first date under their real names.

Austin Bids For Big Events Via Flexible Aud

Austin, July 15.

Expansion of Austin entertainment, cultural and convention facilities is due with completion around Dec. 1 of new Municipal Auditorium. Seating will be flexible, with all chairs removable. Some 4,600 can be accommodated easily, but use of folding chairs could bring the number up to 5,500. Counting exhibit space, up to 8,000 delegates and spectators can be accommodated at conventions and expositions.

Austin Chamber of Commerce has plumped for the new convention site which will relegate the current 4,000-capacity City Coliseum to the small convention, stock show and sporting event categories.

New auditorium is virtually all-purpose, with tilting panels-on-scaffolds floor to be used for stage events and concerts, and beneath that a flat concrete floor for dances, conventions, etc. There'll be 1,400 fixed seats in the balcony. Some seats below will be semi-fixed, to be removed by conveyor when necessary. Other chairs will be portable, upholstered.

The Auditorium will enjoy savvy theatrical managership under Francis Vickers, veteran picture-theatre man who quit Austin's Paramount to manage the city plant. Vickers sees the Auditorium as a strong potential hypo for local musical comedy, symphonic and legit bookings. It will have a proscenium-type stage that will have a 69-foot opening, will be 62 feet deep, and will have 38 sets of scenery lines and 10 dressing rooms. Agents probably won't overlook the Auditorium's capacity, which will make it one of the most commodious fixed-stage plants in the Southwest.

Chase, St. Louis, Sets Acts to Mid-November

The Chase Hotel, St. Louis, has the bulk of its acts booked until mid-November. Following on the engagement of Charley Applewhite at the Starlight Roof, Sheila Reynolds opened July 10, with Alan Drake set to follow July 24. Danny Costello comes in July 31; Vicki Benet, Aug. 7; Shelley Berman, Aug. 21; Lucille & Eddie Roberts, Aug. 28; Jean Shannon & Brooks Bros., Sept. 11.

Starlight Roof closes in favor of the Chase Club after the Shannon & Brooks. Bros. stand. Bookings in the Chase include Jane Morgan Oct 3; Carol Channing, Oct. 17, and Liberace, Oct. 31.

Maryland Slots in Va. Get a Shot in the Arm; 2d War Between States

Washington, July 15.

The Maryland slot machine outpost along the Virginia riverfront got a new lease on life last week—but the fight to kayo the slot piers goes on in the courts.

The St. Mary's County (Md.) Circuit Court ruled that the new state law banning the slot machines on the Virginia side of the Potomac River, is unconstitutional. Maryland officials announced an immediate appeal to the State Court of Appeals.

The hassle is due to an oddity which provides that Maryland extends to the low water mark on the Virginia side of the Potomac. Maryland ops built piers out from the Virginia side past the low water mark, setting up slot machine casinos just a few yards from the Virginia shore. This is in an area of Virginia opposite St. Mary's County, Md., where slot machines are legal. Biggest concentration is on two piers off Colonial Beach, Va., where 279 slots run 24 hours a day, 365 days a year.

For years, Virginia officials have appealed to Maryland to take legal steps to halt the traffic. The Maryland Legislature finally acted earlier this year at a "short" session. The St. Mary's County Court kayoed the law on the ground that it was illegal to take such action at a "short" session.

Meantime, the slots will continue to whirl this summer, until the Maryland high court gets around to considering the appeal.

A.C. Banks $14,869,557 for Record Firecracker Span; Layouts at Cafes

Atlantic City, July 15.

Season was off to a slambang start here with the three-day July 4 holiday resulting in record bank deposits. Altogether a whopping $14,869,557.57 was deposited in the resort's two banks the day after the holiday. This is an increase of $636,249.39 over the figure of $14,233,308.18 deposited on comparative days last year. Generally, all spots reported their business up.

Nick Tally, president of the Atlantic City Beverage Assn., declared that tavern and night club operators reported the best early season business in the past five years, and that if the trend continues this season will measure up to, if not surpass, last summer, which was a record-breaker.

New spot which is being well received this year is the Dunes, just off the island and close enough to attract resort crowds as well as those in Ocean City, where alcoholic beverages have always been taboo. Spot is at a junction of three shore highways with plenty of parking room available.

It was erected this year by Dick McClaine, John McCann and Fred Meagher, whose corporation is known as Dunes Inc. Club cost more than $250,000. Partners intend to operate restaurant as a privatery known as Sandpiper Club.

Current are the Kingpins, Billy Duke & His Dukes, and the Jets. Partners will shuttle entertainment between their Bayshore Club in nearby Somers Point and their new spot.

The Swamp Club, on the uptown boardwalk, a seasonal spot, has Johnny "Rubber Face Frisco" who is emceeing a show which features Dick Lee, Monica Mayo, Sabby Lewis, the Gotham Dancers, Sal Scarpa & His Soundmen, all backed by the Jimmy Taylor orch.

Paul (Skinny) D'Amato's big 500 Club brought in Liberace last week in a return summer engagement, with Toni Arden and Jack E. Leonard bowing out after playing the spot for a week.

Jockey Club is under full steam with Ned Walsh, Joe DiMarco, Ty Bennett, Lillian Fitzgerald, Frenchy Martin, Lynn Gale, Rayex, Tony Rinaldo, Ralph Gilbert and Charlie Masters orch.

Billy Daniels joins Larry Steele's "Smart Affairs of 1959" at Club Harlem Thursday (17), with Arthur Lee Simpkins due in Aug. 7.

Brighton is featuring the Buddy Greco quartet and Roy Branker; Eddie Layton and Pedro Albani are at the Sheraton Ritz-Carlton; Ted Wiegand & The Redcoats at the Seaside's Surf 'n' Sand; Noro Morales and the Jules Lavan trio in Traymore's Submarine Room; Ramon Argueso's orch and Joe Stern's band plus the Latinaires in the President's Round-The-World Room; Shelburne has Ada Cavallo, Verna Lee and Bod Kasha trio.

Labor Forum Head Sues Det. Arts Commission On Ban of Balladeer Seeger

Detroit, July 15.

A suit to force the Detroit Arts Commission to permit a ballad singer to appear in the Detroit Institute of Arts Auditorium has been filed in Circuit Court by Ernest Mazey, chairman of the concert-sponsoring Detroit Labor Forum. Balladeer Pete Seeger had been scheduled to appear Oct. 18-19.

William A. Bostick, Arts Commission secretary, wrote Mazey that the auditorium "may not be rented for programs of political or controversial nature," adding that there was "risk or damage to the building and the works of arts housed there."

Mazey admitted that Seeger once refused to answer questions before the House Un-American Activities Committee. But he said Seeger was being presented only as a singer.

Bromfield for Hub Rodeo

John Bromfield, who plays the Sheriff of Cochise on the video serial, has been signed to headline the World Championship rodeo at the Boston Garden Oct. 16. This show, which plays two stands only, Madison Square Garden, N.Y., and Boston, will have Roy Rogers headlining in Gotham.

The N.Y. show starts Sept. 25.

AGVA Puts Clamp In Cleve. on TV Cuffos by Acts

Cleveland, July 15.

Major crackdown on cuffo appearances on radio-tv by night club and other performers was ordered by the American Guild of Variety Artists following an executive board meeting with Ernie Fast, Chicago-based AGVA regional director.

Hardest hit will be variety shows and other tv stanzas in which night club performers had been appearing.

"Gratis appearance," Fast said, "will no longer be tolerated and all AGVA members must have contracts with television people and disk jockeys before they can appear. Night club owners and AFTRA (American Federation of TV-Radio Artists) are both being notified of our decision."

Noting Cleveland was one of the worst offending areas in the nation, Fast said a "fine of $1,000 will be imposed on violators. To make sure entertainers are paid, and do not kick back to tv stations or disk jockeys, AGVA will ask payments be made to the AGVA office, then we will pay the entertainer. If the performer should sign the check back to the station we'll know."

AGVA talent must also clear with Sam London, AGVA manager.

Saranac Lake

By Happy Benway

Chamber of Commerce, the town fathers and the civic and fraternal organizations went all out to make this a city of sports, entertainment and conventions during the May 30 and July 4 holidays. All hotels and motels had "no vacancies" signs up. The larger niteries have added live music and floorshows. The Night Beat Room of the Alpine Hotel has the Blue Chips, Swiss Chalet features the Marshall Trio, the Birches holds over Kilroys' Jazzmaniacs and Durgans' features Jeff Johnson's Dixie Band.

Thelma Rogers in from Atlanta and doing above par on progress while on observation. Her husband Froggie Rogers has been an Atlanta stagehand and projectionist since 1909.

L. Lloyd DeVito, accountant for Wometco of Miami, left for home with an all-clear gained in less than six months.

The sisterhood of the Jewish Community Center took patients from the Will Rogers and Raybrook hospitals for an auto and boatride. They were also given a dinner at the Hotel Marcy in Lake Placid, Mrs. Phillip Gingold was hostess.

New guest on our non-TB third floor; William G. Brennan, Columbia Pictures, in for a general o.o.; Hugh M. Gibbs, manager of Hendersonville (N.C.) Drive. In Theatre, for a heart ailment; Felix Brentana, legit director and instructor of dramatics, for observation; John A. Garrison, projectionist of Newport News, Va., and Katherine Miner of Forest Hills, L.I., Paramount supervisor of telephone operators.

Joe Bishop (he wrote "Blue Prelude" and was with the Woody Herman band for years) was emergencied into the Will Rogers with an acute attack of phlebitis in his leg. He graduated here in 1953.

Write to those who are ill.

Sheraton East Hiatus

Sheraton-East Hotel (ex-Ambassador), N.Y., will suspend nitery activities July 26 for the summer. Its Embassy Club and adjoining Knight Box will adjourn on that date and reopen Sept. 9.

Cafes, to be redecorated, will open with the Chauncey Gray and Quintero orchs in the Embassy and Jani Sarkozi in the Knight Box.

Billy Banks, a Negro Who Fosters Stephen Foster Without 'Guilt Complex'

By DAVE JAMPEL

Tokyo, July 8.

Vet Negro night club song and dance man Billy Banks, who just completed a smash two-week stint at this city's Copa, told VARIETY he definitely does not consider his an "Uncle Tom" act although it is stocked from the Stephen Foster library and visually offers bits hung over from minstrel days.

On the contrary, Banks regards his act as one of the survivors from an era and heritage he feels is fast losing its identification. The onetime Noble Sissle vocalist, who had a long engagement at Billy Rose's Diamond Horseshoe in New York beginning in 1939, said: "We can't afford to be a nonentity. Where is our American Negro music going? Are we becoming too guilty to do it? There's nothing much left. Presley has done it right down to his seventh Cadillac and all our flock has been doing that for years without a penny to show for it.

"It's a shame that American music has to suffer because of bad feelings," he asserted. "We can't all be Perry Como, Frank Sinatra or Nat Cole. There's no use in me standing up there and singing a love song because I don't look the type. I do hit parade, but the thing that really sells me is the Foster songs, a Louis Armstrong routine and songs like 'St. Louis Blues.' Those are the things they want to hear and they want to hear 'em from me. They're getting it right from the horse's mouth from me. The trouble with many people is that they have a guilt complex. I can't help it. They shouldn't have started this mess in the first place.

"There's nobody more race-conscious than me," Banks continued. "My routine is funny. It's done with tongue-in-cheek. I do not do anything that low-rates my race. I use the very best English I can manage. Dignity is the one thing and it should be the thing. If I didn't have my little things I wouldn't be here. My people have always sold song and dance and that's what we're noted for. Why dump it out the window? You can't wear dignity as a cloak. It's the thing that you come from."

After successfully working in Europe since 1952, Banks entered Asia via India in May, 1955, and has played Singapore, Saigon, Cambodia, Australia, Hong Kong and now Japan. With the language barrier he has found that his sight bits and Foster songs score heavily in Asia where Foster is taught in the schools. "In Saigon," he recalled, "I got a request from a man who could hardly speak English and he asked me to sing 'Old Black Joe.' So I sang it."

Ordinarily, however, Banks claims he wouldn't do that number. He just did it because it was familiar and because his audience didn't understand its significance.

Having been in race-conscious Asia during high-publicized race tensions in the U. S., Banks has repeatedly been asked to speak on the subject before Rotary Clubs and the like. His scrapbook of Asian clippings and letters of appreciation from U. S. diplomats testify to his spreading of goodwill or, as he puts it, "selling America wherever I go."

As a case in point to his argument against letting his race's folkloric music become integrated, Banks cited, "Japan is becoming very Westernized, but look at the Kabuki Theatre. They're trying to hold on and we should do the same thing."

Banks leaves July 2 for a one-month tour of U. S. Forces clubs and then returns to Japan.

6-Star Toastmaster Gen'l

Hollywood, July 15.

George Jessel has been hailed as star of stage, radio and television, but it remained for a Frisco newsman to cast him in a new constellation—"Star of David."

It was a perfect fit as he was emceeing a Bonds for Israel drive.

Amus. Hypo in Hub Via Sat. Operation Of Big Emporiums

Boston, July 15.

A pitch for Saturday biz for restaurants and department stores here, sparked by the Boston Retail Board and the mayor, is seen as having a beneficial effect on show biz, especially film deluxers and niteries.

For the first time, the town's big stores are remaining open on Saturdays during the summer. This year, biz is seen as tougher than in many, and the stores are staying open.

It's part of a plan for attracting shopping traffic to the Hub and give tourists a chance to spend money in the retail stores. At the same time, the mayor's office is backing both the stores and the beaneries in promotion and exploitation.

New deal goes into effect Saturday (12). In a fullpage ad in Hub newspapers.

"Today, Boston is the crossroads of a gourmet's paradise. Our restaurants offer many varieties of menus and picturesque atmosphere. Next Saturday Boston stores will be open 'til 5. After shopping from their vast assortments of bright and clean merchandise, go to one of our excellent restaurants and let a knowing waiter cater to your special food fancy. Whatever it is, you will find it in a quiet rendezvous or at a broad table for your whole family. You have earned the right to make your life complete. Now share that pleasure with someone special this Saturday by starting a series of visits to Boston's famous restaurants."

In addition, Hub is working out plans to facilitate parking and special round-trip excursions to the city. Free parking at meters for two hours on Saturdays is being given also. Hypo is seen as helping film houses for matinees and intimeries and niteries after dark.

Glasgow Stripping For Action Vs. Strip Show

Glasgow, July 8.

A plan to open a "moving nudes" club here has run into civic and local opposition, with the press joining in. Paul Raymond, head of the Raymond Theatre Revue-bar in London, announced his plan to start a similar operation here before Christmas, with patrons seeing an hour show for $4.

When the civic head of Glasgow, Myer Galpern, nixed an invitation from Raymond to see his show in London, it started a heated controversy.

Galpern, said: "I am positive such a show would offend public good taste. I am not in the least interested in viewing nudes. "I shall use whatever powers I may have to see that such an exhibition is banned from the city.

Local newspapers took up the controversy with pro and con quotes from citizens. One sheet, the Daily Record, declared: "The nude war is on . . . and Glasgow is getting stripped for action against the strippers."

NEW POLICY AT S. A. CAFE

San Antonio, July 15.

Gus and George Colias have set a new policy at their King of Clubs, carding three shows nightly with a new $2.50 minimum charge before midnight and $1 cover charge after midnight.

Currently on the bill are banjoist Don Galvan and acrobatic exotic dancer Cindy Embers.

Paul Ash, the One-Man 'Presentation' Phenom of the '20s, Dies in N.Y. at 67

By ABEL GREEN

Bandleader Paul R. Ash, who died in his New York home Sunday (13), aged 67, after a long illness, was a significant show business phenomenon in the 1920s. The heyday of "the Paul Ash policy" set a pattern for "presentation" theatres — combination de luxe pictures houses, with stageshows—that touched off a boxoffice bonanza and a theatre building boom.

But at its peak there wasn't capacity enough in the Paramount Publix houses, the Fanchon & Marco circuit, the Finkelstein & Ruben theatres, the Skouras' midwest circuit, the sundry Fox chains (Fox-Midwesco, Fox-Rocky Mt. Theatres and Fox-West Coast) as vaudfilm flourished and the sundry new "cathedrals of the cinema" and "temples of the motion picture" boomed, built anew, and flourished.

A pioneer Pied Piper to the picture theatres was Paul Ash. He did so boomingly for Balaban & Katz in one of its Chicago theatres (McVickers) in 1925 that by 1927 it built the Oriental Theatre, on Randolph St., just for Ash.

The Quieter Era

Kids lined up at dawn and vaudfilm shows ground five, six and seven shows a day. There were "Paul Ash sundaes" and "Paul Ash hats," batons, etc., to signalize the vogue. Not-so-curiously, because while it was in the height of the Jazz Age it had no effect on the youngsters, these were orderly crowds, much different from today's rock 'n' roll manifestations.

"The Paul Ash policy" became a show biz symbol. It spawned a flock of personality emcees who, in their local orbits, were just as popular. Thus, Ed Lowry doing an Ash was a wow in St. Louis. Another "personality boy" at the William Penn, Pittsburgh, was so effective that Jack Warner signed him for Hollywood. He made good—and is still doing it. His initials are Dick Powell.

The Paul Ash policy symbolized the augmentation of films with stage divertissement along the lines of "presentations." In time, for reasons of novelty and b.o. hypo, the stageshows were traveling units, but always the personality emcee remained, merely working with this or that new show.

Bombed on Broadway

Finally came the day when the new Broadway Paramount Theatre imported its lodestone attraction from the B&K Chi flagship to New York.

With all the powerhouse drive of that golden era of "de luxe" vaudfilm ballyhoo and exploitation, Ash was heralded to Broadway as the greatest thing since sex. He laid the biggest bomb on Main Street, one of those show biz unpredictables, considering his prowess and potency as a boxoffice attraction.

A decade later Ash was back in the pit, conducting the Roxy Theatre (N.Y.) orchestra, after elevating the band and the bandshow policy from pit to podium prominence. He retired six years ago.

Who?

By ROBERT J. LANDRY

Like many another showman who has outlived the period of his fame and fortune, Ash was in the position of being little known to the present generation, not only among layman but even among showfolk. The younger entertainers of the present time have little notion of how big he was.

The original Paul Ash stock company at McVickers and the Oriental in Chicago included such veteran yesteryear entertainers as Ginger Rogers, George Givot, Peggy Bernier and Milton Watson.

Ash got his start in the Bay area, first Oakland, then San Francisco. In the early period he effected an opera cloak and hat. Later he worked more informally but his "gorgeous" hair was a thrill to the teenagers of the Clara Bow era. Possessed of a deep, resonant voice, Ash made no attempt to be a wit. He didn't have to. They screamed when he spoke, when he accepted gumdrops from a girlish admirer in the front row.

He was really "Mr. Chicago Show Business" for years before moving east.

The Critics said . . .

VARIETY
Waldorf-Astoria, N. Y.

"The Starlight Roof continues on its Latin policy with the return visit of Los Chavales de Espana, (The Kids From Spain), who have occupied an annual niche in New York's night life. They sing and perform in a manner that brings oles even from the comparatively staid Hotel Waldorf-Astoria assemblage."

GENE KNIGHT
(Jim O'Connor)
New York Journal-American

"Los Chavales de Espana play like a symphony orchestra; sing like a choral group; dance like a precision unit."

ROBERT W. DANA
New York World-Telegram & Sun

"In blue pants and jackets with gold-embroidered lapels and epaulets against a red background, and matching red boots, Los Chavales de Espana appeared last night on the arbor-bedecked bandstand of the Waldorf-Astoria's Starlight Roof and gave one of the distinctive performances for which they are noted.

"They happen to be one of my all-time favorite acts."

FRANK QUINN
New York Daily Mirror

"One of the town's most exciting musical attractions."

Los Chavales

featuring

LUIS TAMAYO
TRINI REYES
ALBERTO ROCHI
ISABELA and MIGUEL

Currently (6th RETURN ENGAGEMENT)

WALDORF-ASTORIA

(Starlight Roof)
NEW YORK

Opening July 29th
FONTAINEBLEAU
Miami Beach

September 14th
ED SULLIVAN SHOW
CBS-TV

4th Return Engagement
Opening November 20
EMPIRE ROOM
Palmer House, Chicago

Opening December 23rd
HAVANA CAPRI
Havana, Cuba

RCA VICTOR RECORDS • SEECO RECORDS • ANSONIA RECORDS

MCA

Vaude, Cafe Dates

New York

Four Aces and **Juanita Hall** to head the stage layout at the Atlantic arty Steel Pier, supplemented by **Ralph Marterie** orch tomorrow (Thurs.) and **Lester Lanin** in the Marine Ballroom there on Friday (18) . . . **June Taylor** signed to do the choreography for the forthcoming General Motors Motorama . . . **Rudy Vallee** is slated for the Cafe de Paris, N. Y., July 31. Deal for **Christine Jorgensen** is in the works . . . **Gino Conti** goes into the Monaco, Long Beach, Friday (18).

Julie Wilson, currently in London, planes directly to Rio de Janeiro for a date at the Copacabana Palace prior to her fall opening at the St. Regis Maisonette, N.Y. . . . **Barry Sisters** to play the Colony, London, in October . . . **Sophie Tucker** preems at the Bellevue Casino, Montreal, Oct 10 . . . **Mickey Shaughnessy** goes into the Cloister Inn, Chicago, Sept. 2 . . . Joe Glaser's Associated Booking Corp. set the deal for **Errol Garner** at the recent Ravinia (Ill.) Music Festival . . . **Norton & Patricia** terp at the Adolphus, Dallas, Sept. 8 . . . **Dave Gardner** opens at the Safari, New Orleans, Aug. 7 . . . **Harrison & Kossi**, current at N.Y.'s Cafe de Paris, move to the Palmer House, Chicago, Aug. 6.

Chicago

Sheila Reynolds current at the Chase, St. Louis. **Allan Drake** opens there July 20, and **Shelley Berman** does a week starting Aug. 21 . . . **Lillian Briggs** goes to Eddys' in K.C. Oct. 3, with **Harvey Stone** and **Jerry Vale** due Oct. 31 . . . **Tommy Sands** making the one-niter circuit through the midwest. . . . **Jo Ann Miller** set for a pair at the Muehlebach Hotel, K.C., July 18 . . . **Jane Morgan** reopens the Drake Hotel's Camellia House here Sept. 4, then does a two-weeker at the St. Louis Chase starting Oct. 3.

Houston

Molly Bee in for fortnight at reopened International Club. She shares billing with **George Prentice**. **Teddy Phillips** band is on the music . . . **Al Hibbler** plays a a one-nighter at Jimmie Menutis Lounge Club . . . **Carlos & Linda**, dancers, opened a two-week stand at Club Crescendo . . . **Herb Shapiro** has completed remodeling and reopened Playhouse Lounge . . . **Tommy Lauer** combo now in fifth week at Tanglewlide Key Club . . . **Melvin McClendon** is pianist featured at Sterling Zindler's Bolo Pogo Lounge . . . **Char Lovett** is songstress with **Ray Herrara's orch** at Cork Club . . . **Tony Landry is at** keyboard of Gourmet Club . . . **Erv Matti** is at Queen of Hearts Lounge with his specially built electric concertina.

Hollywood

Tony Martin signed for a return engagement at the Cal-Neva Lodge at Lake Tahoe beginning Aug. 23. It is said to mark the first time any star has been booked twice there in one season . . . Singer **Sam Cooke** opens a 10-day stand at the Bolero, Wildwood, N.J., Aug. 18 . . . Cocoanut Grove is taking a series of tv spots plugging the July 23 opening of **Judy Garland** there . . . Comic **Mort Sahl**, singer-pianist **Frances Faye** co-headline the show which opened yesterday (Tues.) at Gene Norman's Crescendo.

Atlanta

Four Mints returned Monday (14) to head show at Imperial Hotel's Domino Lounge after engagements in Las Vegas. They're backed up by exotic **Marta Dane**, with Benny Raye as emcee and **Tokye Trio** providing tunes . . . Hypnotist Morton Carson is headliner at Harem Club on same bill with exotic **Sabrina**, acro dancer **Emerald Forrest**, comic **Red Thornton**, with music by **Charley Snyder Trio** . . . Peachtree Club's new show is topped by exotic **Cookie Cooper**, Irish tenor **Johnny Glade** and exotic **Maxine Sullivan** . . . **Eddie Lee** presides at keyboard in Howell House's Zebra Lounge . . . Ice skaters **Georg von Birgelen** and **Julia Mead** and singer **Freddie Martell** continue at Biltmore Hotel's Terrace Gardens.

Rundown

Continued from page 49

Dinah Shore, Four Lads, Hi-Lo's, Tennessee Ernie Ford, Four Freshmen, Golden Gate Quartet, Dick Haymes, and Louis Jordan.

Runners-up: Teresa Brewer, June Christy, Dorothy Dandridge, Betty Grable, Abbe Lane, Betty Hutton, Joni James, Julie London, Jane Powell, Jane Russell, Yma Sumac, Debbie Reynolds, Mamie Van Doren, Andrews Sisters, Sammy Davis Jr., Perry Como, Ames Bros., Don Cornell, Cab Calloway, Four Knights, Liberace, Modernaires, Mel Torme, Billy Daniels, Les Paul & Mary Ford, Ink Spots, Mills Bros., Tony Martin, Howard Keel, Lionel Hampton, Perez Prado, Spike Jones, Deep River Boys, Delta Rhythm Boys, Guy Mitchell, Fred Astaire, Earl Bostic, Jeff Chandler, Gary Crosby, Alan Dale, Vic Damone, Johnny Desmond, Bill Haley, Gene Kelly, Erroll Garner and Gordon MacRae.

RSVP To Talent

This who's who name-dropping in the music field shows Antwerp way up there in wanting U.S. talents. Now it is up to the personalities and agents, for the welcome mat is out.

Mathonet and his brother George who run the Ancienne Belgique in Brussels and the Forum in Liege, besides the Antwerp house, just signed a deal with Bruno Coquatrix, who operates three top vauderies in Paris, the Olympia, Bobino and Comedie-Caumartin.

Mathonets and Coquatrix asserted that this is an offshoot of the pending Common Mart, and is not a cartel or monopoly but a setup designed to keep acts working and facilitate exchanges. Israel, Italy and West Germany may also come in. Wherever possible, the same show might make all the spots involved, depending on whether the headliners have draws in all the countries. If not, only the supporting numbers may be utilized.

Long Runs, Split The Tab

This format could insure big name international draws who would be assured a longrun working period, and expenses would be split by the houses involved. It is also felt by Coquatrix and the Mathonets that a longterm engagement could enlist the cooperation of local diskeries, radio and video to help launch budding performers as well as established toppers, especially American, plus creating new ones.

It is also felt that this could lead to having vaudeville come in for special international laws and do away with the different wage levels and statuses of vaude artists in the various countries. This attempt at completely internationalizing and revitalizing the music halls will start next September.

So, besides straightening out Continental acts and headliners, it may lead to a big influx of U.S. stars and supporting acts, which seem to be solid values in most of the countries, with France still chancey. It will also help stars of the various countries. Whereas Antwerp is practically American in house tastes, Brussels and Liege are extremely Parisian. Only real French toppers in Antwerp are Gilbert Becaud, Edith Piaf, Eddie Constantine and Annie Cordy.

Inside Stuff—Vaude

With Red Buttons and Miyoshi Umeki in for week at Salisbury Beach Frolics, north of Boston, where they opened Sunday (13), the story of his burlesque break-in in Boston some years back is being told. Max Michaels, now assistant manager at the Boston Theatre, recalls that Buttons broke into burley at the old Gaiety Theatre. He was one of the youngest comics in the biz and took considerable ribbing.

"He had a good specialty," Max recalls, "he did 'Sam You Made the Pants Too Long' in great style." The story, however, which may be apocryphal, has Buttons getting a bawling-out from a fellow actor with whom he had played his first scene at the Gaiety. "What did I do wrong?" Buttons asked. "You breathed!" shrieked the miffed other comic.

Alone and an invalid, the original "Gibson Girl," Mrs. Annabelle Whitford Buchan, figured to spend her 80th birthday July 6 quietly in her Chicago apartment. She hadn't reckoned, apparently, with a Chi Sun-Times yarn some days earlier, which turned the gray lady's natal day into anything but a forgotten date. Calls, flowers and cards came from near and far. Telegrams arrived from Florida, Oregon, Canada and Mexico. Visitors came with greetings; most of them, it developed, had never known the onetime beauty. Mrs. Buchan (her physician husband died last January) heard from at least one entertainer in Chi, chirper Eileen Barton (then at the Black Orchid), who invited her to dinner.

When she was in "Ziegfeld Follies" (1907-10), Annabelle Whitford drew the "Gibson Girl" billing for her striking resemblance to artist Charles Dana Gibson's famous portrait. Among her recollections at 80 was the time Diamond Jim Brady took her to dinner. "He had three quarts of orange juice, five dozen oysters, three lobsters, and five salads," she said. "I was nauseated and left."

Danny Kaye has retained Latin Quarter (N.Y.) bandleader Jo Lombardi to baton for him during his engegement at the Greek Theatre, Los Angeles. Kaye and Lombardi started their association at the Palace, N. Y., during Kaye's first date there. He has hired Lombardi for all subsequent cafe engagements since, except for one occasion when the maestro couldn't get away from the LQ. Lombardi returns to the cafe stand Aug. 5.

The undulating curves and clinging clothes of Kathie Benson have cost her her job as resident songstress with Monty Montgomery's band during the summer season at Southend, a popular east coast resort in Britain. Miss Benson apparently got the "regular" and older members of the outdoor audience hot under the collar with her mobile renditions. An objection was placed with the authorities and Miss Benson was forced to quit. The 21-year-old contralto is taking legal advice and hoping for Musicians Union action.

Bert Wheeler, who has been playing in niteries around the Boston area for the past year, is taking a strawhat plunge as the Star Keeper in Carousel Theatre's production of "Carousel" at its new 3,000-seater in Framingham. It marks the first time in some years that Wheeler has been on a legit stage. Wheeler opened in "Carousel" Monday (14) and plays through two full weeks. The vet comic broke in a new act with Jack Pepper at Boston's Bradford Roof a couple of seasons back, then broke up the act and went out as a single.

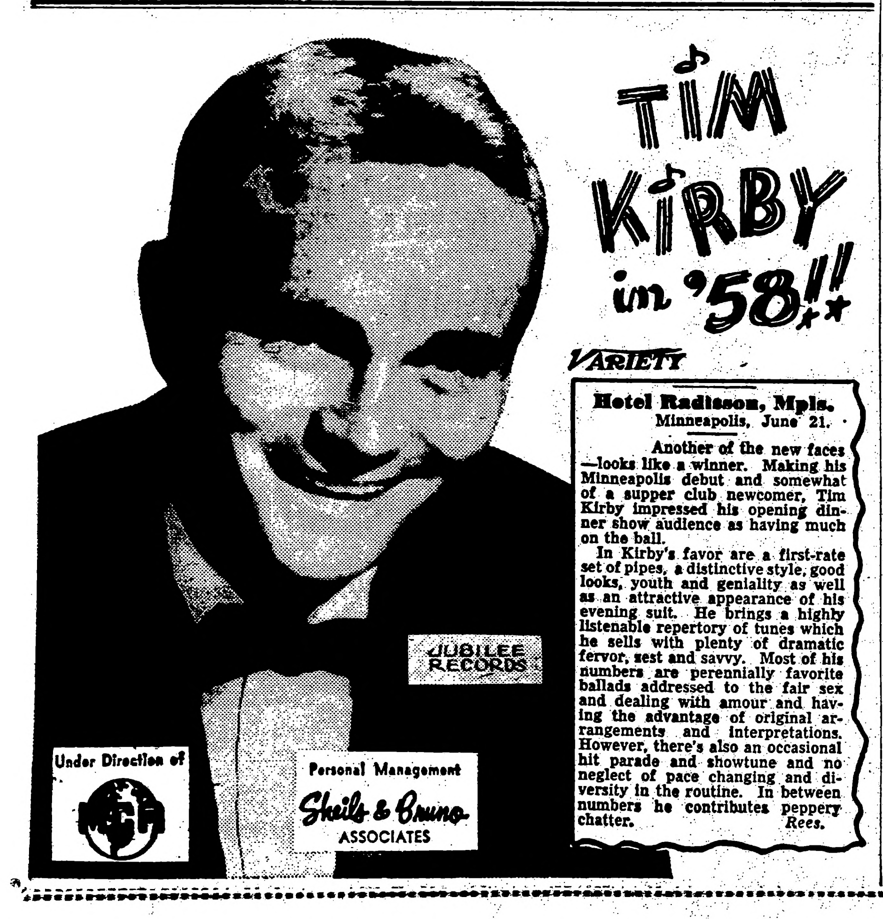
Comedienne Ann Russell goes into Wuthering Heights club, Provincetown, Mass., Aug. 19 to Labor Day. The Phil Bayon spot has washrooms respectively yclept "Kathie" and "Heathcliffe"—which doubtless has Emily Bronte in a perpetual spin. Miss Russell, who headlined Joe Saxe's Gatineau Club, Hull, Que., till July 9, has just done her first straight acting, in the Phil Silvers CBS-TV show. She also has a useful sideline—doing children's and character voices "over" tv commercials.

Col Artists' Rep in Japan

Tokyo, July 8.

Warren Rhind repping Columbia Artists Management Inc. arrived here for week of checking on the possibilities of setting up concert tours for Col artists here and for import of local artists for U. S. tours. Rhind stressed he is here strictly on a factfinding tour pushed by some Columbia artists who have expressed an interest in touring this area.

His Japan stay is for a week, to be followed for similar visits to Hong Kong, Manila, Saigon.



VARIETY

Hotel Radisson, Mpls.
Minneapolis, June 21.

Another of the new faces—looks like a winner. Making his Minneapolis debut and somewhat of a supper club newcomer, Tim Kirby impressed his opening dinner show audience as having much on the ball.

In Kirby's favor are a first-rate set of pipes, a distinctive style, good looks, youth and geniality as well as an attractive appearance of his evening suit. He brings a highly listenable repertory of tunes which he sells with plenty of dramatic fervor, zest and savvy. Most of his numbers are perennially favorite ballads addressed to the fair sex and dealing with amour and having the advantage of original arrangements and interpretations. However, there's also an occasional hit parade and showtune and no neglect of pace changing and diversity in the routine. In between numbers he contributes peppery chatter. *Rees.*

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Fairs Book Names, Gotta Lift Tabs

Indianapolis, July 15.

Directors of the Indiana State Fair, who already have signed Arthur Godfrey and his horse, have also pacted Bob Hope. It is reported Hope has a deal with the board for three performances, for $40,000 or 60% of the gross gate after taxes, whichever is larger. Godfrey is reported getting about $25,000 for six nightly appearances.

The board raised admission prices for the 1958 fall event, ranging from $1.20 to $3, compared with $1 to $2.40 tariff last year.

Grandstand Rise to $1

Youngstown, O., July 15.

Higher costs of entertainment and "everything connected with the operation of the fair" have been blamed for the 25c increase on tickets for the Canfield Fair here. This is the second straight year for an increase. This time the boost is on general admission to the grandstand, pushing the 1958 price to $1.

The Lennon Sisters, stars of the Lawrence Welk tv show and a big hit last year, have been booked for Saturday and Sunday evening and the Sunday matinee of the Aug. 28-Sept. 1 event. Grandstand admission for the Lennon Sisters and associate attractions will be $1.50, and the matinee will be $1. There are 6,400 seats in the grandstand. In addition, there are 2,000 bleacher seats at 75c each, but for the Lennon Sisters' performances the price will be $1 in the evenings and 75c at the matinee.

Last year general admission to the fairgrounds went up from 50c to 75c. This continues unchanged this year.

Allen & DeWood hit the Copacabana, N. Y., for a repeat engagement starting July 24.

FULLER VERSION OF OLD ALASKA PATTER

(From VARIETY, *Last Week)*

Old Alaska Vaude Gag

Vaude oldtimer recalls a joke current around 1903 which comes back into fashion with Alaska now officially in the Union. The gag:

"If I wear my New Jersey, what will Delaware?"

"When I see her Alaska." Alaska."

Editor, VARIETY:

Not to push your point, but the way I remember the gag when I was a kid in knee-pants, was:

"If Mississippi and Missouri wear a New Jersey, what will Delaware?"

"Idaho. Alaska."

Jesse Zunser.
Cue Magazine.

Sophie Triggers Sock B.O. to Gat

Ottawa, July 15.

Sophie Tucker brought standout business to the Gatineau Club on her three-day booking (10-11-12) with only a few empty tables showing except Saturday when the 1,000-seater overflowed. Admission for La Soph's stint was upped from regular $1 to $2.50.

Miss Tucker also garnered nice returns for her book and disk, sold by her at a lobby table between shows with all returns to charity. Figure wasn't disclosed but take from this and subsequent Brant Inn (near Toronto) date next week is to go to Canadian charities. Miss Tucker told her audiences at the Gat that she has distributed in excess of $2,500,000 to charity in the last 25 years.

This was her first Ottawa work although she had been here 45 years ago on a junket.

Ceylon Pix Censor Also Passes on Stageshows

New Delhi, July 8.

All stageshows must now get the okay of the Film Censor Board in Ceylon. At a meeting in Colombo, at which it decided to take up censoring all stage shows in future, the board also barred screening of "No Road Back" (RKO). "Road" showing was scheduled for Ceylon Theatres' Regal in Colombo.

Jayaweera Kuruppu, Ceylonese Minister of Local Government, addressing members of the board, asked them to avoid extreme polities and "judge each film on its own merit." Certain pix fitted for exhibition in other lands were not fit for screening in Ceylon, he said.

Scot Fest Eyes Closed Empire

Edinburgh, July 15.

The International Festival Society, which controls all the Edinburgh Festival programs, is keeping an interested eye on the Empire vaudery, which has now closed "indefinitely."

Vaudery, which has been featuring mainly nude and skiffle shows, has been playing to half-empty houses. It will reopen during the upcoming Festival for ballet presentations, but under the Festival Society banner.

Robert Ponsonby, Festival's artistic director, stated from his London office. "If Moss' Empires decide to dispose of the theatre, the Festival Society might be interested. We shall always need a theatre for our ballet programs. The problem would be, of course, what to do with the theatre for the other 49 weeks of the year. At the moment the Society has not the machinery to handle this."

Its retention as a theatre proper is essential for the International Festival alone. Organizers of the latter are already bogged down by an extreme shortage of theatre accommodation.

Vegas' Lido Import Rubbing Off; Rio Next With U.S.-Produced Layout

DON'T MAKE LIKE NEVADA

Oregon Democrat Counsels Alaska To Duck Gambling

Washington, July 15.

Legalized gambling as a means of financing the new state of Alaska would be a "mistake," according to Sen. Richard Neuberger. The Oregon Democrat, staunch advocate of statehood, cited Nevada as a horrible example in his plea against gambling. Despite coffers filled by gaming tables and slot machines of Reno and Las Vegas, said Neuberger, Nevada, with a per capita income 5th largest in nation, has one of lowest records in fields of public service.

Legalized gambling would almost inevitably provide a new gold rush for show biz figures, just as it has in Nevada.

Flamingo Fiddled To Boff by Benny

Las Vegas, July 15.

Jack Benny is breaking his own record during his present engagement, according to Flamingo Hotel prexy Al Parvin. Benny, who is presently on a four week engagement at that inn, played this house for three weeks last season. Parvin says he could remain for six months in this stand were he available.

According to Parvin, a new seating arrangement was instituted for current date so as to permit installation of more tables. In addition, about 60 folding chairs are being brought in for the supper shows, and Parvin says there have been about 40 standees for each display.

Benny is being supported by Gisele MacKenzie, same combo which played the hotel previously.

One of the results of the showcasing by the Stardust, Las Vegas, of the elaborate spread from Le Lido, Paris, is the scanning of layouts from other foreign ports suitable for American cafes.

A parallel development is being started in Rio de Janeiro, where Fred Kelly, a brother of actor dancer Gene, has gone down to produce a show for the Night & Day, a major South American cafe. Show is "Merry Widow in Samba Time" which will open July 20 with a Brazilian cast. Kelly has been brought in to give it the angle that will make it attractive to the American trade there, plus the potential for audiences in the U. S. itself.

Le Lido show at the Stardust was produced by Donn Arden, also an American. That layout has revived an interest in huge production. It's admitted, of course, that the Vegas import has a lot of nudity which cannot be exhibited in many cities. But it's felt that there is sufficient lushness which would make it adaptable for other cities.

The prime target for the new Rio show will be Las Vegas, but from there it's hoped that it can be trouped elsewhere. For example, it's seen that with portable equipment, shows of that calibre can play Reno, Hollywood, and perhaps New York. Las Vegas spots are still seeking gimmicks. Vegas hotels which do not have a sufficiency of names are playing the angles, and it's conceivable that the Riviera, which has booked Broadway's "Li'l Abner," would be interested in an import.

It's felt that one Parisian import at a time is sufficient, and hence they are concentrating on shows from other countries. General Artists Corp. is likely to be the selling agent for the Rio show, for which a pitch will be made soon after its opening.

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Midways at Fairs

Continued from page 1

a license for the hooking up of lights from the local power company.

The first license, the document issued by the city or town to permit the exhibition of the carnival, is construed by operators of games of "chance" as a greenlight to carry on their work.

Where a specific gambling ordinance is not spelled out in the detail necessary to produce a "case," the interpretation as to whether a given game is legitimate or not resides with a specific office of the law, that is to say, the peace officer. In practice, he is frequently the sheriff of the county within whose jurisdiction the showgrounds would fall. Carnivals often appear "way out" on or near or beyond the city line. When they are not permitted to exhibit in the city proper, they will try to take their stand in a county jurisdiction. "Borderline" jurisdictions often cause much fighting between constabularies for the privilege of legal authority in overseeing traveling carnivals.

Power of Annie Oakley

One of the reasons for the rivalry on the part of the local and county constabulary to embrace the carnival exhibition is the normal zeal for keeping the peace. This normal zeal also includes what may be considered a minor motive but, depending upon the person, a major one. The sheriff or the chief of police has now become a "big shot" because he is rewarded with a substantial number of passes for the various carnival attractions, and many a major and minor favor is paid off with the complimentary ticket. The Annie Oakley is a Main Street symbol of privilege and power.

But there is a more obvious reason why some uniformed contingents will vie for the jurisdiction. This has to do with the largesse in the form of graft that has become available. This is the "fix"—a generic term for anything that is straightened out, but in its carnival meaning much more cogent in the function.

The "fix" is performed by the carnival's "legal adjustor." It is a rarity when the carnival's legal adjustor is, or has been, a lawyer. But if is the business of a legal adjustor to know what the local or state law is, what he can and cannot get by with, who is in charge of the jurisdiction, and who are the town's most influential persons "without portfolio." This may be a businessman or anyone else without police authority. The legal adjustor will know who will and who will not accept a "donation" for his favorite charity. He will know who is and who isn't "on the take," available to accept a bribe and keep his mouth shut forever after.

The Fixer Is Everywhere

On the carnival, the legal adjustor is known, with characteristic directness, as the "fixer." No carnival moves without him.

Since the crooked game operator is working "legitimate" because he has been told that the law says so—in the absence of a specific statute to the contrary, or because he continues to function under a "fix"—he accepts himself as a "legitimate" fleecer, with a license to steal from the townsmen and their children.

During the last war, among the prime targets were the men in the Armed Forces, and they still are. It is the business of the game operator to "case" a person immediately for his potential in the way of how much currency he is carrying, the "paper money" looked upon so longingly by the itinerant thief.

In the case of the man in uniform who is serving his country, the fleecer already knows that the soldier, sailor, marine or flyboy is well-heeled, as the carnivalites in general know about the "pay days." This practice was mercilessly attacked by many of the public prints, but aside from an immediate flurry of concern and consternation on the part of some carnival executives, supplemented by sanctimonious lip-service from such gaming operators who bothered to react, these exposures may just as well have been embodied in the Encyclopedia Britannica, for all their immediacy.

Target: Young America

In wartime America, the most vulnerable of all were the subteenage generations. They were preyed upon not alone by the carnival gyp but by the crooked concessionaires at amusement parks. Parents preferred their progeny to attend the local or nearby amusement park, if one existed. Here they were safe, at an enterprise that was part of the community, always available from midspring to the start of autumn. Here their temporarily detached brood could have good lunches and dinners and other comestibles. (Some amusement parks have splendid restaurants and fine grades of beef and meat for frankfurters and hamburgers.)

The trouble with this whole parental view is that they failed to reckon with the then burgeoning fact that some summer parks, if they did not tolerate crooked games before, now became involved with the fleecers during wartime. Here was a golden opportunity for "cleaning up" by going dirty. The plunder was on.

Some otherwise honest, or not too dishonest, managers and owners of parks went along with the tide, extracting far higher rates of fees from concessionaires than they had ever asked for before.

'Hurry—Take My Money'

How the youngest generations came into the picture of "big business" as figured in the national total was accomplished through a sharp rise in their economic status. Their fathers were either in the Armed Forces, working in a defense plant, or continuing their regular employment or business, and with an enhanced economic status of their own despite wage stabilization and salary "freezes" put in force by the Government. Mothers might likewise be employed in defense plants, especially if their husbands were in the military service; or they would be in other employment, whether or not their spouses were in uniform.

Thus, children were on their own, after school and far into the night when some of them should be in bed or doing their homework. Television might have "saved" them from the hazards of the great outside world, but television had not yet made its electric entry upon the American scene. There were no baby-sitters; the baby-sitters were the amusement parks, in large measure. (As a matter of fact, some parks have nurseries, playgrounds and special areas for children, etc.) It was not uncommon to see kids of 9 to 11 years of age with five- and ten-dollar bills in their eager little fists, flashing them before concessionaires of riding devices, refreshment stands—and gaming devices, honest and dishonest.

Operation Fast Buck

The concessionaire, formerly out to grab the "fast dime" from the customers, was now ecstatically alert to the much available "fast quarter" and "fast buck." It did not matter who possessed the money. The main idea was to effect sudden transfer of ownership — from the customer's pocket into the concessionaire's.

On the carnivals of America, even more evil conditions prevailed and still prevail. Carnivals are "here today, gone tomorrow." To them, who is a kid but a prospective juvenile delinquent—and he shouldn't have so much money, anyway.

Anyone with a sense of fairness is against crooked games, but there are those whose fever-chart does not rise perceptibly when they see the wicked gamester at work on his prey. As has been pointed out, he has been awarded a license, by the "fix" or otherwise, to carry on his nefarious doings. Moreover, if the law can not or will not protect its citizens, the citizens must protect themselves. Omissions in the law have made this so. This is, of course, a reversal of the theory of the commonweal wherein the law aims at protecting the people against their naivete by taking that naivete into account, along with reckoning with the practitioners or would-be practitioners bent on capitalizing on the cupidity of others.

A Game of Collusion

This theory, however, is in discard under a system of local laws—or the absence of statutes thereof—which in their own way encourage the people to become parties to misdemeanors or other major and minor infractions. Nor is this theory applicable when the law has temporarily fled or is vacated or negated through a network of local graft and bribery.

Partly if not wholly responsible for the existence of crooked devices, long before these contraptions make their physical entry upon the local scene, are the sponsors of carnivals. The biggest money-producing sponsors are the agricultural fairs — the several thousand state, county, regional, grange, hill-town and community annuals; the harvest festivals and "homecoming" jubilees, and the what-have-you celebrations and expositions of all sizes and shapes held everywhere throughout the Republic.

Agricultural and other types of fairs have made some strides in ridding their home soils of the carnival vermin—the "Murderers' Row" of crooked game operators. Fairs have made some strides, but crookedness on the midway is still rampant.

(To Be Continued)

Chevalier's 'Personal' At Beverly Hills Nabe

Hollywood, July 15.

Maurice Chevalier's one-man show at the Greek Theatre here enabled the local Beverly Canon Theatre to cash in on the French entertainer's personal appearance.

Sydney Linden, district manager of the Herb Rosener Theatres, booked the French film, "My Seven Little Sins," starring Chevalier, as the companion feature to the more recent Gallic import, "We Are All Murderers."

Ed Harris, the theatre manager, sent an invitation to Chevalier to come to see the program on his day off. Chevalier showed up and a local film scribe "just happened" to be covering the program at that time. A short interview followed and the theatre obtained space in a local gazette. According to the management, the publicity break attracted fans to the theatre who couldn't get seats to the Greek Theatre performance.

Rodeo in Brussels

Continued from page 2

stock rather than help bale the show out.

There is possibility of trouping the show after Brussels, in Austria, Germany, Pakistan and Italy. There is even a report that Pakistani interests are willing to pay transportation costs to that country if the show survives. However, serious disagreement among the toppers of the layout prevents them from getting together and exploring this means of succor. Meanwhile, the help haven't been paid since the show opened and are continuing to go along hoping for a break in the continual Brussels rain. All indications point to big boxoffice if ony the rains stop.

Fleming and co-producer Edward C. Flynn flew in from Brussels last week to make a final pitch to save the show. He pointed out that about $100,000 is needed to pay off local tradesmen who have advanced credit, and a foldo would mean a black eye to U.S. prestige abroad.

Coming back from Brussels this week was Hank Fine, publicity topper for the rodeo, who stated that the Europeans were most anxious to see this layout, and had it not been for the weather, the show would have been one of the most prosperous enterprises at the Fair.

Fleming had stated that the stock would have to be slaughtered to avoid stranding the cowpokes and Indians with the show.

REED MGR. IN HOUSTON

Houston, July 15.

Paul Reed has been named manager of the Park Tower, a local private night club. Harry Warren is owner of the spot.

Reed is a former manager of the Cork Club, Club DeLaine and the Balinese Room.

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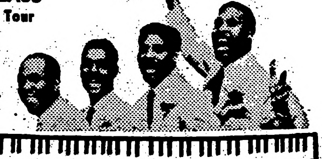

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Blue Angel, N. Y.

Mike Nichols & Elaine May, Dorothy Loudon, Buffalo Bills (4), Reynoux, Jimmy Lyon (3), Bart Howard; $5-$6 minimum.

Every so often show biz vets deplore where's - the - new - talent-gonna-break-in and along comes a team like Mike Nichols & Elaine May to sustain the more modern conclusion that talent will out. The harker-backers to the good ole days of vaudeville etc. may be right but since the atomic electronic progression is what it is today the fact is just as true—talent will not long remain undiscovered.

Mike & Elaine, as Nicholas & May are alternately billed, have progressed far, and into important money brackets, in a short span. Since the Herb Jacoby-Max Gordon twain has options on them that date back to an original Village Vanguard (companion nitery operation in New York's Greenwich Village) they are reaping the benefits. On a midweek night the customers were stacked to the last row and the management was embarrassed by riches, doing plenty all right to a $5 weekday minimum in this intimate room.

The Blue Angel now rates with the Manhattan institutions as one of the more durable bistros, and not for nought. Their shows are consistent and the customers apparently aren't scared by the $5 and $6 minimums (latter on Friday-Saturday).

A tastefully done room, with service to match, Bart Howard emcees and is relief pianist for the Jimmy Lyon Trio which takes over the bar-lounge from 2-4 a.m.

Other than The Buffalo Bills (New Acts), doubling from "Music Man," all are returners here, including Nichols & May whose stuff is not too esoteric although by no means on the mugg side. It's played broadly and holds almost all the way. The smart-aleck disk jockey who knows everything and name-drops everybody is given a sardonic workout as Nichols "interviews" the starlet (Miss May) on her new picture, "I Was a Teenage Brain Surgeon." From then on "Jack Ego" (the pseudo-deejay) refers to Baruch as "Bernie," Bertrand Russell as "Bert," Dr. Schweitzer as "Al," etc. ("One thing I hate about Bert Russell is that he's a pushy philosopher," observes "Jack Ego," "and you know a pushy philosopher is always a drag!").

Their three other routines are equally effective: "adultery" a la U.S., British and French stance; a Chayefsky takeoff, with a neo-audience participation gimmick; and a satire on the $65 package funeral (with "extras" that come close to $4,000) which they label (rightly) "the phoniest profession in the world."

Though comparative newcomers these youngsters have the authority of old pros and, better yet, the authority of an offering replete with solid material.

Comedienne Dorothy Loudon has also progressed. She's a savvy song delineator and, given a legit musical showcasing, she could suddenly find herself "discovered." She treats most of her pops tongue-in cheek, whether it's "Gotta See Mama" or "Great Day." A particular gem is "Mobile" which could be the professional undoing of many a future Dixie songwriter.

Show's calibre attests to no b.o. blues at the Blue Angel. *Abel.*

Club Harlem, A. C.

Atlantic City, July 11.

Larry Steele's "Smart Affairs of 1959," with Larry Steele, Damita Jo, Lon Fontaine, The Avalons (5), Joseph Smith, Frank Hatchett, Slappy White, Jaye Monroe, Paul Meeres & Laraine, Carleton Johnson, Peter Green, Beige Beauts & Modern Harlem Girls (10), Johnny Lynch Orch (14); produced, written and directed by Steele; choreographed by Fontaine; musical score arranged by Thomas Griffin; costumes, Johnny Allen; lighting, Herman Spell. Admission $1.85 and $2.50 Sat.; no minimum.

Absent last season, Larry Steele is back at his old stamping grounds in Ben Alten and Cliff Williams' Club Harlem, big sepia spot in midtown, with his "Smart Affairs of 1959" which, following the season here, will tour.

Steele has put together another colorful, fast-moving two hours of entertainment which lives up to and at some points excels those shows which have left 'em without complaints in past seasons.

As usual, his production numbers, all done to a rapid-fire tempo, with principals, girls and boys beautifully costumed, excel. Outstanding is a choreographical teenage gangster scene, a takeoff on "The West Side Story," but Steele's conception of juvenile delinquency of today. Lon Fontaine, in the Steele shows in other years, and a newcomer, Leona Epae, are featured in dance and singing chores and with big assists from the Beige Beauts really give the customers something to talk about.

Carrying the vocal chores on the distaff side is lovely Damita Jo, who bangs out a fast "It's The Wrong Time" as an opener and successfully wows them with oldies like "In A Little Spanish Town," "St. Louis Blues," "Beautiful Friendship" and "After You're Gone." An eye-opener who can really put a song over, she scores heavily.

The Avalons, five singers who also prove they can dance, draw top mitting with their fasties such as "Oh Babe," and "Shake, Rattle and Roll." For a change of pace they do a neat job on "I Believe."

Slappy White is the comic. A newcomer here, he does a nifty job, his takeoff on the Red Skelton skit depicting the tv announcer plugging gin being his best.

Paul Meeres & Laraine are as smart a pair of adagio dancers as have appeared in Steele shows. Too, the show would not have its extra-fast tempo without the fine dancing of Fontaine, who works hard not only in the number starring Carleton Johnson and Joseph Smith and himself, but in all production numbers. Fontaine also pleases in a vocal bit.

Few Harlem shows in recent years have been without a stripper and this year it's Jaye Monroe whose interpretive is neat and not too naughty. Bubbles accent her act.

Steele does the vocals of "The Modern Harlem Girl" which brings on four Harlem Girls and is used to introduce Damita Jo, and the opening "Give Us That Beat" which introduces the girls and boys as fun-poker at the long tv credits. Frank Hatchett does a slick sax job here. *Walk.*

Chase, St. Louis

St. Louis, July 10.

Sheila Reynolds, Chuy Reyes Orch (5); $1.50-$2 cover.

Sheila Reynolds, one of the most engaging chanteuses to hit this town in some time, is spreading goosepimples 'round the Chase Hotel's Starlight Roof in two shows nightly. A redhaired, green-eyed beaut with a gorgeous voice and a three-octave range, she makes the most of everything—her looks, her figure, her dazzling wardrobe and her golden tonsils—in a well-rounded session of showtunes, special materials and standards.

She gets undivided attention all the way, with special posies going to her "My Fair Lady" medley and a couple of intimate strolling mike bits for the benefit of the bald-headed row. She also uses the strolling mike highly effectively to open and close, coming in singing from the audience and going out the same way.

St. Louis is definitely going to turn handsprings for her before her fortnight ends.

Chuy Reyes' fine Latin-American combo continues on the bandstand throughout the summer. *Bob.*

Colony, London

London, July 8.

Eddie & Lucille Roberts, Ilene Day, Felix King & Don Carlos Orchs; $3.50-$5.50 minimum.

This comfortable, well-patronized cafe offers a double attraction which proves highly to the taste of the supper revellers. Toppers are Eddie & Lucille Roberts, a vet mentalist act that embellishes a familiar, yet still astounding, routine with witty, sophisticated patter, which, even without the mindreading, rates as fine entertainment. Roberts introduces the act, which runs for 28 minutes, with some smooth gags based on Monte Carlo, his West End hotel and how he came to meet his partner and wife. Then comes the mindreading routine. Here the distaff side of the act comes into her own, not only by the deftness with which she "guesses" the various objects produced by the audience, but with the ease with which she tosses around comedy cracks with her partner.

Opening the cabaret is Ilene Day, a dusky, goodlooking songstress who is now a popular figure in local cafe entertainment and who was recently leading lady in the ill-fated Negro musical, "Simply Heavenly." Miss Day, at the show visited, handled a gabby audience with skill. In a 15-minute act she does four sophisticated numbers, "Today I Love Everybody," "What Can It Be" from "Simply Heavenly," "Let Me" and "Day In, Day Out." Miss Day's lithe body and saucy eyes complement her sexy voice admirably and she pulls in the applause with ease. *Rich.*

Cocoanut Grove, L. A.

Los Angeles, July 11.

McGuire Sisters, Bennett & Patterson, Freddy Martin Orch (12); $2-$2.50 cover.

The McGuire Sisters, vocal trio who catapulted into the national spotlight via the "Arthur Godfrey Show," are holding forth at the Cocoanut Grove for the next two weeks. It's a booking that should satisfy everyone concerned, as a capacity house at Thursday's (10) opener clearly indicated.

The pretty maids are invading this plush spot with a well staged act all credited to manager-arranger-conductor Murray Kane. It's a 45-minute turn padded with songs, most of which are the group's disk hits, a couple of specialty vocal numbers with a story line, and some hoofing that depicts days gone by.

The girls open with "You Are So Much A Part of Me" which comes off strong enough to lead into "Isn't It A Shame," Alabama Jubilee," "Sisters"; "One Fine Day" from "Madame Butterly" which they harmonize in English real well, "Daddy," and a medley of songs which included a chorus or two from their bestselling platters, "Picnic," "Something's Gotta Give," "Sincerely" and "Sugartime." Closing tune is tagged "Think of Me Kindly," quite apropos, for the heavy mitt response from the patrons indicated they would.

Also on the bill is Ben Bennett & Dick Patterson, a young, personable comedy team making their first appearance at the Grove. Pair open turn with a comedy bit of vocalizing on "Down By The Riverside" which sparks off their other offerings. These include several impressions, best of which is a takeoff on "Dr. Jekyll and Mr. Hyde." A satire on baseball players doing tv commercils is well received and adds its share to bringing forth the laughs. Another yock-getter is a fashion show routine aimed at the stronger sex, men. Only letdown during turn is on certain bits dulled by their endlessness.

Freddy Martin's orch impresses with a beaut of a rendition of "76 Trombones" and additionally backs the show and dancers in his usual first-rate fashion. *Kafa.*

365 Club, San Francisco

San Francisco, July 8.

Rosemarie, Bobby Breen, Moro-Landis Dancers (11), Alex Duchin Orch (9); $1-$1.50 cover.

Rosemarie carries this 75-minute show, though Bobby Breen provides some pleasant moments and the Moro-Landis Dancers work hard.

The poised Rosemarie, with Buddy Fried at piano, spends almost half an hour belting out "If It Weren't for Girls," "I Wish I Could Sing Like Durante," "The Butcher Boy" (in Italian and in its latest manifestation, "Lazy Mary") and "My Blue Heaven." But each number is heavily interspersed with gags and stories, which she tells superbly, and she grabs a big hand.

Breen is a nice-looking young man possessed of a high, tremolo-laden tenor. He comes on with "You and the Night and the Music," does a very nice "Nearness of You," and goes into "My Baby Just Cares for Me," "Return to Me" and "Shadrach." He betrays nervousness with a lot of superfluous finger-snapping and arm-waving but shows an engaging stage personality, tries hard and gets an appreciative mitt. Unfortunately, his high, rather piercing voice doesn't seem to have quite the winning quality for a cafe act.

Moro-Landis group is a trifle disorganized in opening number, but comes on later with an Irving Berlin medley that rates heavy applause—especially the tap-dancing of Jack Parker and Jim August. Alex Duchin orch gives competent accompaniment. Show runs through July 23. *Stef.*

Viennese Lantern, N. Y.

Sandra De Kiraly, Nejla Iz, Ernst Schoen Orch; $3.50 minimum.

One of the hidden resources in the nitery business is the added business coming in from foreign groups that rarely hit niteries. It's been axiomatic that an operator can get a bit of added boxoffice by the showcasing of a talent from the old country. It is known, for example, that the French colony used to turn out enmasse for its nationals. Not so much of late unless it's an important import. The Latin visitors get a parallel reaction.

The Balkan and Mediterranean nationals turn out heavily for someone who will chant the tunes of the old country. Max Loew's Viennese Lantern, a haven for internationals, has long ago discovered this secret of hidden boxoffice. Singers from a lot of major countries have plied their tunes in this bistro, and with every Continental comes a lot of new customers. Still another plus in this category is the fact that the newies are of the wine trade variety.

In the current bill are two Turkish singers, Sandra De Kiraly, who has been here previously, and a newcomer, Nejla Iz, who is still to learn to palaver the Anglais.

Miss De Kiraly is a heavy voiced-contralto with a well-arranged act. Most of her numbers are either standards or specially-scripted tunes, and they're easy to take. Her big number is an international medley based on "Around the World," which hits it well.

One example of international amity with entertainment as the common denominator occurred when one of the Turkish parties became highly amiable with a neighboring Latin group. Ernst Schoen's strolling musicians piped out a Turkish dance and couples doing the shimmy and the flamenco found a common meeting ground in the rhythms. Normally, there's no dancing in this emporium, but the air of informality overcame a lot of obstacles. *Jose.*

Chez Vito, Tuckahoe

Tuckahoe, N. Y., July 12.

Theresa Minocci, Maria Russo, Elia Skarinbas, Philip Martyn, Sidney Kaufman Strings (5); no minimum, no couvert.

Roadhouse vets in the metropolitan New York belt may give Chez Vito's Tuckahoe (N.Y.) road company a second gander and wonder what looks familiar about it, especially since this is such a faithful replica of the East 60th St. (N.Y.) Chez Vito, from the plush red-and-gold decor, to the French-motifed paintings, the Monseigneurs-style fiddles 'n' everything. So much, in fact, that it depends on which the customer knows first—the Gotham spot could well be interpreted as the city-slicker road company of the suburban inn. But the air of familiarity stems not from this as the fact that, in the yesteryear Prohibition era, Chez Vito's-under-the-trees was Ben Riley's Arrowhead Inn. Latter, in turn, was a transplanting from its original Riverdale (Fieldston) locale until the licker-sniffers made scofflaw "Uncle Ben" Riley finally take the padlock veil and move a bit further out into the suburbs.

In turn, boniface Vito (Pisa), who lends his name to both romantic eateries-to-soft-lights - and - sweet - music accomp, has done a complete facelift and, along with the good Franco-Italian-American groceries, there is a soothing musical accompaniment supplied by soprano Theresa Minocci, mezzo Maria Russo, barytone Elia Skarinbas and tenor Philip Martyn, flanked by a battery of fiddles maestroed by Sidney Kaufman.

Doing their stuff, as is their wont, at unobtrusive tables, in soft lights, the musicomedy or operatic arias are an effective and soothing musical obligato to the good comestibles. There is no couvert and, of the course, the minimum becomes academic in light of the cuisine scale.

There's more room, too, in the country inn for the flaming sword and other culinary furbelows which the city restaurant forfends. Certainly it's one of the more attractive suburban eateries with not too much vocal-instrumental divertissement to get into the teeth of the diners. Between the vocalizing, the strolling fiddlers do their stuff unobtrusively. Maitre 'd' Andre runs the spot with professional eclat. *Abel.*

Eddys', K. C.

Kansas City, July 11.

Lenny Gale, McGuire & Still, Tony DiPardo Orch (8); $1-$1.50 cover.

Lenny Gale is a returnee to Eddys', having last been here less than a year ago for his first hitch, while Susan McGuire & Frank Still are new, having been set on short notice to fill a sudden vacancy. In them the Eddys' have found a turn with definite possibilities (see New Acts), and Gale is his established self with his standup chatter and impressions.

McGuire & Still open and reveal both unusual arrangements and special material in their song route of 28 minutes. Then Gale takes over to reel off a string of stories with punchlines wrapped around drunks, Las Vegas and a variety of other subjects. He is soon into his stock in trade, impressions that run the gamut from Bogart to Churchill and draw some funny moments out of Heatter, Murrow, Gable, Stewart, Godfrey, Benny and others along the way. His is a well-filled 28 minutes. *Quin.*

500 Club, A. C.

Atlantic City, July 12.

Liberace, Delores Perry, Darias, Jack Curtis, Peter Miller Orch (14); $2 admission, $4 minimum.

Liberace is back for a second consecutive year in Paul (Skinny) D'Amato's enlarged Vermillion Room, bringing with him the same Baldwin (this time with a big shiny glass top), the same candelabra (it lights up when he starts playing), but different faces to back him during his 90 minutes.

Fact is that Liberace hardly knew he was playing the same Atlantic City supper club. Vermillion Room has been enlarged so that now instead of being L-shaped it is a huge square spot which gives the customers a lot more room to go about the businesss of eating, viewing and hearing.

With but one change in wardrobe, Liberace puts on a show that keeps the customers about as close to him as they can come all the time he is out front. A heavy rainfall cut into business the first show Saturday (12) night, but still the big room was nearly capacity.

Opening strongly with "all the Gershwin I know," Liberace mixes his music, his patter, and the talents of others with him for solid entertainment. His playing ranges from the classics through boogie-woogie and even old fave "Turkey in the Straw," and all get top applause.

Again he jokes about absent brother George, and the jokes about him (he started most of them himself). He gets the audience into the act with participation numbers, shows and explains his jewelry and elaborate costumes, and lets those up front sing in his mike.

With him this time is Delors Perry, an eye-catcher whose strong soprano voice is more suited for opera than the more popular numbers. She opens with "Granada" and with Liberace as her accompanist does "Over the Rainbow," "The Bells Are Ringing,'; and with Liberace in duet they do a medley of pops for best response. Somehow it seems that too little is seen of Miss Perry.

Darias helps put over the calypso numbers with his bongo drums, the pianist both playing and singing Cuban arrangements.

Liberace devotes one portion of his program to songs from "Gigi," new filmusical by Alan Jay Lerner and Frederick Loewe of "My Fair Lady." Another is devoted to suggestions from his audience, with oldies and even classics in popular demand.

This year it's Liberace & Co. without supporting acts, in contrast with a year ago. Missing this year also is that must of all night clubs, the line. *Walk.*

Largo, Hollywood

Hollywood, July 12.

George Liberace, Mary Meade French, Jack Marlin, George De Carl Orch (5); $1.50 cover.

George—he's the Liberace who didn't talk and just fiddled away—is now gabbier than the back fence gossip with the swivel jaw. Self-raised to a fullfledged conferencier with his own unit after years of clamming with brother Lee, he brayed a Sunset Strip audience, as demanding as they come on the saloon circuit, and came off better than Goldfine in Washington.

All he salvaged from his brother's act was the fiddle and the toothy smile. Rest of the way he's on his very own and while his emceeing needs to be bevelled and the rough spots polished off, it's a good try that should improve after he's made the rounds of the gay grottos. He becomes immediately ingratiating without the flamboyant flourish and sartorial elegance of his brother Milwaukeean, and that brings the customers into his corner.

Let his brother have Jean Fenn, he's got Mary Meade French, a tall, willowy glamor girl who overstocks her sylph-like figure with gladrags that afford nary a peek at her physical gifts. She's lively and spirited, handles her dialog well and pipes her numbers with considerably less eclat than Miss Fenn. She does one number in French, having played the Gallic boites where they must like to look listen. She's an eyeful. Liberace sings, too, but the beat boys need lose no sleep.

Jack Marlin is the unit's comic and like many another standup wit he can't rise above his material, which sparkles only when he is on an imitative kick. He'll have it made once he gets the writing and stylizes his talent. Earl Brent draws a credit for special material and staging assist. George De Carl's instrumental quint was creditable on the accomp and putting the sitters on their feet. *Helm.*

VARIETY BILLS

WEEK OF JULY 16

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 17
Miller & Archer
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Deidre Green
Norman Yemm
Kuban Cossack Dncrs
SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Rae Morgan
NEW ZEALAND
Majestic
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
June Barton
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Pauline Penny
Jimmy Edmundson
Fay Jover
Clark Stevens
Johnnie Noble
Kelty & Della
Johnny Regoldi
Barry Piddock
Trixie Kent
Harion Wilde
BRIGHTON
Hippodrome
Frankie Vaughan
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Fraser Hayes
Ron Parry
N & P Delrina
Ugo Frediani
Murray Campbell
George Mitchell
George Carden Co.
COVENTRY
Coventry
Eddie Calvert
Robert Earle
David Berglas
Londonaires
Ronnie Collis
Jim Couton
Mandy & Sandy
Jessie Caron
GLASGOW
Empire
M & B Winters
Don Fox
Doble 2
Tracey Sis
Ross Harvey
Rondart
Maht & Prtnr.
Evers & Toni
LEEDS
Empire
Shirley Bassey
Des O'Connor
Jones & Arnold
Mongadors & Ann
Metro-Notes
Fred Lovelle
Jackie Ross
K & A Kemp
LONDON
Metropolitan
Terry Cantor
Toyia Kee
Colleen Laine
Dale Warren
Alec Halls
Kenny Cantor
Lake & Rose
"Red" Preston
Gloria Jones
Dennis Lake
Alexis Tr.
NORTHAMPTON
New
5 Robertis
Gerrard Sis
Oliver & Twist
Peggy Cavell
Charlie Ellis
Jack Gersan
Larry Page
NEWCASTLE
Empire
Colin Grainger
McAndrews & Mills
Jimmy James
Allen & Albee Sis
Allan & Albee Sis
Hal Roach
Lucille Mapp
June Birch

Cabaret Bills

NEW YORK CITY

Blue Angel
Elaine May
Mike Nichols
Dorothy London
Buffalo Bills
Jimmy Lyons 3
Bon Soir
Felicia Sanders
Mae Barnes
Franklins
Three Flames
Jimmie Daniels
Cafe De Paris
Darryl Stewart
Black & Nolan
Ralph Young
Harrison & Kossi
Rafael
Piroska
Buddy Clarke Orc
Chateau Madrid
Sabicas
Joe Pernia
Evee Lynn
Ralph Font Orc
Panchito Orc
Copacabana
Kean & Paricer
Betty Johnson
The Pagets
Joni Roth
Ronnie Hall
Michael Durse Orc
Frank Marti Orc
No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Kathryn Grayson
St. Leon Troupe
Jack Durant
Bob De Voye
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Roberta MacDonald
Ish Ugardi Orc
International
"Icetime"
Alice Farrar
Jimmy Carter
Joe Kardwell
Larry Ellis
R S V P
Mabelle Mercer
Viennese Lantern
Sandra De Kiraly
Neulaiz
Ernest Schoen Orc
Paul Mann
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Marty Savitt
Bobby Meyers Orc
Village Vanguard
Carmen McCrae
Randy Weston 3
Waldorf-Astoria
Los Chavales de Espana
Trini Reyes
Isabel & Miguel
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Roberta Sherwood
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Dukes of Dixieland
Chez Paree
Hildegarde
Paul Gray
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
Bevi Wright
London House
George Shearing
Mister Kelly's
Josephine Premice
Johnny Haymer
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Beverly Marshall
Eddie Lawrence & Connie
Ben Arden Orc

LOS ANGELES

Avante Garde
Bobby Short
Lenny Bruce
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
McGuire Sisters
Freddie Martin Orc
Crescendo
Mort Sahl
Frances Faye
Jack Costanzo
881 Club
Johnny Walsh
Arthur Blake
Interlude
Martha Davis & spouse
Earl Grant
Largo
George Liberace
Jimmie Komack
Moulin Rouge
Sammy Davis, Jr.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Harry Snow
Statler Hotel
Connee Boswell
Half Bros.
Skinnay Ennis Orc
Ye Little Club
Nino Tempo
Beverly Lawrence

LAS VEGAS

Desert Inn
Ed Sullivan
Kirby Stone 4
Richiardi
Denise Darcel
Prof. Backwards
Jay Marshall
Morlidors
Julia Meade
Carol Burnett
Sallie Blair
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Marquis Family
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Milton Berle
Dunhills
Met. Sextet
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Jack Benny
Gisele MacKenzie
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
George Gobel
Teddi King
Double Daters
Dorothy Dorben Dancers
Shecky Greene
Ray Sinatra Orc
Sahara
Dan Dailey
Collins Kids
Camille Williams
Saharem Dncrs
Louis Prima & Keely Smith
Louis Basil Orc
Sands
Rosemary Clooney
Copa Girls
Antonio Morelli Or
San Souci
"French Blackouts"
Billie Bird
Sid Fields
Mac Dennison
Vicky Denas
Bou Bouka
Bobby Blue Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Peggy King
Bruce Howard & Benny Hayden
Tun-Tun
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (4))
Leonard Bros.
Flash Gordan
Joel Noble
Modern Harem Girls
Beige Beauts
Walter Nye Orc
Eden Roc
Buddy Hackett
Pat Morrissey
Roberta Sherwood
Mimi Hines & Paul Ford
Mal Malkin Orc
Sonny Kendis Orc
El Patio
Wingy Manone 4
Rudy Ferguson 3
Bobby Sherwood
Fontainebleau
Cab Calloway
Bob Melvin
Szonys
Billy Eckstine
Allan Drake
The Curvettes
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Kay Carroll
Dolores Leigh
Dick Havilland
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Los Xey
Fajardo
J. Moreno
Dancing Waters
W Reyes Orc
Riviera
Carlos Ramirez
Elena del Cuete
Violeta Vergera
Felix Guerrero Orc
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S. Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Frank Wells
Ada Moore
Blackhawk
Cal Tjader
Easy Street
Turk Murphy
Fack's
Bobby Lucas
Mel Young
Herb Barman
Fairmont Hotel
Eartha Kitt
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Gomar
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Irwin Corey
Kingston 3
Stagg McMann
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Jo Ryder
Bill Munday
365 Club
Rose Marie
Bobby Breen
Moro-Landis Dcrs
Alex Duchin Orc

RENO

Golden
Freddie Bell
Joaquin Garay
Harolds Club
Idiots
Jodimars
Kenny Knox
Harrah's Club
Fabulous Woodsons
Denis & Rogers
Noel Boggs
Sons of Pioneers
Red Coty
Lou Styles
Mapes
Lili St. Cyr
Dick Shawn
Skylets
E Fitzpatrick Orc.
Riverside
Carol Channing
Sons, Golden West
Starlets
Bill Clifford Orc

LAKE TAHOE

Cal-Neva
Louis Prima and Keely Smith
Deedy and Bill Gallions
Don, Dick and Jim
Harrah's Club
Nelson Eddy
Gale Sherwood
Sportsmen
Three Suns
Beachcombers
Nevada Lodge
Carl Ravazza
Victor Vincent
Frank Moore Four
Wagon Wheel
Norman Brown
Tune Timers
Coronados
Bachelors

House Review

Pavilion, Glasgow

Glasgow, July 15.

Lex McLean, Alex Don Thistle Group (4), George Cormack & Irene Sharp, Kay Ward, Barry Sisters (3), Jimmy Carr & Vonnie, Manton Bros (2), Glen Daly, Moxon Girls (10), Billy Rose Orch.

Lex McLean, surely one of the oddest-working comedians in vaude, heads this summer layout. He is a lazy-looking, drawling comedian with sharp nose who gabs about this and that, and brings in many topicalities in odd asides, even during sketches. F'rinstance, at show caught, he made open reference to a local murderer in the condemned cell and to a businessman cleared of a killing charge, saying that the former would be at the latter's wedding "to cut the cake."

McLean, who has replaced the vet comedian Tommy Morgan (indisposed) in this summer stint, obviously has a following, and garners steady yocks with fun fodder that is often crude and earthy. He has a strong foil in Glen Daly, and more support in sketches from a palefaced diminutive stooge, Jimmy Carr, and latter's partner Vonnie. Kay Ward, a pert looker, supplies the glamor in sketches.

The Alex Don Thistle Group, a quartet of instrumentalists led by comedian Alex Don, has potential once act is sharpened. George Cormack & Irene Sharp offer sweet songs in a garden setting, and exit to solid mitting. The three Barry Sisters are a zippy trio of harmony chirpers who merit their strong palming. Manton Bros. are a duo of useful dancers. Esquire Boys supply some noisy jazz backing, Steve Cameron vocalizes in scenes, and a newcomer, little Bobby Dean, gives out in current pattern in "Jailhouse Rock." The Moxon Girls are an adequate line. *Gord.*

Unit Review

Marguerite Piazza Revue

(AK-SAR-BEN, Omaha)

Omaha, July 11.

Marguerite Piazza, with The Harmonicats (3), Daro & Corda, Pryde & Day, Dave Majors Orch (12). At Ak-Sar-Ben Field, Omaha, July 8-9, '58.

Second Ak-Sar-Ben free show of the season for the Omaha civic org's 22,000 dues-paying members sent Marguerite Piazza to the post for the first time in this sector. And to say the lovely thrush of the niteries and opera beat returned home a winner would be putting it mildly.

Using a majority of the material from her former nitery routine plus some of the songs she's breaking in for her Las Vegas Sands date next month, Miss Piazza wrapped up the show with a 35-minute stint that was rated probably the finest ever presented at Ak-Sar-Ben. Since that outfit has showcased such as Lily Pons, Rise Stevens, Melchoir, etc., the rating gives an indication of how La Piazza went over.

Her routine ranged from "Madame Butterfly" operatic offering to "Summertime," "Grown Accustomed to Face," an Italian medley, "Sweethearts," etc. And her w.k. dixieland windup was the perfect frosting to the cake. Here she refused to doff her gown for the cheesecake finale. But it wasn't needed.

With most anyone but Miss Piazza doing the cleanup chores, top billing would have had gone to Jerry Murad's Harmonicats. They closed the first half with a 24-minute set of "Tea for Two," "Galloping Comedians,' "Twilight Time," "Peanut Vendor," "Peg O' My Heart," "Night Train" and "Twelfth Street Rag." Al Fiore and Don Les aid Murad with top-flight comedy and A-1 music.

Other acts on the bill were not much more than time-killers. Daro & Corda are a routine comedy dance act and lose what a little they're ahead by in a poor curtain speech by the guys. Pryde & Day is a standard juggling-unicycle bit, with their tricks above average but comedy patter weak.

Dave Majors orch did an acceptable job of showbacking, with Majors doubling as emcee and displaying some nervousness in his debut at that job. Show was framed by Chicago agent Floyd Shaw, who also has Julius LaRosa set for Ak-Sar-Ben Aug. 5-6. Next Ak show is a circus-type presentation July 21-23 by Ernie Young of GAC-Hamid. *Trump.*

New Acts

BUFFALO BILLS (4)
Close Harmony
14 Mins.
Blue Angel, N.Y.

The Buffalo Bills, yclept Bill Spangenberg, Wayne Ward, Verin Reed and Al Shea, double from "Music Man" where they register with their close harmonics in that Meredith Willson musical. They are the "sincere" brand of old-school barbershop harmonizers whose repertoire — ranging from "Row, Row," "Wiffenpoof" and "Ballin' The Jack" to "Curse of an Aching Heart" and "Alexander's Ragtime Band" — is the keynote to their wares.

Personable males are uniformly attired in brown, including sleeve-garters when they doff their modern-cut jackets for one of their cornier numbers.

Team is obviously limited in its extra-curricular cafe doubling in the Gotham belt, because of the show's strong run potential, but their impact in "Music Man" has already spotlighted them for diskery potentials.

They take their vocalisthenics with obvious serious purpose and yet have a sense of humor and showmanship for pop appeal. Combo also is a good vaudeo potential, both because of the click musical background and, more so, as and when they acquire some wax works for further fortification. *Abel.*

BLACK & NOLAN
Comedy
14 Mins.
Cafe De Paris, N. Y.

Black & Nolan are a more recent combo. The comic, Eddie Black, has a new femme partner in Priscilla Nolan. It's a serviceable team for most sight and sound situations. Black is an effective laughgetter with a comedy getup in ill-fitting dinner jacket and violin playing. He does a bit a la the late Prof. Lamberti, in which his Bardot-looking partner does a comedy strip, while he saws at the violin. His lines, while having an indigo tinge, are funny and effective.

The present pairing seems to have a future in frontline niteries. The turn is so constructed that it has a universal audience and it's likely that Black can eliminate some of his more azure cracks in politer situations or earlier shows. The femme is charming, with a comedic flair of her own. *Jose.*

NEJLA IZ
Songs
12 Mins.
Viennese Lantern, N. Y.

Nejla Iz, has an entirely different act from her similarly named Nejla Ates. This girl is a pleasant singer, recently imported from Turkey, with an international repertoire. She essays only one number in her native lingo, the popular "Uska Dara." plus some additional material with Greek tunes. Otherwise she roams the linguistic globe with French, Italian and Spanish numbers, which she does well.

Miss Iz hides her individuality with such diversification, and perhaps could make her own personality shine through with numbers in which she has a greater personal interest, but the net effect is pleasant and she should make out in the cafe circuit. *Jose.*

MARIA CATALINA
Songs
20 Mins.
C'est La Vie, Philly

Philippine, operatic chanteuse Maria Catalina makes her nitery debut at the C'est La Vie, plush intime dinery. Room has been geared since opening to feature vocalists of classical persuasion and Miss Catalina comes to the floorshow department after 3½ years of study and operatic work in Europe.

Singer has a soprano of mezzo quality, comes on strolling about room working as well without the hand mike in the small room. Opens with "Amor, Amor" and gives nod to her Far Eastern looks with "Bali Hai" and a Philippine folk song. She ends walkathon to stay under spotlight for "I Believe," followed by "Un bel di," from "Mme. Butterfly" (very dramatically done) and Carmen's Dance, sung in German to clicking castanets and flamenco stomping.

Changing pace for finale, chirper returns to hand mike with Kern's "All the Things You Are" and "Amapola" for an encore. Trained pipes, exotic appearance and willingness to please are all assets, as her voice is very pretty in softer passages. More instrumentation than the solo piano accompaniment seems called for to belt over the operatic numbers. *Gagh.*

DARRYL STEWART
Songs
15 Mins.
Cafe De Paris, N. Y.

Darryl Stewart, a highly touted Australian import, is w.k. in the Down-Under country. Opening at the Cafe De Paris, following an appearance on the Jack Paar show, Stewart impresses as an excellent tenor who combines the love of the Irish for mothers, along with the innate sentimentality usually associated with voices of this type.

Stewart is a highly skilled singer. He puts in a lot of pash and schmaltz into his tunes. The voice is easy to take and his singing is highly developed. In this, his first N. Y. nitery stand, Stewart has taken no chances on repertoire, which seems to be an error. He has gone through a batch of evergreens which embraces tunes that have been heard around the circuits with great frequency, including "Mother Machree." Other familiars, such as "Lady of Spain," "Around the World" and a few others, tend to spot him in a familiar mould, an item easily overcome with a change in repertoire.

Otherwise Stewart shows a lot of promise and should be able to ply his trade in cafes, video and elsewhere. *Jose.*

PAT PATERNO
Songs
15 Mins.
In Boboli, N.Y.

Pat Paterno is a growing youngster, artistically that is. Although just out of his teens, he's been chirping in some of the small eastsideries for a couple of years, and he seems to be developing to the point where commercial possibilites are becoming sharper.

The son of society songstress of a decade ago, Beverly Paterno, this youngster is a tall and handsome lad who has some romantic ideas about delivering a song. Leaning against the Steinway, Paterno tries to ease himself into audience favor with a non-pressure delivery, alternating with some tunes that require some intensity. The effect is good, especially since he essays songs that have high melodic content. He gets off handsomely in this nitery. *Jose.*

GWEN HARMON
Songs
9 Mins.
Cafe De Paris, N. Y.

Gwen Harmon, a former Miss Alabama in the Atlantic City annuals, is long on looks, a fact that even a sack outfit couldn't obscure. She obviously has had a lot of training and has spent a good deal of time with her vocalistics.

The voice shows up well. It is large and she has good control, although she needs more practice in phrasing. Her major fault, though, is failure to use lights and shadows in her tunes. The voice comes out strong and stays that way. It's a matter of more coaching and, upon getting a diploma in that department, can stay around the cafe circuit. *Jose.*

SUSAN McGUIRE & FRANK STILL
Songs
28 Mins.
Eddys', Kansas City

Neither willowy blonde Susan McGuire nor "English" Frank Still are new to show business and to vaude and night club work. Still did special material and picture writing for a number of years, while Miss McGuire had worked as a model and as a single. A few weeks ago—they joined forces, Still at the piano and cleffing their arrangements and special material, Miss McGuire warbling at the mike.

They are well-knit in their presentation, and show few signs of newactness. Their forte is the peppy and novelty number, as they use a few standards along with their own bits. "Make Us Fell So Young" starts off, followed by a "Fair Lady" medley, "Rockabye My Baby" and "Hold Back," a Still original.

They toss in a couple more standards, then do "Inseparable," their own version of how a couple gets along together, with a story well told and song well done. They go off to "Lazy River," but draw the best results with "Inseparable."

There ought to be plenty of work ahead for this duo, as there are not too many such song teams going today, and their work already shows good possibilities. *Quin.*

B'way Producers May Bankroll Show-Catching by Out-of-Town Crix

The League of N.Y. Theatres, representing Broadway producers and theatre operators, may take over the expense of "booking" out-of-town critics and editors on show-catching visits to New York. Most such visits are now handled by Bill Fields, pressagent for the Playwrights Co. and other managements, with the cooperation of other p.a.'s.

For the present, the cost of arranging press seats for the visiting scribes is borne by the Playwrights, whose office space and facilities Fields uses. However, when Fields is not on Playwrights Co. salary, with a full-time secretary, he and not the Playwrights would be reimbursed. The cost of the "booking" service hasn't been figured, but would include secretarial assistance, postage, telephone and telegraph charges, etc.

Thus far, Fields has arranged show tickets for more than 70 visiting editors and critics, for an estimated 550 shows. Because of his permanent setup as Playwrights p.a. and his experience ahead of touring shows, he is probably in regular contact with more out-of-town critics and drama editors than any other New York pressagent. For that reason, he has long been the logical one to take on the "booking" effort.

Nearly all out-of-town scribes planning New York trips now notify Fields, specifying the shows they want to see. He calls the pressagents of the various productions and sets up the schedule, in many cases involving considerable shifting of dates. When the show-catching schedule is set, Fields has it mimeographed, including the

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Paris Legit Helped By Imports as New Native Plays Turn Out Weak

Paris, July 8.

Paris legit season although fairly prosperous has been noticeably weak on new native plays of any quality. Foreign sales of local scripts during last six months can be counted on fingers of one hand. They have been Jacques Deval's comedy, "La Pretentaine" ("Fortune-Hunter"), with the trans-Atlantic liner setting bought for London production during 1958-59; Albert Husson's "Pigeons of Venice," sold as the plot for an American musical; Claude Magnier farce, "Oscar"; and 25-year-old Marcel Achard comedy, "Domino," (now revived by the Comedie-Francaise). Henry Sherek purchased the last two for staging in London and possibly New York.

Aside from Deval with "La Pretentaine" and "Romancero," most of the established Gallic play scribes have been on holiday during 1957-58. There was nothing new from Jean Anouilh, Marcel Achard, J. P. Sartre, Albert Camus, Steve Passeur, Armand Salacrou or Ionesco. It has been the holdovers, revivals and imports which have been drawing the playing playgoer and keeping the home boxoffice fires burning.

Holdover clicks are "L'Oeuf" (The Egg) at Atelier; "Patate" at Saint-Georges; "Irma La Douce" at Gramont; "La Mamma" at Madeleine and "Love of Four Colonels" (in its fourth season) at Ambigu. Revivals filling in for vanished flops are "Dangerous Corner" (1932 Priestley play) at Edouard VII: "La Cuisine des Anges" at Bouffes-Parisiens; "Bobosse" at Michodiere and "J'y Reste" at Porte Saint-Martin.

Where the Paris theatre has really coined money during the

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Anybody Here Seen An American Academy Grad?

Whatever became of 35,000 former students of the American Academy of Dramatic Arts? The AADA would like to know.

Frances Fuller, president of the New York actor school, is seeking the information in line with a history being compiled to cover its 75 years of operation. It's believed to be the oldest dramatic school in the country.

So Sue Us!

A sharp-eyed (with binocular assist) theatregoer at "The Music Man" the other night noted that in the show's opening number, localed on a moving train in Iowa in 1912, all the supposedly contemporary newspapers being read by the traveling salesmen were actually copies of the Wall Street Journal.

It turned out that when the musical was in rehearsal, director Morton Da Costa decided that it is the only available publication which, from a distance, looks like a small-town Iowa newspaper of 1912.

Legit Employment At New High Mark

Legit actor employment is at an all-time peak, according to Actors Equity records. The continuing growth of stock, particularly the spread of musical tents, has offset the decline of Broadway and the drastic shrinkage of the road to push the normal summer employment boom to an unprecedented high. A new but minor factor is the production of industrial shows.

According to the Equity figures, the employment as of yesterday (Tues.) totalled 4,200 actors working in professional legit in the U. S. and Canada. That's over half of the Equity membership, which stood at 8,200 paid-up out of an overall total of about 10,000 as of last April 1.

The breakdown, according to area and type of production, follows:

HOMEOFFICE, N.Y.	
Straight Shows	
Broadway and road	224
Off-Broadway	167
Stock	1,235
Musicals	
Principals, B'way and road	151
Chorus, B'way and road	353
Principals, stock	586
Chorus, stock	930
Industrials	
Straight	11
Musicals	59
BRANCH OFFICES	
Los Angeles (last week)	160
San Francisco	4
Chicago	123
Toronto	223

NBC THROWING CENTURY BACK TO THE SHUBERTS

Although there is still nearly a year to go on NBC's five-year lease of the Century Theatre, N.Y., the network is already planning not to renew the deal. Whether the house will then revert to legit or be converted to some other use will presumably depend on circumstances when the NBC deal expires.

NBC is now paying $100,000 a year for the theatre. The Shuberts recently approached the network with a suggestion of a longterm renewal at $200,000 a year. NBC turned down that and a subsequent offer of continuing at the present rental or even a reduction.

With the transfer of most television production to the Coast in recent years, there's no longer much demand for New York theatre-studios, and since its 67th St. studio is already empty, NBC no longer needs a converted legit theatre in the high rental midtown area.

The Century is not one of the more desirable Shubert houses. In the several years prior to being taken over by NBC, it had only one major hit, "Kiss Me, Kate," which was booked there because no other musical theatre was available.

Jeanmaire, in 8, $34,000

San Francisco, July 15.

"Les Ballets de Paris," with Jeanmaire and Roland Petit, grossed $34,000 in eight performances ending last Saturday (12) at the Curran.

House was scaled to $5.

Will She Repeat the Offer For 'Happiest Millionaire'?

Wellesley, Mass., July 15.

Group 20 Players have come up with a boxoffice come-on for Arthur Miller's "Death of a Salesman," being presented alfresco here. Any salesman in the New England area may get a 20% discount Monday-through-Thursday by identifying himself to producer Alison Ridley.

Basil Langton is directing the play ,which holds through Saturday (19).

B'way Treasurers' 8-Point Demands

Salary raises and various other concessions are being sought for Broadway boxoffice employees. The demands were made to the League of N. Y. Theatres by the Treasurers & Ticket Sellers Union, Local 751, IATSE, at the start of negotiations for a new contract.

There are eight principal points in the union's demands. They include (1) three men in the boxoffice, (2) a raise from $115 to $160 a week for treasurers and $95 to $130 for each of the assistants (3) paid vacations of one week after 30 weeks' employment and two weeks after 40 weeks' employment, (4) toilet facilities and air conditioning in the boxoffices of all new theatres, and to be installed in existing theatres where practical.

Also, (5) hospitalization, (6) management-paid life insurance policies of at least $2,000 per employee, (7) clarification of the clause covering refunds for closed shows, (8) no selling of tickets at the boxoffice of one theatre for another theatre.

The question of the term of the new contract is to be discussed.

ACTORS GET A RAISE UNDER C-OF-L SETUP

Minimum salaries for members of Actors Equity employed under production contracts have been hiked 3½% in keeping with the cost-of-living increase clause in the union's basic agreement with the League of N. Y. Theatres. The raise, rounded out to the nearest dollar, went into effect June 1.

Getting the biggest boost are stage managers for out-of-town musicals. Their salaries went up from $275 to $285. Stage managers for straight dramatic shows out-of-town and musicals in New York got an $8 raise to $233, while first assistant stage managers for out-of-town musicals now get $207, as compared to $200 previously.

The salary for stage managers for straight dramatic plays in N. Y. and first assistant stage mangers for similar shows out-of-town has been upped from $175 to $181, while the salary for first assistant stage managers for musicals in N. Y. has jumped from $150 to $155. First assistant stage managers for straight dramatic shows in N. Y. got a $4 boost to $129.

Salaries for principals and chorus in N. Y. climbed from $100 to $103.50. The same increase applied to second assistant stage managers for musicals or straight dramatic shows in N. Y. Extras got a $2 increase to $52. Out-of-town salaries for performers were not effected by the increase, since the Equity-League contract called for an automatic $5 hike in that category as of June 1. That brought the minimum to $135.

Jim Awe Exits Honolulu Amateur Theatre Group

Honolulu, July 15.

James H. Awe, business manager of the Honolulu Community Theatre since last October, has exited the amateur group. He was formerly resident manager one season for the Westport (Conn.) Country Playhouse and previously with the Falmouth Playhouse, at Coonamessett, Mass.

Jerome Mayer, full-time director of the HCT, declined to be quoted as to the circumstances of Awe's departure. However, the group's most recent production, "Visit to a Small Planet," was a boxoffice dud and the 1957-58 season was generally disappointing.

'Captain' Still $290,000 from Port, No Longer Has Firm Theatre Deal

"Oh Captain," currently on a week-to-week basis, is now around $290,000 in the red on its $300,000 investment. It's figured to be just about making expenses at its present boxoffice pace (the gross was over $28,400 last week), with the help of waived royalties.

With film actress-singer Dorothy Lamour due to take over tonight (Wed.) as femme lead, the management apparently hopes for sufficient b.o. hypo to carry the musical into mid-August, when the usual tourist influx may boost business enough to make an operating profit. However, the recent posting of a provisional closing notice enabled the Alvin Theatre, N.Y., to get a release from the booking contract, so another show may be booked into the house when the fall season gets under way.

According to the most recent accountant's statement, covering the five-week period ended May 31, the production still had $298,573 to recoup on its $401,112 opening night cost (including $371,050 production cost and $20,332 tryout loss and $9,730 pre-opening expense in New York). It is figured to have earned around $8,000 $9,000 in the five weeks since then. However, it is difficult to estimate the running expenses for the period, as the preceding statements are confusing.

Despite its mixed critical reception, including pans by Brooks Atkinson, of the N.Y. Times, and Walter Kerr, of the Herald Tribune, the musical started off to capacity business and held close to that pace for the first 17 weeks, with the help of theatre parties. However, it earned just a trifle over $100,000 operating profit during that period, plus a few minor amounts from other sources.

The biggest weekly profit was $8,383 on a gross of $58,722 for the week ended March 29. One of the reasons for the high expenses was the show's large advertising budget, running over $4,000 a week

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Better Watch Him

Two playwrights are venturing before the footlights this week in a strawhat production of "The Man Who Came to Dinner." The duo, Marc Connelly and George Oppenheimer, are appearing in the George S. Kaufman-Moss Hart comedy at the Cherry County Playhouse, Traverse City, Mich., with Connelly playing the title role.

Presumably Oppenheimer, who is drama critic for Newsday, the Long Island paper, will not be present in the latter capacity.

W. German Legit Going Outdoors

Berlin, July 15.

Legit activity in West Germany is taking its usual al fresco swing. The seasonal breakout of open air operations is underway throughout the country in castle and palace courtyards, in old Roman ruins and amphitheatres, on church steps and on the water.

"The Gypsy Baron" is currently being presented on a floating stage anchored in the Rhine River at Coblenz, while the open flight of steps in front of St. Michael's Church in Schwaebisch Hall is the site of a summer-long festival comprising productions of Hugo von Hoffmansthal's "Everyman," Johann Wolfgan von Goethe's "Faust" and Thierry Maulnier's "Trial of Joan of Arc."

Johann Friedrich Schiller's "Maid of Orleans" is being presented at the Lorelei Festival in a huge amphitheatre on Lorelei Rock overlooking the Rhine River near St. Goar. At Recklinghausen there's the Ruhr Festival of plays, operas, concerts and art shows and productions are also being mounted in Roman ruins at Bad Hersfeld, Birten and Porta Westfalica.

The annual Luisenburg Festival is being presented at Wunsiedel in the Fichtel Mountains and locally the Rehberge is offering performances by the Tribuene Theatre Co. Goethe's "Goetz von Berlichingen" is getting its annual showcasing in the castle courtyard at Jagsthausen on the Neckar River.

Other locations where castle and palace courtyard presentations are being given include Ludwigsburg, Rheydt, Herrenhausen in Hanover, Nuremberg, Burg-on-Wupper and Dusseldorf. At Nymphenburg in Munich a series of plays is also being presented as part of Munich's 800th anni celebration.

SEE HUROK, SHUBERTS IN 12-WK. B'WAY DEAL

Sol Hurok reportedly has a deal with the Shuberts for a 12-week booking this fall and winter for the Broadway Theatre, N. Y. The house is slated to be the spot for his scheduled New York presentations of the Old Vic Theatre of London, the Theatre National Populaire of Paris, the Grenadier Guards and Scots Guards from Buckingham Palace, London, and the Beryozka Folk Ballet of Moscow.

The Old Vic troupe, headed by John Neville, Barbara Jefford and Laurence Harvey, opens its tour Sept. 15 at the Curran Theatre, San Francisco, and after engagements in Los Angeles, Dallas, Chicago, Detroit and Madison, Wis., it begins a five-week Broadway run Dec. 9, then plays Boston, Philadelphia and Washington. The repertory will include "Hamlet," "Twelfth Night" and "Henry V."

Lucia Chase N.Y. Quickie

Lucia Chase is in N. Y. for one week only before rejoining her American Ballet Theatre in Jugoslavia.

Trip was in connection with arrangements for troupe's engagement, Sept. 16-Oct. 4, at Met Opera House.

U.S. Army in Europe Signs Pros to Teach Acting to Its Fighters

Nurenberg, July 8.

For the first time in the history of the U.S. Army in Europe, it's hired three drama professionals to conduct a month of workshops for the command's 60 community theatre groups, under the sponsorship of the Army's Special Services. Actress Vicki Cummings, director Herbert Machiz and actor Alan Hewitt started their summer workshop in Berlin July 5. During the four weeks, they will conduct classes for military personnel at Bremerhaven, Frankfurt, Heidelberg, Kaiserslautern, Paris, Stuttgart, Nuernberg Munich, plus Verona, Leghorn and Vicenza in Italy.

The pros are under the auspices of the American Theatre Wing, and their role will be to bring professional training to the members of the military who stage nonprofessional plays for the entertainment of troops abroad. About 2,000 members of the U.S. Army's community theatres in France, Italy and Germany will attend these unusual summer courses.

Miss Cummings is a Broadway comedienne who has appeared on the stage, in more than 200 tele performances and in films. Machiz, a faculty member of the American Theatre Wing's department of acting, directed Kurt Weill's "Down in Valley" in 1951 when it was in Vienna. Hewitt is a Broadway actor.

Red Barn Troupe Folds Season, Westboro, Mass.

Westboro, Mass., July 15.

The Red Barn summer stock company, which had been trying to carry on in the old Strand film theatre here since its own Red Barn Theatre was destroyed by fire last year, has had to fold. The troupe numbered 37.

Producers Ivers (Sid) Sawyer and his wife, Shirley Matson, plan to rebuild the Red Barn on the old site, with a restaurant and bar, for opening next summer.

Shows Out of Town

The Joshua Tree

London, July 10.

Linnit & Dunfee presentation of three-act (six scenes) melodrama by Alec Coppel. Stars Anne Baxter, William Sylvester, Hugh McDermott. Staged by Allan Davis; decor, Michael Weight. At Duke of York's Theatre, London, July 9, '58; $2.80 top.

Dr. Alex Noon	William Sylvester
Dorothy Carter	Christine Roberts
Kit Shaeffer	Hugh McDermott
Pearl	Rita Stevens
Simon Shaeffer	Kenneth Collins
Nanny	Nora Gordon
Louise Shaeffer	Anne Baxter
Al Baur	Richard Caldicot
Dr. Ginsberg	Reginald Smith
Dr. Thorpe	John Stacy
Miss Powers	Rosamund Burne
Mr. Prescott	Robert Gallico
Officer Zakin	Michael Bell
Lt. Joy	Peter Halliday
Mr. Casabond	Peter Carlisle
Myrtle	Doreen Daniels

"The Joshua Tree" is another demonstration of Alec Coppel's ingenuity in putting twists into a thriller. There's considerable implausibility about the play, but surprises come thick and fast after a leisurely start. The meller stands a reasonable chance of survival during the summer and, with a stellar cast, should also be a likely candidate on Broadway.

Film actress Anne Baxter, a popular star here, is making her first local appearance in the play. The part is subtle and only mildly rewarding role, but a third act switch gives her an opportunity for a change of character and she comes through with distinction.

"Tree" deals with an attempt by an unscrupulous couple and their doctor-friend to defraud an insurance company. The devious yarn keeps the audience guessing and alert.

The femme star, wearing a number of fetching gowns and swim suits, gives an intelligent performance as the wife who has to change character as the plot unfolds. William Sylvester is a suave doctor-villain and Hugh McDermott plays the victim in a somewhat more subduel vein than usual for him. There are also a number of helpful supporting roles, notably Richard Caldicot as an insurance inspector and Peter Halliday as a suspicious detective.

Allan Davis, who took over the staging at short notice, has done a competent job and Michael Weight's decor is well suited to the home of a successful California attorney. *Rich.*

Double Cross

London, July 8.

Charles Ross presentation of three-act (four scenes) melodrama by John O'Hare. Stars Terence Morgan, Dulcie Gray. Staged by Jack Williams; decor, John Piper. At Duchess Theatre, London, July 7, '58; $2.30 top.

Jeffrey Banning	Terence Morgan
Sarah Banning	Dulcie Gray

John O'Hare, an American actor-author, has written a two-character meller with a flimsy, predictable plot. "Double Cross," as it's called, was first done on tv, but lacks sufficient substance for the West End theatre. Even with two longish intermissions it lasts only two hours, and despite the efforts of its two players it can only be regarded as an outsider entry.

Terence Morgan and Dulcie Gray play a couple of newly-weds who, after a whirlwind courtship, arrive for their honeymoon in a remote cabin in a hunting district in New England. It swiftly transpires that the husband is preparing to bump off his wife for her money, and it presently turns out that she has equally mercenary motives for killing him.

The only suspense is in who will get there first. The first two acts consist of love scenes spiked with furtive dirty looks, and the final act erupts into hysterical theatrics. Morgan acts with his familiar caddishness-and-charm, and Miss Gray plays an American plausibly except for the exaggerated last act. *Rich.*

Three Way Switch

London, July 9.

John Counsell presentation of three-act (four scenes) comedy by Ronald Jeans. Stars Leslie Phillips, Daphne Anderson, Bryan Forbes, Cyril Raymond. Staged by John Counsell; decor, Hal Henshaw. At Aldwych Theatre, London, July 8, '58; $2.50 top.

Verity Croome	Daphne Anderson
Mrs. Glimmer	Dandy Nichols
Peter Croome	Leslie Phillips
Cornelius Drake	Bryan Forbes
Effie Glimmer	Nanette Newman
Glimmer	Malcolm Russell
Det. Insp. Halliday	Cyril Raymond
Det. Sgt. Blade	Neil Wilson
P. C. Cartridge	Michael Wynne

"Three Way Switch" is another trivial entry in London's theatrical silly season. It's a mild little comedy-thriller with little chance either in London or on Broadway. Ronald Jeans has authored witty revues and comedies, but this time is flogging the gag book.

The play concerns a couple whose only asset is an insured pearl necklace. The husband and a strange friend of the family decide, independently, to swipe the throat bauble and collect the indemnity. But the jewelry is taken by someone else, and the yarn mainly involves police efforts to sort out the lies of the main characters. Added confusion, comically, is the husband's doubts about his wife's fidelity.

The show has spasmodic laughs and has been briskly staged by John Counsell, who has previously been active with a nabe stock operation at the Theatre Royal, Windsor. Leslie Phillips gives a first class performance as the dimwit husband, but the rest of the cast, including Bryan Forbes, Daphne Anderson and Cyril Raymond, have lesser opportunities. Hal Henshaw's set is adequate. *Rich.*

Legit Followups

Two for the Seesaw

(BOOTH THEATRE, N. Y.)

Dana Andrews' arrival in the male lead of William Gibson's hit comedy, "Two For the Seesaw," replacing Henry Fonda who created the role of Jerry Ryan, does not alter the basic elements of the play. Comparisons are never more odious than to actors who appear in the same part, but from "Hamlet" on down, parallels have been drawn. In a two-character play such as "Seesaw," therefore, performance contrasts are virtually inevitable.

Comparing Andrews with Fonda is akin to considering the relative merits of two brands of satisfactory bourbon. The end product is basically related, yet there are distinctions that are strictly matters of personal preference.

Basically, Andrews' portrait is less subtle, more ruggedly individual. Speaking many of the lines with a measured gait, as if there were a hyphen between each word, Andrews then abruptly punctuates the play with moments of vocal and physical violence that make the man's torment more obvious and the play's poignant denouement more inevitable and predicable.

The play is still a tour-de-force for Anne Bancroft, who achieved stardom and awards with this first Broadway performance. Coincidentally, it is also Andrews' first Broadway outing, and one thing he makes particularly clear is that the part is not merely a feed for the leading lady as has occasionally been suggested.

Because of Andrews' attack, a subtle suspense is lacking that was created by Fonda's introspection, but the play tends to gain somewhat in sweep. Whichever approach is closer to the author's intent, only Gibson could say, but there's little doubt that "Seesaw" will rock jauntily through the competitively new season. *Geor.*

Bells Are Ringing

(SHUBERT THEATRE, N.Y.)

Among Broadway bad habits is that of casting understudies by physical resemblance to the principal player. Not only does this pratice frequently deprive better actors of opportunities, it also sends producers and directors frantically scurrying elsewhere when permanent replacements are needed.

The producers of "Bells Are Ringing" have been both smart and lucky. Sidney Chaplin's understudy, Hal Linden, was obviously chosen, despite comparative inexperience, because he looked like Chaplin. Early in the hit musical's run, Linden got the chance to pinch-hit. He acquitted himself well enough to be entrusted with the permanent assignment now that Chaplin has exited the show.

Linden's voice is pleasant and strong, he plays with a brash assurance that may hide a few youthful qualms, and this assignment should stand him in good stead when "Bells" have stopped "Ringing."

After 84 weeks, the Betty Comden-Adolph Green-Jule Styne show has lost little of the ebullience that helped it into the hit class. Judy Holliday gives no evidence of being bored with her starring stint as the wistfully concerned voice with a smile. The dancing ensemble is keeping Jerome Robbins' and Bob Fosse's hoofing creations freshly energetic, with Carmen Gutierrez being particularly lissom, while such musical pleasantries as "Long Before I Knew You," "Mu-Cha-Cha" and "I'm Goin' Back" bear reprising.

If can hardly be claimed that "Bells' is a great musical comedy, but its established elements of humor, color and verve have proven particularly easy on the Theatre Guild's collective pocketbook. The tuner is closing Saturday (19) for holiday, to reopen Aug. 11. The cast rates a vacation, but doesn't seem to need it. *Geor.*

Legit Bits

Sara Greenspan, associate business manager of the Theatre Guild, planed to Europe last Friday (11) with her husband, **Meyer Levy,** for a four-week vacation.

Reginald Denenholz, of the Playwrights Co. press department, is vacationing on the Coast. He's due back Aug. 4.

Company manager **Morton Gottlieb** is taking a summer layoff, dividing his time between going to the beach and visiting strawhats.

Scenic designer **Frederick Fox** is doing the decor for the renovating job being done on the St. James Theatre, N. Y., by the new owner, the Jujamcyn Amusement Corp.

Abe Baranoff, treasurer of the Lunt-Fontanne Theatre, N. Y., is vacationing at his summer place on Lake Bashan, East Haddam, Conn.

George Hamlin, production assistant to producer **Roger L. Stevens** and executive director of the New Dramatists Committee, is in Israel with the **Katharine Cornell-Anthony Quayle** starring "Firstborn," and is donning body make-up to play one of the Egyptian guards, as well as operating the sound equipment.

Road pressagent **Joe Shea,** back from the "Visit to a Small Planet" tour, has gone to Buffalo for a brief assignment for Columbia Pictures.

Harvey Sabinson, general press representative for all producer **David Merrick's** shows, has taken over as pressagent for "Look Back in Anger," succeeding **Sol Jacobson.**

Louise (Mrs. Martin) Beck is vacationing on the Coast until about Sept. 1.

Mary Ward will be the advance pressagent for the fall-winter tour of "The Warm Peninsula."

Manning Gurian and **Julie Harris (Mrs. Gurian)** will vacation on Cape Cod. They recently returned from Ireland. Gurian's production of "The Warm Peninsula," starring Miss Harris, will go into rehearsal in mid-September.

Michael Ellis, producer at the Buck's County Playhouse, New Hope, Pa., planes to the Coast next weekend at attend the **T. C. Jones** opening Monday (21) in San Francisco, then visit Las Vegas.

'Oh Captain'

Continued from page 57

and in at least two instances over $5,000. Also, while the exact rate of royalties is not clearly indicated in the audit, the payments totalled over 17% on many weeks, later tapering off to around 12% after cuts had been arranged.

The audit shows no royalty breakdown, but according to the limited partnership contract between producers Howard Merrill and Theatre Corp. of America (Donald H. Coleman), the various royalties are specified as follows: Alec Coppel, 3% (including 1% as author of the original film, "Captain's Paradise," on which the musical is based, 2% as author of the play version of the yarn); British Lion Films, 1% (as producer of the picture); Jose Ferrer and Al Morgan, 3% (as authors of the libretto); Jay Livingston and Ray Evans, 4% (as song writers), and 1% to the producers.

The partnership agreement does not mention any royalty to Ferrer as stager of the show, to James Starbuck, the original choreographer or to either of the others who provided dance direction. However, they may share the approximately 5% difference between the 12% listed in the partnership agreement and the 17% indicated by the audit.

According to the partnership agreement, British Lion Films not only gets 1% of the gross of the show, but is entitled to 50% of the proceeds of any sale of the screen rights to the musical, or has the privilege of matching any other studio's offer for such rights. The show's share of the potential film revenue is to be split according to the standard formula. That is, 60% to the authors and 40% to the backers and management.

An odd angle of the profit setup of "Oh Captain" is that Peter Witt Associates, Inc., agent for author Coppel, is to get 10% of the potential net (to be deducted before anyone else shares). This, the partnership agreement says, is for "special services rendered in acquiring and clearing the rights to the play and for obtaining special talent and performing other services."

Inside Stuff—Legit

The final week's gross for "Oh Captain," during its tryout last January at the Shubert, Philadelphia, was actually $63,048.16, not $63,201 as stated by the management and reported by VARIETY at the time. Although the discrepancy was small, the correct figure is now published, for the record, as the gross was a house record, and VARIETY makes a practice of reporting the precise amounts in such cases. The accurate figure was obtained from the accountant's statement for the musical, currently at the Alvin Theatre, N.Y. A detailed story in the "Oh Captain" financial situation appears elsewhere in this issue.

The display ad in last week's issue, with the entire text in Chinese except the names of Richard Rodgers, Oscar Hammerstein 2d and Joseph Fields, plus the name and address of the St. James Theatre, N.Y., was a reproduction of one published two days previously (July 7) in the two Chinese language newspapers in New York, the Chinese Journal and Chinese Tribune. It announced the first audition for dancers for the upcoming Rodgers-Hammerstein-Fields musical, "Flower Drum Song," and specified that only Orientals would be considered. The ad brought a number of dancer applicants.

Katharine Cornell, Anthony Quayle, Mildred Natwick and others of the cast of "The Firstborn" are receiving the Actor Equity overseas minimum, $135 a week, during their current engagement in Israel. Out of that, they are paying their own hotel bills, meals and local transportation. Some others with the troupe, including pressagent Walter Alford, are working without pay, although getting per-diem expenses.

Stock Review

Tom Sawyer

Kansas City, July 14.

Starlight Theatre production of two-act musical comedy. Based on the Mark Twain story, adapted by Edward Reveaux, Richard H. Berger and Peter Gurney, with music and lyrics by Frank Luther. Production director, Berger; staged by Glenn Jordan; musical director, Roland Fiore; settings, G. Phillippe de Rosier; choral master, Jack Lee; choreography, Duncan Noble; ensembles staged by Harding Dorn; stage manager, Anthony Ferrara; lighting, John Cooper. Costumes designed by Audre. Presented at the Starlight Theatre, Kansas City, July 14-20, '58; $4 top.

Aunt Polly	Elizabeth Howell
Sheriff	Robert Turoff
Jimmy Wilson	Martin Gage
Tom Sawyer	Randy Sparks
Muff Potter	Joseph Macaulay
Injun Joe	Michael Kermoyan
Doc Robinson	Ed Powell
Skinny Fairweather	Larry Long
Ben Rogers	Robert Zelko
Joe Harper	William Ledbetter
Huck Finn	Richard France
Patsy	Patsy Peterson
Paula	Paula Coonen
Beverly	Beverly Schmidt
Becky Thatcher	Virginia Gibson
Mrs. Harper	Jane Burton
Teddy	Ted Sprague
Mr. Wilson	Buddy Nadler
Miss Fuller	Janice Fuller
Judge	Peter Johl
Jet Callahan	Arthur Bartow
Ma Callahan	Margaret Worth
Prosecutor	Larry Boye
Defense Lawyer	Walter Hook
Dance Team	M'Kay & Charles

This musical version of the Mark Twain classic has music written previously by Frank Luther for a condensed treatment used on television. Richard Berger, Starlight production director, heard it last winter and joined Edward Reveaux, formerly a member of the Starlight production staff, and Peter Gurney, to expand the idea for theatre use. The music has been extensively adapted by Roland Fiore, Starlight musical director, who also added a ballet sequence.

The story keeps close to the original, although some theatrical license is taken in making Tom a boy of 17, which permits using more mature actors with professional and musical capacity. Thus, Randy Sparks at 22 is cast in the part, and Huck Finn is played by dancer-singer Richard France, with Becky Thatcher enacted by Virginia Gibson.

Otherwise the familiar characters are all there—Aunt Polly, Injun Joe, Muff Potter and the Mississippi River town characters. There are 18 songs and 22 musical sequences. As presented at the Starlight, it has exuberance and flash, with a cast of 30 singers and 22 dancers in addition to the principals. The 50-piece orchestra under Fiore also gives the music fine treatment. Costuming and settings are excellent, as always at the Starlight.

Some of the songs already have a following, from the Decca album of the Luther songs. They include "My Friend, Huck," "Big Missouri," "Whitewash the Fence," "It Ain't for Me," "New Girl in Town" (the 1956-57 Broadway musical, "New Girl in Town," had no title song), "Why Do You Want to Kiss Me?" and "My Love Has Gone Away." The original by Fiore is the "Storm Ballet," a full presentation with the Starlight corps led by the team of M'Kay & Charles and Starlight choreographer Duncan Noble. The juvenile romantic theme is noticeably stronger, with both Tom and Becky a couple of years older than earmarked by the original author.

There are admittedly too few musicals with boxoffice strength enough to give a large-scale theatre operation such as this a solid season every year. The hits that are must be spotted carefully every three or four years to hold up the intervening seasons. "Tom Sawyer" is a candidate for such perennial outdoor presentation, especially in the midwest where its Americana flavor has extra regional appeal.

The brunt of the show naturally rests on Sparks, France and Miss Gibson, and they give fine performances in the long and testing roles. The best of the songs seem to be "Why Do You Want to Kiss Me?" "New Girl in Town," "Girls Can't Lie Worth a Nickle" and "Happy Holiday." Some of the choral numbers and dancing interpretations may be overlong, and minor cutting might help the show more or less throughout.

The nut on the show is about $60,000, a bit above average Starlight average, but far below Broadway or touring production levels. Attendance at the premiere tonight (Mon.) was 7,354, largest opening night of the season thus far and presaging one of the top weeks in Starlight history. *Quin.*

All About Love

Chicago, July 10.

H. Clay Blaney & Geoffrey Jones production of three-act (four scenes) comedy by Bruce Brighton. Stars Dennis Morgan, Wendy Barrie; features Grace Valentine, Robert Lansing, Sushelagh Ree, Martha Miller. Staged by Ramsey Burch; additional dialog, William Gammie. At Drury Lane Summer Theatre, Evergreen Park, Ill., July 10, '58; $3.50 top.

Kate Maher	Grace Valentine
Paul Trescott	Dennis Morgan
Jan Dellasandro	Wendy Barrie
Sarina Adams	Sushelagh Ree
Judson Fellows	Robert Lansing
La Passionell	Martha Miller

"All About Love" is not much about anything. For an alleged Broadway tryout it is so low on comedy and has so many structural flaws that it has hardly a prayer. No amount of doctoring is likely to save it.

Bruce Brighton has abundant television credits, but this is his first legit production. In this farce attempt he resorts to standard devices and aged story patterns. The characters are inconsequential and there's small interest in story of how the ex-mates (with an assist from a meddling Irish maid) stymie the intended marriage of a book publisher and a callow girl. Wendy Barrie and Dennis Morgan, as co-stars, keep it professional but won't be rediscovered for their performances. Robert Lansing carries off the show's only good scene, Sushelagh Ree and Martha Miller are on the weak side, but Grace Valentine scores as the Irish maid with the better laugh lines.

Ramsey Burch has staged it in the round, as Drury Lane is an arena theatre. *Les.*

Paris Legit

Continued from page 57

present session, which goes into eclipse as June arrives, has been with imports. "Diary of Anne Frank" has done smash biz since opening last November at Montparnasse. Arthur Miller's "View from Bridge," hypoed by the presence of Italo picture star Raf Vallone, has sold out nightly since its preem at Antoine last March. It is skedded for a long return engagement next fall. Ustinov's "Romeo and Juliet" is another solid hit at Marigny.

"Caine Mutiny," produced in-the-round in a small Montmartre house; "Look Back in Anger" (La Paix de Dimanche"; "La Famille Hernandez," a combo of song, dance and folk comedy, from Algeria; "Trial of Jesus," adaptation of Italian script by Diego Fabbri, and "Le Bon Numero," translation of the Eduardo de Filippo Italian comedy, have proved more popular than works by French dramatists. The lone import to non-profit was local production of "Visit to a Small Planet."

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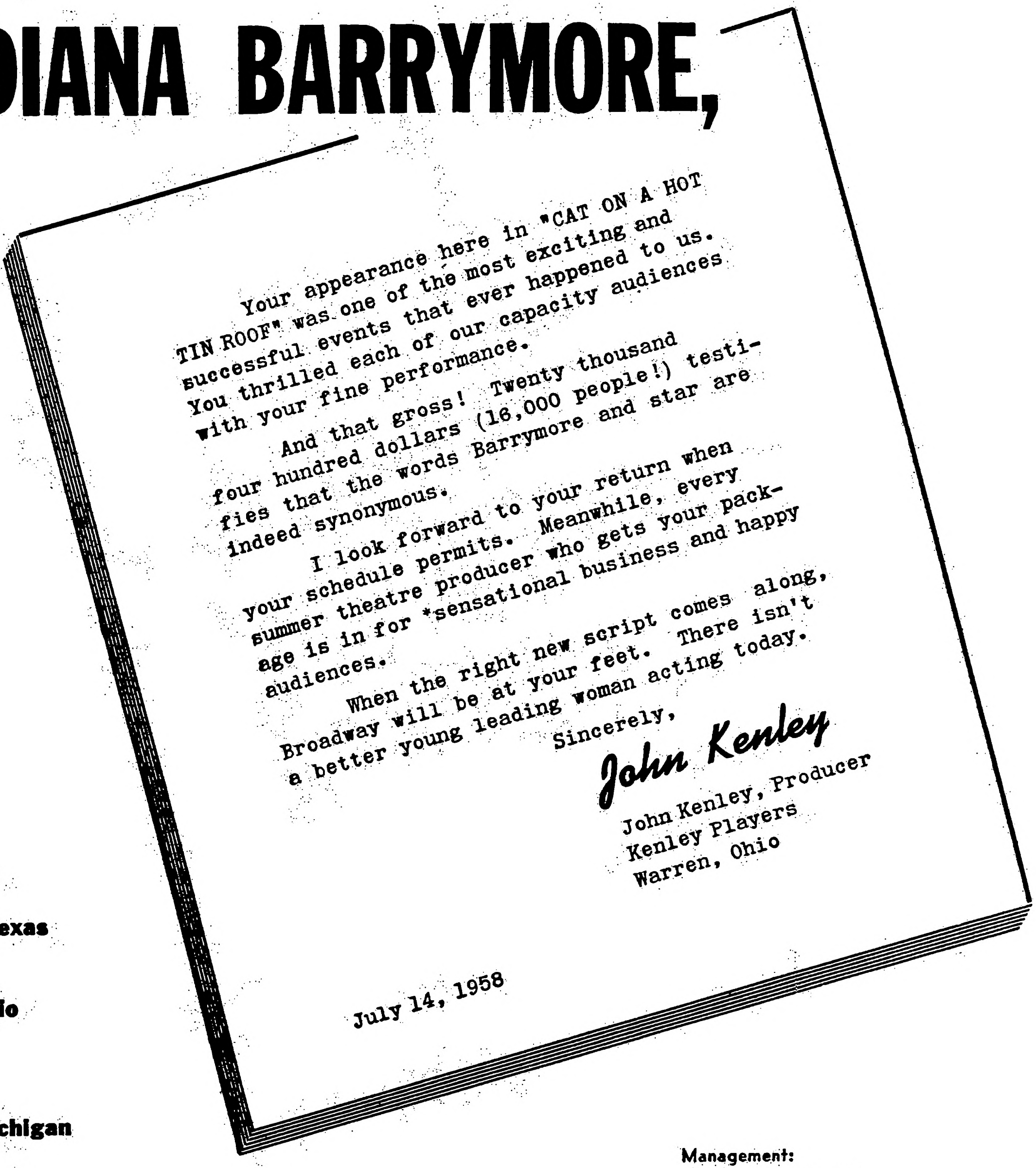
Dear DIANA BARRYMORE,



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John Kenley, Producer
Kenley Players
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B'way Rebounds, But Weekend Slim; 'West Side' $41,500, 'Captain' $28,400, 'Darling' $30,300, 'Blue Denim' $10,800

Broadway generally recovered last week from the traditional July 4 upset. Most shows registered substantial gains, although not back to the pre-holiday level. For the second week in succession, weekend attendance was relatively light, in the usual early-summer pattern.

There was a single closing last week, "Li'l Abner" folding suddenly after a 693-performance run. At least two continuing shows are on a week-to-week basis. The only two capacity entries last week were again "Music Man" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (85th wk; 676 p) ($8.05; 1,453; $58,101) (June Holliday). Nearly $43,800. Previous week, $38,800. Lays off next Saturday (19) for three weeks.

Blue Denim, Playhouse (D) (20th wk; 156 p) ($5.75-$6.90; 996; $31,500). Almost $10,900, with two-for-ones starting last Saturday (12). Previous week, $7,200. Has posted provisional closing notice, and continuance depends on the effect of the twofer hypo.

Dark At the Top of the Stairs, Music Box (D) (32d wk; 252 p) ($5.75-$6.90; 1,010; $33,000). Nearly $18,500. Previous week, $17,000.

Look Back in Anger, Golden (D) (41st wk; 327 p) ($5.75; 800; $25,152). Just over $11,800 on twofers. Previous week, $11,800.

Look Homeward, Angel, Barrymore (D) (33d wk; 260 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Almost $28,000. Previous week, $28,500.

Music Man, Majestic (MC) (30th wk; 236 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,400 with the summer discontinuance of special-rate tickets for school students. Previous week, $69,400.

My Fair Lady, Hellinger (MD) (122d wk; 971 p) ($8.05; 1,551; $68,210). Nearly $69,400 with the discontinuance of special-rate tickets for students. Previous week, $69,200.

Oh Captain, Alvin (MC) (23d wk; 183 p) ($8.35-$9.20; 1,331; $60,000). Over $28,400. Previous week, $27,500. Continuing on a week-to-week basis, with Dorothy Lamour slated to go into the cast tonight (Wed.) as femme lead.

Romanoff and Julie, Plymouth (C) (40th k; 316 p) ($5.75-$6.25; 1,062; $36,625). Almost $15,000 on twofers. Previous week, $14,300 on twofers.

Say, Darling, ANTA (MC) (15th wk; 116 p) ($7.50; 1,185; $50,460) (David Wayne). Over $30,000. Previous week, $25,400. Gets an assist this week with Play of the Month Guild patronage.

Sunrise at Campobello, Cort (D) (24th wk; 188 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Over $37,100. Previous week, $34,700.

Two for the Seesaw, Booth (CD) (26th wk; 204 p) ($6.90; 780; $31,700) (Dana Andrews). Over $30,000. Previous week, $28,400.

West Side Story, Winter Garden (MD) (42d wk; 332 p) ($8.05; 1,404; $63,203). Over $41,500. Previous week, $37,500.

Who Was That Lady, Beck (D) (19th wk; 152 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Nearly $19,500. Previous week, $16,100.

Closed Last Week

Li'l Abner, St. James (MC) (87th wk; 693 p) ($8.05; 1,614; $58,100). About $24,900 on twofers. Previous week, $25,500. Folded Saturday (12); is figured to have earned about $375,000-$400,000 profit thus far on a $300,000 investment. Plays a "road" date of four-to-eight weeks beginning in mid-August in Las Vegas, then goes on a regular tour.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58).
Comic Strip, Barbizon Plaza (5-14-58).
Crucible, Martinique (3-11-58).
Foote One-Acters, Sheridan Sq. (7-1-58).
Guests of Nation, Marquee (6-26-58).
Ionesco Plays, Sullivan St. (6-3-58).
Playboy West'n World, Tara (5-8-58).
Shaw Series, Downtown (5-12-58).
Threepenny Opera, deLys (9-25-55).
Ulysses, Rooftop (6-5-58).

Closed Last Week

Garden District, York (1-7-58); closed Sunday (13).

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This Auto Help

Wallingford, Ct., July 15.

Considering the rainy spring weather, the downbeat psychological effect of recession talk, etc., Ben Segal, producer of the Oakdale Musical Theatre here, has a suggested summer stock variation of the established play-or-pay rule of show business.

"We call it," he says, "the play-and-pray policy."

'GRAND' SRO 73½G, L.A.; 'LADY' $62,700 IN CHI

With the opening of the new musical, "At the Grand," on the Coast last week, there were two major touring shows on the road. The tryout had a rough reception in Los Angeles, but the management insists that it will come to Broadway in the early fall as scheduled.

The only other regular tourer, "My Fair Lady," sagged to a new low, but still mopped up a tidy profit in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates Tryout. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

LOS ANGELES

At the Grand, Philharmonic Aud. (MD-T) (1st wk) ($6-$5.50; 2,670; $73,500) (Paul Muni). Opened Monday (7) to one favorable notice (Greene, Examiner) and three pans (Goldberg, Times; Williams, Mirror-News; Carroll, Herald-Express); grossed $73,500 on Civic Light Opera subscription. Continues through Aug. 9, then moves to Frisco.

CHICAGO

My Fair Lady (2d co.), Shubert (MC) (36th wk) ($7; 2,100; $72,979). Over $62,700. Previous week, $65,400. Continues indefinitely.

Visiting Critics

Continued from page 57

date of arrival of the visitor and at which hotel he'll be staying. He sends this to the scribe, with copies to the p.a.'s of the various shows for which tickets have been arranged.

Fields has been carrying on the project for several years, with the Playwrights supplying office and clerical help, plus the cost of phones, postage, etc. However, the proposal to have the League of N.Y. Theatres pay the out-of-pocket expense of the setup was recently suggested by James Proctor, pressagent for "Look Homeward, Angel." The idea was approved by the New York pressagents chapter of the Assn. of Theatrical Press Agents & Managers, and its chairman, Merle Debuskey, formally proposed it in a letter to James F. Reilly, executive director of the League.

Reilly's reply hedged somewhat, apparently on the chance that the League might become involved in unspecified other matters, but asked for further information on how much the project would cost. The League board of governors will presumably consider the proposal at its next meeting.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
As You Like It, Open Air (7-14-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Double Cross, Duchess (7-7-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Joshua Tree, Duke of Yorks (7-9-58).
Living for Pleasure, Garrick (7-10-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Three Way Switch, Aldwych (7-8-58).
Touch of Sun, Princes (1-31-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).

SCHEDULED OPENINGS

Five Finger Exercise, Comedy (7-16-58).
Irma La Douce, Lyric (7-17-58).
Noon Has No Shadows, Arts (7-18-58).
Private Prosecutor, Royal Court (7-21-58).

CLOSED LAST WEEK

George Dillon, Comedy (5-29-58).
Grab Me a Gondola, Lyric (12-26-56).

Silo Biz Better; 'Kate' $56,000, K.C.; 'Okla.' 22G, Indpls.; 'Tables' $8,300, Spa

Business was generally up a bit on the summer stock circuit last week, after the dire doing the July 4 week. The list of theatres is now at about full strength, subject to a few late starters and the inevitable drop-outs.

There have been few tryouts of new shows thus far, but the crop of candidates are due to put in attention bids during August.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

INDIANAPOLIS

Avondale Playhouse ($2.50; 1,000; $12,000). **Separate Tables** (D-LP) (single wk) (Rosemary De Camp). About $7,800 in five performances (one rainout). Previous week: **Matchmaker** (Lyle Talbot), $12,200. Current: **My Three Angels** (Pat O'Brien).

Starlight Musicals ($3; 3,050; $36,000). **Oklahoma** (MC-LP) (single wk). About $22,000 in five performances (one rainout). Current: **Plain and Fancy.**

ASBURY PARK, N. Y.

Neptune Music Circus. Auntie Mame (C-TS) (2d wk) (Sylvia Sidney). Over $20,100 for seven performances through Sunday (13). Current: **Most Happy Fella.**

IVORYTON, CONN.

Ivoryton Playhouse ($4.40; 650; $15,500). **Mid-Summer** (C-TS) (single wk) (James Mason). About $7,500. Current: **Time for Elizabeth** (Groucho Marx).

STRATFORD, ONT.

Shakespeare Festival ($5; 2,190; $61,912). **Henry IV-Much Ado About Nothing** (Rep-LP) (3d wk). Almost $44,500. Previous week: same repertory, $35,000. Current: same. **Winter's Tale** to be added to repertory next Monday (21).

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000. **Hamlet-Midsummer Night's Dream** (Rep-LP) (4th wk). Nearly $38,500. Previous week: same repertory, $29,800. **Winter's Tale** will be added to the repertory next Sunday (20).

CORNING, N. Y.

Corning Summer Theatre ($3; 611; $10,500). **Happiest Millionaire** (C-LP) (single wk). Over $3,800. Previous week: **Mousetrap,** $3,000. Current: **Teahouse of the August Moon.**

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000). **Kiss Me, Kate** (MC-LP) (single wk) (Julius LaRosa). About $56,000. Previous week: **Rosalinda,** $31,000. Current: **Tom Sawyer.**

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **Gentlemen Prefer Blondes** (MC-LP) (1st wk) (Marie Wilson, Vaughn Monroe). Over $51,600. Previous week: **Oklahoma,** $46,700. Current: Gentlemen **Prefer Blondes.**

ST. LOUIS

Municipal Opera ($3; 11,937; $95,000). **Lady in the Dark** (MD-LP) (single wk) (Dolores Gray). About $51,000. Previous week: **Rose Marie,** $55,000. Current: **On the Town.**

NEW HOPE, PA.

Bucks Co. Playhouse ($2.50; 432; $7,818). **Season in the Sun** (C-LP) (2d wk). Nearly $5,400. Previous week: same show, $5,500. Current: **Middle of the Night.**

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.20; 2,150; $41,000). **Tender Trap** (C-LP) (single wk) (Larry Parks, Betty Garrett). About $16,000 for seven performances. Previous week: **King and I** (Patricia Morison), $23,500. Current: **New Girl in Town** (Joan Blondell).

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Uncle Willie** (C-LP) (single wk) (Menasha Skulnik). Nearly $19,400. Previous week: **Separate Tables** (Basil Rathbone, Geraldine Page). $15,800. Current: **Devil's Disciple.**

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500). **Remarkable Mr. Pennypacker** (C-TS) (single wk) (Burgess Meredith). Estimated $10,800. Previous week: **Tonight at 8:30** (Faye Emerson), $10,200. Current: **He Who Gets Slapped** (Alfred Drake).

SARATOGA, N. Y.

Spa Theatre ($3.85; 587; $13,000). **Separate Tables** (D-TS) (single wk) (Basil Rathbone, Geraldine Page). Almost $8,300. Previous week: **Fallen Angels** (Hermione Gingold), $7,200. Current: **Middle of the Night** (Sam Levene).

CHICAGO

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Fourposter** (D-LP) (2d wk). Nearly $6,800. Previous week: same show, $3,000. Current: **Matchmaker** (Lyle Talbot).

Touring Shows

(July 14-27)

Grand Hotel (tryout)—Philharmonic Aud., L.A. (14-26) (Reviewed in VARIETY, July 9, '58).

Mask and Gown—Curran, S.F. (21-26).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

My Fur Lady (Canadian)—Royal Victoria, Victoria, B.C. (21-26).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

At the Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Drink to Me Only, Adelphi (10-8-58).
Goldilocks, Lunt-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Old Friends, Miller (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

TOM AVERA
Currently Starring
PLAIN AND FANCY
Starlight Musicals
INDIANAPOLIS
In August and September
Coast to Coast Tour
(Leading Role)
THE PONTIAC SHOW

JERRY O'CONNELL
Proudly Presents
The International Actor
PIERRE BORDAY
in His
One-Man Award-Winning Play
"THE HANDS OF EURIDICE"
by Pedro Block
Opening the
BELCOURT ART'S FESTIVAL
BELCOURT THEATRE
Newport, R. I.
July 18th, 19th, 20th

DICK SMART
Currently Co-Starring in
"CAN-CAN"
CASA MANANA MUSICALS
FORT WORTH, TEXAS
Direction:
HENRY WILLIAM WEISE AGENCY

Literati

Obscene Literature Drive

Warrants have been prepared by Philadelphia's crusading District Attorney Victor H. Blanc for the extradition of seven Los Angeles dealers indicted for the distribution of obscene literature in the Philly area.

The extradition warrants are for Joseph Schillachi, George Cooper, Abe S. Toberhoff, Edwin D. Rich, Floyd L. Clemens, Albert G. Jeffries and Ralph Leverson. Philadelphia's Chief of County Detectives Thomas F. McDermott joined Los Angeles police in five raids that turned up 10 tons of lewd photos, sex pills and virility stimulators, allegedly worth $10,000,000.

The actions against the Coast men were part of a series of steps designed to smash a nationwide filth network. Governor Harriman, of New York, has already completed extradition proceedings against two Philadelphia men indicted for distributing obscene literature.

Moseley Revives Mag

Sydney Moseley, English journalist, is reviving his "For Editors Only" publication. It is designed for execs in journalism, broadcasting films and allied professions.

It won't carry ads and, according to Moseley, it'll be free of "all ties, prejudices and commercial interests."

Moseley was a newscaster on WMCA, New York for some years.

R & H Song Book

Words and music of 41 complete songs plus stories of all nine musical plays penned by Richard Rodgers and Oscar Hammerstein 2d will be published by Simon & Schuster in October. Newman Levy will do the narrative for "The Rodgers & Hammerstein Song Book." Frederick Banbery will do the illustrations.

The publishers plan the book as a Christmas gift item.

Beaucoup Personal Memoirs

Irene (and Vernon) Castle has authored her autobiography "as told to Bob and Wanda Duncan" titled "Castles In The Air", which Doubleday will publish in November.

Fannie Hurst's "Anatomy of Me" is also a Doubleday item this fall.

Agnes Boulton's "Part of a Long Story" is her memoir as Eugene ONeill's first wife (she is the mother of Oona ONeill, now Mrs. Charles Chaplin, and Shane who, incidentally, has just completed a biography of his playwright-father); also Doubleday in August.

"The Gershwin Years" by Edward Jablonski and Lawrence D. Stewart, with introduction by Carl Van Vechten, is a dual biog of George and Ira Gershwin, coinciding with the composer's 60th birthday anniversary. Doubleday will publish in September.

Lady Diana Manners, later Lady Diana Duff Cooper, who played the Virgin in Max Reinhardt's stage production of "The Miracle in the 1920s, has written the first volume of her memoirs. It takes her from her British background into her English filmaking career until she came to New York in the Roaring 20s. Book ends at that time, with indication there will be another volume. Houghton Mifflin will publish in the fall.

Lenser Tom Stobart ("The White Continent" and "The Conquest of Everest") has done his personal story under the title, "I Take Pictures For Adventure", which Doubleday is bringing out in September, illustrated with his own photographs of course.

Alma Mahler Werfel, with E. B. Ashton, has authored "And The Bridge Is Love (Memories of a Lifetime)" for Harcourt, Brace publication next month. She was married to famed composer Gustav Mahler then to architect Walter Gropius and finally to Viennese poet-dramatist Franz Werfel.

"The Autobiography of Mark Van Doren", as it is simply titled (Harcourt, Brace), also touches on his brother, Carl, and his children.

McMullen To FS&C

Farrar, Straus & Cudahy has added McMullen Books to its catalog and will expand and reissue certain titles of the Catholic book list. It will also add to it.

Stories of 3 Publications

The stories of The Christian Science Monitor, the Book-of-the-Month Club and Reader's Digest are subjects of three different books for fall publication. Doubleday will publish two of them: James Playsted Wood's "Of Lasting Interest: The Story of the Reader's Digest", founder-editor DeWitt Wallace and its general setup, subsidiaries, international editions, condensed book club etc., and Charles Lee's 'The Hidden Public" which treats with Harry Scherman's founding of the B-of-the-M Club.

Erwin D. Canham, present editor of the Christian Science Monitor, did the book on his paper, now commemorating its 50th anniversary, titled "Commitment to Freedom". Houghton, Mifflin will publish in September.

Rah Rah Main Bocher

Main Bocher, swank designer of women's garb, as a public service to higher education, has designed a Scottish-Lassie costume for Macalester College (St. Paul, Minn.) cheerleaders. Mrs. De-Witt Wallace, co-editor of The Reader's Digest, donated four additional identical costumes made from the model supplied by Main Bocher. Macalester's Pipe Band was heard from the campus on Robert Burns' birthday last year over NBC's "Monitor."

Pressing question asked is will new Main Bocher cheerleader uniforms help win football games?

Dineen's Multi Chores

Former Boston Globe crime reporter Joseph F. Dineen has a new novel, "Queen Midas," with strong overtones of Boston's political scene, out Tuesday (15) by Little Brown.

The new Dineen book is a characterization of an Irish immigrant girl who comes to America in the 1890s and uses her wits to capture a fortune and build a city and statewide political dynasty.

Dineen, who has previously written books on Curley, "The Purple Shamrock," and on the Brink's case, uses the imaginary city of "Boylston" in the novel, which has a sub-story of highly competitive newspaper situash. Dineen is currently working on two other books, "The Alternate Case" another squeeze on the Brink's case) and "The Kennedys of Massachusetts," a biography f Joseph P. and Rose Kennedy.

Dineen, who wrote more fiction, articles, novels, tv scripts, on the Brink's case than anyone else, is subject of a w. k. gag in Boston which goes: "Dineen got more dough out of the Brink's case than the robbers."

Prolific Carstairs

John Paddy Carstairs, British film director and a prolific author, has just published two new books. Carstairs is a prominent painter, with two pictures in this year's Royal Academy, and he has written an art book called "Watercolour Is Fun."

His other work is a light thriller novel, "Gardenias Bruise Easily" (W. H. Allen, London), a lively piece of work which has a bestseller writer of thrillers involved in skulduggery on the French Riviera. The book moves at a good pace, has thrills and humor neatly mingled, and should make a useful film.

CHATTER

Farrar, Straus & Cudahy trving to rush out "Brotherhood of Evil: The Mafia", by Frederic Sondern Jr.

Erika Mann has authored "The Last Year of Thomas Mann" (her father) for Farrar, Straus & Cudahy.

Yorktown Publishing Co. Inc. authorized to conduct a printing and publishing business in Peekskill, N.Y.

Harcourt, Brace is limiting "The Last Works of (Henri) Matisse" to 2,000 copies at $32.50 per, when it's published in November.

Ernst Schnabel's "Anne Frank: A Portrait in Courage" is due via Harcourt, Brace in September, translated by Richard and Clara Winston.

Adman Edward Stephens' fall novel, "A Twist of Lemon," is localed in the Madison Ave. huckstering circles; Doubleday publication in October.

Margaret Medlicott, secretary in the legal department of Associated British Pictures Corp., has written a novel called "Fortune Came Smiling" for Hurst & Blackett publication.

TV scripter David Alexander, who lives in Greenwich Village, has used that as a locale for his forthcoming Lippincott whodunit, "The Madhouse In Washington Square."

Carl Biemiller, chairman of the committee in charge of operations at the Philadelphia Daily News, resigned (11) to take post in public relations with the National Assn. of Manufacturers.

Kenneth Seeman Giniger, who is v.p. and g.m. of Hawthorn Books, has gone to Doubleday (Hanover House) for publication of his anthology, "A Treasury of Golden Memories," which he edited.

Musical Courier, which dates from 1880, now has a new owner, Mrs. Lisa Roma Trompeter, lately at the U. of So. California but once a concert soprano, circa 1928. Editorial staff remains otherwise as is.

Fourteen short stories have been assembled into a Lippincott anthology titled "Seventeen's Stories", edited by Babette Rosmond, fiction editor of that mag. This is the third anthology of Seventeen fiction.

Bawl Street Journal Corp. authorized to conduct a printing and publishing business in New York. Directors are Robert J. Lewis, 40 St.; John W. Callaghan, 20 Broad St.; W. Scott Cluett, 63 Wall St. Sullivan & Cromwell filing attorneys.

Marya Mannes, drama and tv critic of The Reporter, daughter of the founder of the Mannes College of Music and a niece of Walter Damrosch, has done a book on the American scene titled "More In Anger" which Lippincott will publish in the fall.

Evelyn Laye, U.K. British musicomedy idol, has written a book called "Boo To My Friends", which Hurst & Blackett will put out in the fall. Title refers to Miss Laye's nickname, and the tome deals with much of her personal life and friendships.

Richard Wincour, who is attorney for Sid Caesar's Shellrick Corp., has written a satire on murder mysteries due for August publication by Oceania under title, "The St. Ives Murders." Until now Wincour has written on two subjects, law and Shakespearian criticism.

Quondam p.a. Hilda Cole Espy (CBS, Kate Smith, Fred Waring, etc.) has authored a personal memoir about rearing five children, "Quiet, Yelled Mrs. Rabbit," which Lippincott will publish in October. Husband Willard Espy was onetime p.r. man for Reader's Digest.

Random House
NOVELS OF DISTINCTION

The Enemy Camp
By JEROME WEIDMAN. "The best American novel I have read so far in 1958." — Orville Prescott, NEW YORK TIMES. A Book-of-the-Month Club selection. $4.95

Let No Man Write My Epitaph
By WILLARD MOTLEY. A savage, swirling tale of the Chicago slums by the author of "Knock on Any Door." $4.95

The Mission
By DEAN BRELIS. "Unlike any war novel I have ever read." — N.Y. TIMES $3.50

Underground City
By H. L. HUMES. "A work of power, maturity, distinction." — NEWSWEEK $4.95

Entry E
By RICHARD FREDE. "An unforgettable piece of work." — NEWSDAY $3.50

They Came to Cordura
By GLENDON SWARTHOUT. "Sheer storytelling." — SATURDAY REVIEW $3.50

A Glass Rose
By RICHARD BANKOWSKY. "Bankowsky is, with one novel, among our finest writers." — LOS ANGELES MIRROR-NEWS $3.75

NOW AT YOUR BOOKSTORE RANDOM HOUSE

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 15.

Sixty years ago Eugene Field, an otherwise kindly poet and columnist, wrote:

"We have yet to find a man with a dimple in his chin who had any staying power."

Too bad Gene couldn't have lived to see the staying power of Kirk Douglas' dimple. It has swashed him through more buckling than Robin Hood.

I took my Lady Alice to Hollywood to the preem of "The Vikings" starring Douglas, Tony Curtis, Ernest Borgnine and Janet Leigh. All of them, except Borgnine, were in the lobby of the Fox Wilshire welcoming the stars who had come to enjoy the skullsplitting. They welcomed us, too, on account there is Viking blood in our veins.

Douglas, his dimple showing like a crater on the moon, was smiling like a guy who has a hit and knows it. Though we were in Norway when his company was there last summer, I hadn't seen him in person since he visited Bedside Manor after starring in Stanley Kramer's version of "Champion" several years ago. Since that time his staying power has made a stumble bum out of Gene Field's researches in the field of manly dimples.

The Staying Power Of A Dimple

In "The Vikings," Tony Curtis, his bastard brother in the picture, outlasted Douglas, but it was so near the end of the picture that it hardly reflected on Kirk's staying power. The blow that finally fetched old Douglas the Dimple was a busted sword that dimpled his busted gut into an irreparable hole, But by then Ragnar, the legitimate father of Einar, as Douglas was called, and the illegitimate father of Eric, as Curtis was named, had cashed in his kroner and gone to Valhalla where, the legend ran, their great god Odin allowed them to fight their battles all over again, but as winners this time. The death of Douglas, gave Curtis the hand of Morgana. Morgana was Janet Leigh and since she is Tony's wife anyway, nobody was surprised that he won her in the end.

My Lady Alice murmered as we left the premiere in a measure of personal disgrace at having this bunch of skeletons yanked from our family cupboard, "I should hate to have all these lovely people think these fine actors were portraying our ancestors!"

"But that was a thousand years ago," I assured her. "The rest of the world has not got that far in its international relations even yet. Besides, those Vikings were not Norwegians. They were mostly krauts. It took centuries to root their blood-thirsty zest out of the Scandinavian peninsula, but it is not there today. Everybody knows the Scandinavians are the most civilized people on earth today."

'Variety' Softens The Blow

The forensic brought a small smile to her gentle face, but nevertheless she did not want to go to a public place for a few days. "Besides, Gene Arneel caught the picture for VARIETY and he assured the trade that history is highly fictionized and subtleties eschewed," I said.

"Did he say that?" she asked. I said he had gone on in that vein for a whole col. "Sounds like mighty fancy English. I hope others besides Norwegians read it and understand that it's not a true picture of our people."

"Oh they will, they will," I insisted. "Everybody knows that history and Hollywood haven't spoken to each other from the time of Moses to this day."

"Was that blackhaired Eric that Tony Curtis played so calmly supposed to be Eric the Red?" she wanted to know.

I told her I didn't think so. *That* Eric founded the first kingdom in Russia. In fact, he laid out Moscow and all the Moscovites, if I remember correctly, and I certainly do. History is a little confusing in in the Ninth Century because the Finns called the Swedes Ruotsalaisets or Russians. But the Russians said it was a Viking leader named Rurik who first maced them into submission in the year 859. He not only chopped up the Slavs but the Finns as well, and the Finns and Laplanders had kept the kraut plasma out of their bloodstream up to then.

The purer Norwegians had an inborn love of the sea and have to this day. Those Viking ships Dick Fleischer used in the picture are the McCoy. In fact, you can see the originals in a museum in Oslo and though they were buried 1,000 years ago, no termite got very far in destroying them.

They rowed them across the Atlantic under Leif the Lucky 400 years before Columbus set sail from Spain and there are evidences of their visit around Newport, R. I., and elsewhere. In fact, there's a bronze bust of Leif at the entrance to Griffith Park, L. A., that looks a lot like Kirk Douglas, though Leif lacks a dimple in his chin.

That Leif's adventures are not better known may have been due to the fact that Columbus had a better pressagent. The sea voyages of Pytheas, a Greek trader, who worked out of Marseilles about the time of Alexander the Great, are not too well known either.

Pytheas was an astronomer in his off hours and claimed he had traveled so far north along the Atlantic coast from Gibraltar that he found a place where summer nights were only two hours long. He called the place Thule. He said there was so much precious amber around the bays there that people used it for fuel. He told about a "lung of the sea" that obviously was an iceberg. In fact, he came back with so many tall tales that he was laughed into oblivion, with Strabo leading the ridiculing pack of landlubbers.

No Process Shots On This One

Modern archeology has pretty well supported Pytheas in the belief that he had reached the fjords of Norway. Of course, his voyage didn't cost anywhere near the $5,000,000 that Douglas' company poured into "The Vikings," but he must have seen the same magnificent scenery which Jack Cardiff and his crew photographed for the picture. Nor did his trading, even with all the ambergris he could scoop up, make him anywhere near the profits that "The Vikings" will make UA and all the profitsharers participating in this end of the production.

Both, however, were for real. There are no miniatures or process shots in "The Vikings" and there were none in the account of Pytheas. He reported no such games as longhaired giants tying their brades together and slashing each other with 18-pound swords until one of them begged off, nor a tug-of-war with a fire between the teams, the weaker team being pulled into it.

Of course, his findings were 1,200 years before the scenes set in "The Vikings" and it may well be Norwegians were as civilized then as they are now. It could easily take centuries to get that Ninth Century kraut pollution out of their otherwise pacific bloodstream.

The banquets too, as portrayed in the picture, were more reminiscent of early Goths, Englishmen or Romans. Though my Lady Alice has 35 first cousins in Norway and I was royally entertained by most of them last summer, I can assure my recessioned public that 400 chickens, roasted oxen, 2,000 litres of beer, two whole reindeer, six pigs, four dozen roast ducklings, three dozen turkeys, a truckload of assorted vegetables and 200 steer horns for beer muggs is not a typical Norwegian dinner today, if it ever was. But it looked real enough in the picture to make good entertainment. Mouths watered all over the theatre, especially among the vast numbers now down to yogurt to calm their industry-created ulcers.

I hope this picture when shown in Norway doesn't start them on a rampage again. If in reprisal they want to make a picture showing the contemporary ferocity and brutality of most of the rest of the world today, that will be all right with us.

Broadway

Comedy writer Eddie Davis discharged from St. Luke's Hospital.

Joey Adams hosting a party at Leone's tonight (Wed.), celebrating Henny Youngman's 25th anni in show biz. Party is "Stag—no tie."

Errol Flynn, dancer Muriel Weldon and George R. Marek, RCA Victor v.p., back from Europe Friday (11) on the S.S. Ile de France.

Ray Noble, Harold Prince, coproducer of "West Side Story", and hotelier G. David Schine sailed for Europe last week on the S.S. Queen Elizabeth.

Bette Davis, Jan Sterling, concert pianist Ellen Ballon and Kate Cameron, Daily News' film critic, in from Europe yesterday (Tues.) on the S.S. Queen Mary.

Rita Hayworth, accompanied by her producer-husband James Hill; Steve Allen and Metro assistant director James Jennings off to Europe last week on the S.S. United States.

Maitre d' hotel August, long at the Hotel St. Regis, making his first trip back to the native city in northern Italy (close to the French border) in 41 years the end of this month. Will be gone five weeks.

The Bennett (Phyllis) Cerfs and their two children doing an al fresco vacation junket into Banff-Lake Louise-Vancouver belt, and down to L.A. and back, by motor, plane and rail, as timetables best permit.

"Murder In The Cathedral," T. S. Eliot-Ildebrando Pizzetti opera in Italian, which is having its U.S. unveiling at Empire State Festival at Ellenville, N. Y., will be conducted by Laslo Halasz and was designed by Robert Fletcher.

RCA topper Frank M. Folsom got back over the weekend via KLM and on three motors—the passengers were alerted to the possible hazard but it was a perfect landing at Idlewild. Third engine conked out between Gander and N. Y.

Julius Rudel, conductor-general boss at N. Y. City Center opera, after finishing his "Sussanah" chores at Brussels Expo, flew to Chautauqua, N. Y. to take over that culture encampment's 30th opera season, four grand, one folk, one Gilbert & Sullivan.

Mrs. Sydney M. (Muriel) Kaye, wife of the CBS-BMI attorney (Rosenman, Goldmark, Colin & Kaye), factured her knee-cap and it took an ambulance from New York's Doctors Hospital almost three hours to come to their northeastern Connecticut estate and drive her back where she may be bedded for a couple of months.

The Bob Leders—he's WOR chieftain—had their second daughter Monday (14) night. Spouse Diana was off-schedule several days, though the baby's chipper, and was rushed to N.Y Lying-In. Her room was reserved for next week and, lacking other private rooms, Mrs. Leder was put in a ward (no visitors!). With luck she was slated to make a private room last night or today (Wed.).

Australia

By Eric Gorrick
(Film House, Sydney)

N.Y. City Ballet solid at Her Majesty's, Melbourne.

Jack Labow, RKO topper, biz-visiting New Zealand.

"Damn Yankees" off to good start at Empire, Sydney.

Ron Michaels, UA chief here, back from U.S. looksee.

Now confirmed that RKO will nix distribution of Allied Artists here.

"And God Created Woman" (Col) is one of the surprise hits here.

Par's "10 C's" swinging into three-a-day at Prince Edward, Sydney.

Rank's "Bolshoi Ballet," a major hit at Embassy, Sydney, on two-a-day.

Rolly Rolls and Billy Baxter will co-star in "Fun Fiesta" at Tivoli, Sydney.

"Long Hot Summer" (20th) looks a longrunner at Hoyts' Regent, Sydney.

Winifred Atwell, colored pianist, boats in for a repeat run over Tivoli, loop.

"Look Back In Anger" winding up a so-so run at Elizabethan Theatre, Newtown.

Lee Gordon laying off U.S. importations for his Stadium loop until next spring.

Ray Rushmer, topper of independent Ray Films, set for U.S. visit on product deals.

Ron Michaels, UA topper in New Zealand, in for preem of "80 Days" over Amalgamated loop.

Some talk here that Sir Laurence Olivier may make another tour of this area early next year.

"Prince And The Showgirl" (WB) away to smash start at Mayfair, Sydney, for Hoyts' pic toop.

John Goulston, longtime director of Greater Union Theatres, awarded Order of the British Empire by Queen Elizabeth.

Maurice Silverstein, Loew's International veep, planes in this month for looksee of Metro distribution-exhibition setup.

David Oistrakh, Russian violinist, set for additional concerts at City Hall, Sydney, at $5 top. He's here under the management of Australian Broadcasting Commission and J. & N. Tait.

Inside pressure still being maintained for government to okay Sabbath cinemas. Pressure is strongly opposed by powerful trade unions attached to the pix biz. Showmen say that a Sabbath greenlight would offset weekday downbeat.

Paris

By Gene Moskowitz
(28-rue Huchette; Oregon 49-44)

Errol Flynn ok after a couple of days in American Hospital after a spill on a staircase.

Yank actor Lou Reizman up for top role in a first pic by new young director Jacques Rivette.

Recent soccer championship sent video set sales up 20%. French set count now put at 1,000,000.

Actor Jacques Duby doing two pix at once, "Christine" during the day and "Dis-Moi Oui" at night.

Singer Maria Vincent to make her starring debut Jean Gourguet's film "The Sentimental Prostitute."

Charles Chaplin's next pic purportedly will have him in tramp role this time going to the moon.

Jay Frankel, head of MJP Enterprises, through on his way to Eastern Europe for film sales negotiations.

Belinda Lee to star in French film, "Love Is My Business", opposite Raymond Pellegrin. Ralph Habib directs.

Ed Tryzinski in to talk possible film writing chores with Continental producers. Hopes on making them in two lingos theirs and English.

Argentinian actress Ana Maria Cassan stars in Paul Paviot's first feature pic, "The Companions of Misery." Yank thesp Jess Hahn also in film.

Yank sepia actress-terper Gypsy Menor, now known as Gypsy Marfessa, off to Brazil to star in a French-Brazilian pic, "Orpheus And Eurydice." Marcell Camus directs.

Robert Dorfman will produce a pic in Polynesia next season with two Yank stars, Richard Basehart and Rod Steiger. Yves Allegret directs and Rene Wheeler scrips. Pic is titled "The Ambitious."

Chicago

(Delaware 7-4984)

Peter Wood and The Du-Vals toplining at Mangam's Chateau.

Jazz pianist Max Miller and blues singer Osborne Smith opened new Golden Lion Inn in Sheridan Plaza Hotel.

Vet actress Ilka Diehl joined Sidney Blackmer's Hinsdale Summer Theatre as a featured player for duration of season.

Bob Hope slated for one of the foursomes in Illinois Variety Club's annual golf outing skedded for Aug. 22 at Elmhurst Country Club.

Erroll Garner's two jazz concerts at Ravinia Park a week ago were both played in heavy rainstorms but came off to great critical approval nonetheless.

Peggy Wood and Donald Marye here rehearsing "Chalk Garden," next production at Drury Lane. Cookie Kupcinet, daughter of Sun-Times gossiper Irv Kupcinet, also in cast.

Cleveland

By Glenn C. Pullen

Stuff Smith, jazz fiddler, working with Ellie Frankel crew at Mushy Wexler's Theatrical Grill where Billy Taylor trio is also featured.

Jack Paar's singing tv French sidekick, Genevieve, playing Pistache in Kenley Players' "Can-Can" at Warren strawhatter with Sherry O'Neil in role of Claudine.

Oscar Peterson Trio back at Modern Jazz Room which has Chris Connor slated for week of July 14. Australian Jazz Quintet July 21, Ahmad Jamal July 28, and Chico Hamilton Aug. 11.

Helen Menken, actress-prez of American Theatre Wing, in with her hubby George Richard to attend National Educators' Assn. convention. Both also visited Musicarnival, tent theatre.

Alan Alda, son of Robert Alda, settled here with wife to act in Chagrin Falls summer stock and at Cleveland Playhouse for next three years. He was one of 15 winners of fellowships in national talent search backed by Ford Foundation humanities division in conjunction with Playhouse.

London

(COVent Garden 0135/6/7)

UA topper Monty Morton threw a "first birthday" party for "80 days".

Impresario Harold Fielding left for N.Y. following swift Continental huddles.

D. C. King took over from Richard Ellis as assistant-secretary of Kinematograph Renters' Society.

Kirk Douglas in for "Vikings" (UA) preem. Burt Lancaster also here to start "The Devil's Disciple".

TV commentator Michael Ingrams off shortly to U. S. to do weekly newsletter program for AR-TV.

Old Vic company leaves for three-day visit to Antwerp and three performances at Flemsh Royal Opera House.

David Susskind, U.S. tv producer, confabbing with Mike Frankovich, Columbia UK boss, about Susskind's film-a-year deal with Columbia.

Radio and tv organist Reg Dixon, of Blackpool Tower, hospitalized for operation to save use of his right hand, originally injured in youthful car accident.

Virginia McKenna presented with leather-bound volume signed by more than 5,000 London cinemagoers as tribute to her work in "Carve Her Name With Pride."

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 65 906)

Mamie Van Doren expected for "The Beautiful Legs of Sabrina".

Rossano Brazzi here until mid-August, when he goes to Paris for "The Blessing", opposite Deborah Kerr and Maurice Chevalier.

Cecil Parker signed for local pic, "Patto a Quattro", to follow his role in "Indiscreet". Luigi Zampa directs for Intercontinental Films.

Franz Waxman expected here to score "The Nun's Story" for Warners. He'll stay through September. Marries Lella Simone in Venice, Aug. 20.

Dinah Shore show kines follow series of Perry Como shows on RAI-TV, Italo tele-outlet. Commercials are cut, as are over-wordy passages.

Steve Previn signed to direct Arlene Dahl and Fernando Lamas in "Redhead From Madrid" for Madrid's Mercurio Films. Starts Aug. 4 in the Spanish capital.

Thirty-two features currently shooting here or abroad as Italian or coproduced items. Sixteen are in work in Rome or on Italian locations, rest in other countries.

Ulla Jacobson, Swedish star, contracted by Duilio Coletti for lead in German-Italian coproduction, "Desiderio nei mari del Sud", from book by Dutch author Cor Buijn. Rolls in Holland in early August.

David Miller received official Italo go-ahead to make his "Short Weekend" (Dear Film-UA coproduction). Budgeted at $1,000,000, it rolls in Naples and Capri, with Pier Angeli and Eddie Constantine costarred.

"Naked Maja," Titanus-Metro production for UA release, celebrated Fourth of July with surprise set party staged by Italian crew members. Ava Gardner, Anthony Franciosa and director Henry Koster were among the feted.

San Francisco

By Bill Steif

Examiner drama editor Hortense Morton hospitalized for an allergy.

Mrs. June McKeen, daughter of late George Oppen, California film-circuit operator, divorced.

Suzanne Danker Mayer, daughter of late Louis B. Mayer, engaged to Stanford student Verl Dean Keiser Jr.

Maurice Chevalier, plugging "Gigi," remarked: "I don't think you can have good theatre on tv, it is a better means of information than entertainment."

Albert Levin new boss of Alexandria Theatre, where "South Pacific" (Magna) is opening, and Ed Sheeline named to Levin's old post as manager of the Coronet, where "80 Days" (UA) is in its 80th week.

Pittsburgh

By Hal V. Cohen

Miyoshi Umeki canceled July 25 booking at the New Arena.

Billy Eckstine coming home on Aug. 15 for engagement at the Holiday House.

Nancy McIntyre, recent runner-up in "Miss Cover Lovely" contest, married Leo Coyne.

George Arnold left Ankara Ice show to launch his own at Silver Slipper in Las Vegas.

Bob Prince's son, Bob Jr., has enrolled at dad's alma mater, Culver Military Academy.

Singer Velma Carey's doctor has advised her to rest until fall after three major operations.

Douglas Buck named manager of Community Theatre's second annual Summer Film Festival.

Mary Martin booked for Mosque Oct. 14 in her one-woman show under Music Guild auspices.

Copa closed down after Johnny Mathis engagement and will operate weekends only for summer.

Karl Krug, Sun-Telegraph critic-columnist, off on four-week vacation, with Leonard Mendlowitz subbing.

Robert Bardwell, Playhouse associate director who staged "Boy Friend" last fall, now acting in it off-Broadway.

Shirley Jones, awaiting stork, visiting parents here while her husband, Jack Cassidy, is doing "Wonderful Town" in Brussels.

Westport, Conn.

By Humphrey Doulens

Chris Schang back from Europe.

Howard Barlow returned from Miami playdate.

Jack and Georgia Chapman are on Denver visit.

Maurice Evans has gone to his Adirondacks camp.

John and Esme Hammond to Europe on the Constitution (10) for Brussells Fair once-over.

Jill Bunce, daughter of Alan Bunce and Ruth Nugent, an apprentice at Country Playhouse.

Len Cocco, who operates Players' Tavern here, has taken over La Ronda at Newtown from Eric Madriguera and Patricia Gilmore.

Francis Robinson of the Met opera exec echelon at the Summer Colony here, Nancy Kelly ditto. And Kendall Clark of Columbia Concerts

Celeste Holm,, Sir Cedric Hardwick, Mrs. William Anthony McGuire, Theresa Helburn, Melvyn Douglas, Philip Dunning, Armina Marshall at opening of "He Who Gets Slapped" at Country Playhouse Monday 14).

Atlantic City

By Joe W. Walker

J. J. Johnson current at Cotton Club.

June Kimberlee into Globe burlesque.

Larry Amato into Seaside's Surf 'n' Sand room.

Dick Lee into Swamp Club on uptown boardwalk.

Juanita Hall and The Four Aces into Steel Pier vaudeville, and Ralph Marterie and his orchestra into Marine Ballroom until Lester Lanin's arrival.

Jackie Monroe, Miss Steel Pier of 1958, posing for pier's camera fans Friday afternoons. Amateurs with best pix eligible for prizes, top being a seven-day Nassau trip.

Scotland

By Gordon Irving
(Glasgow: BEArsden 5566)

Summer revues teeing off at Gourock and Largs, coast spots.

Kenneth McKellar, stage and tv tenor, to London for recording session.

Colin Grainger, singing footballer, headlining Empire, Glasgow vaudery.

Robert Wilson, Scot singing star, opened in holiday show at Empire, Inverness.

Chic Murray, Scot patter comic, on holiday-resort trek for impresario Harold Fielding.

"Five-Past Eight" big click at King's, Edinburgh, with Jimmy Logan, Jack Radcliffe and Gil Johnson starred.

Don Cumming, Montrealer and icehockey commentator, named new public relations boss of Scottish Television Ltd.

Kathie Kay, local chirper, likely for Tom Arnold Christmas show at Glasgow Empire. Alec Finlay named as comedian.

Philadelphia

By Jerry Gaghan

Joe De Marco exits Palumbo's after two-and-a-half years to produce the shows at Atlantic City's Jockey Club.

Eugene Ormandy, conductor of the Philadelphia Orchestra, will be presented with the Philadelphia Grand Opera's distinguished award at a dinner at Sheraton Hotel Oct. 10.

Ad-publicity man Frank Roberts heads a group of theatrical investors backing two fall productions—George Abbott's "Drink to Me Only" and Harold Prince's "Swim in the Sea."

Thieves broke into the house of Lawrence Shubert Lawrence, general manager of the Shubert Theatres here, and stole a safe. Lawrence is vacationing. The safe contained only legal papers.

Hollywood

Irving Asher in from Gotham.

Ralph Meeker in from Manhattan.

E. Charles Straus skied to Europe.

Milton R. Rackmil in for studio sessions.

Elizabeth Taylor soaking up Tucson sun.

Don Fedderson back from Gotham.

Gerald M. Loeb here for studio confabs.

David O. Alber arrived from N.Y. for week.

Michael Rennie home from Switzerland.

Vincent Price's public art exhibit drew 10,000.

Emma Aplin recovering from major surgery.

Sam Katzman returned from Holland location.

Frank H. Ricketson Jr. on swing through midwest.

Stanley Kramer returned from Berlin Film Festival.

Henry Blanke returned after eight months in Europe.

Adolph Schimel and Raymond Miles in for Universal huddles.

Flora Gordon named story editor of Bert I. Gordon Productions.

Frank H. Ricketson Jr. on midwest trek for National Theatres.

Frank Sinatra Jr. summer messengering in William Morris office.

Jules Buccieri hospitalized in Salinas (Cal.) with crushed knee.

Church Moses set as unit publicist for Mirisch's "Man in The Net."

Cliff Gill elected 1958-59 prexy of Hollywood Charitable Foundation.

Randall Duell to London to set locations for Metro's "The Blessing."

Steve Cochran succeeds Leon Askin as Hollywood Actors Council prexy.

Milt Lewis swings from Paramount talent spot to head same dept. at Desilu.

Lawrence Welk to do special concert with his orch Aug. 1 in Carnegie Hall, N.Y.

William Kelley back from International Standards Organization convention in London.

James Terry to Mexico City for looksee of studio facilities for his indie, "The Fish Are Dying in the Sea."

William Goetz returned from Germany, where he acted as official U.S. Government rep to Berlin Film Festival.

Madrid

By Hank Werb
(Gral Sanjurjo 24; Tel: 34-48-65)

Gabriel Soria new prexy of RCA Spain.

Two "Navy Log" telepix being lensed at Sitges, resort town south of Barcelona.

Jose Iturbi drew 700 Air Force listeners at service club piano recital at Torrejon Air Base.

Eddie Albert stopped over during "Roots Of Heaven" (20th) trek from Africa to Paris, just long enough to adopt a Spanish orphan.

Taking a leaf from Italo pic "Villa Borhese," producer Lopez Patino is filming his "Park In Madrid" entirely within gates of El Retiro, Madrid's Central Park.

Getting 10% off the top, "La Violetera" star Sarita Montiel has already received a 300,000 peseta check ($6,000) from diskery Hispavox for first quarter "Violetera" song sales.

Couple pix, "La Violetera" and "Aquellos Tiempos del Cuple," strong in 13th week at showcasers Rialto and Albeniz. "Nights of Cabiria" holding solid in 10th and "Rififi" off to smash b.o.

Gras and Craveri ("Green Magic," "Lost Continent") rounding out fifth month of shooting with one more to go before winding their first story-hinged documentary, "Un amor y Andalucia."

Las Vegas

By Forrest Duke
(Dudley 2-6100)

Gary and Phillip Crosby in town.

Dan Dailey water-skiing on Lake Mead while being towed by a helicopter.

George Barrs, Sunday supplement photog, in town prepping a photo layout.

Shecky Greene, Riviera lounge headliner, negotiating for a filmed tv-interview show from Vegas.

Beldon Katleman hosted 50th birthday party for Milton Berle at El Rancho. Among those on hand: Will Jordan, Hal Kanter, Monte Proser, Jay Burton, Hank Henry, Tommy Noonan, Pete Marshall, Denise Darcel, Julia Meade, Debbie Reynolds, Eddie Fisher, Ricky Layne, Betty Reilly, Faye DeWitt, Frank Berle and Milton's mom-in-law, Sophie Rosenthal.

OBITUARIES

PAUL ASH

Paul R. Ash, 67, retired bandleader, died July 13, in New York after a long illness. During his heyday he gave his name to the "Paul Ash policy" widely copied from McVickers and later the Oriental in Chicago. He is survived by his wife and daughter.

Fuller detail's of Ash's show biz career appears in Vaudeville.

RICHARD G. HERNDON

Richard G. Herndon, 85, theatrical producer who brought ballet stars Pavlova and Nijinsky to the U.S., died July 10 in Philadelphia.

He had managed concert tours for such stars as Enrico Caruso, Mischa Elman and Jacques Thibault. A former Broadway director, he also had been director of the Academy of Modern Acting in Philly and of the Baldwin Little Theatre at Beach Haven, N.J.

Born in Paris, he came to New York as a young man. His first producing venture was in 1914, with "The Lady in Red." Next he turned to arranging on legit and produced almost 50 plays, including "The Potters," "Girl Trouble," "Applesauce," "You and I" and "The Passion Flower."

He formerly owned two N.Y. theatres, the Klaw and the Belmont. He also was known for having produced "Americana," which introduced Helen Morgan and Charles Butterworth. For five years he worked with the "47 Workshop" at Harvard U. and sponsored the Harvard Prize play completition. In 1946, he went to Philly to establish his Academy of Modern Acting.

Two brothers survive.

EVELYN VARDEN

Evelyn Varden, 65, veteran legit, film, radio-tv actress, died July 11 in New York. She became ill in London, where she was appearing as an American mother in the comedy, "Roar Like a Dove."

The wife of William J. Quinn, retired hotel operator, she launched her career a long way from Broadway. She made her first appearance as a babe in arms in the repertoire company headed by her aunts, Blanche Hall and Jessie Mae Hall. The company toured the west.

When she was 15 years old she came to New York and received a part in Zelda Sears comedy, "The Nest Egg." After working with a stock company at Union Hill, N.J., she toured for a season as Otis Skinner's leading lady and later played opposite Edward Everett Horton.

When she married, she retired from the theatre. However, living in Baltimore, she joined the Vagabond Players, directing a series of plays. In one play, "Her Master's Voice," she played her first character role. Florence Reed saw her and persuaded her to return to Broadway. Her legit appearances include "Our Town," "Russet Mantle," "Prelude to Exile"; "Candle in the Wind," with Helen Hayes, and "Family Portrait," with Judith Anderson. Also in both the legit and film versions of "The Bad Seed."

Her more than 30 films also include "Hilda Crane," "Pinky," "Cheaper by the Dozen" and "Stella." At one time she played four characters on as many radio daytime serials which were carried daily by NBC. On tele, she appeared in plays presented on "Goodyear Theatre," "Studio One" and "Alcoa Hour," as well as a number of spectaculars staged by Maurice Evans.

Besides her husband, she is also survived by three sisters.

JACK (IBEE) PULASKI

(1883 - 1948)

Always In My Thoughts

Lillion

WILFRID WALTER

Wilfrid Walter, 77, actor-playwright, who went on acting after having a leg amputated, died July 9 in Ashtead, England.

After World War I, he worked as a stage designer at the old Vic Theatre. While doing this, he was drafted to appear in Shakespearean productions at the theatre. During the succeeding years he appeared in a variety of Shakespearean roles, including Othello, Falstaff, Antony, Petruchio and Macbeth.

He toured the U.S., Canada and Egypt with the New Shakespearean Company of Stratford-on-Avon, beginning in 1928. In 1931, his own play, "Happy and Glorious," for two actors, was produced in England. His other plays include "Oh, Hang," "Let Sleeping Gods Lie," "Tom Pike" and "The Cockleshell."

DR. FRANK C. GOODMAN

Dr. Frank C. Goodman, 80, pioneer in religious broadcasting and executive secretary of the national religious department of the Federal Council of Churches for 25 years, died July 11 in Amityville, N. Y.

Dr. Goodman, a Methodist layman who was converted by evangelist Billy Sunday in Madison Square Garden in 1917, was responsible for establishing such pioneer radio network programs as "National Radio Pulpit" and "National Vespers." He became interested in radio as a staff member of the Federation of Churches of Greater New York (now the Protestant Council) and in 1922 came to the Federal Council of Churches as executive secretary of its departmnt of national religious radio which he directed until his retirement in 1947.

His wife and two sons survive.

ROBERT A. WILE

Robert A. Wile, 52, died at his home in New York Monday (14) of a heart attack. He was director of exhibitor relations for 20th-Fox.

Wile joined 20th last September in the newly-created post. He came to the company from Ohio where he had been executive secretary of the Independent Theatre Owners there. Before that he worked for various trade publications.

Wile started in the industry in 1930 as publicist for Columbia Pictures, later switched to RKO Theatres. In 1942, he joined Universal, where he held down various ad-pub posts for ten years. In 1952 he joined the Ohio unit. Wile had suffered several heart attacks in recent months.

Wife, Eva, two daughters, Jessie and Judith, and a brother survive.

GEORGE BARRON HUBBARD

George Barron Hubbard, 73, Broadway actor and author, died July 6 in Oakville, Ont., after a long illness.

On the stage, he appeared in several plays with Maude Adams, notably as Captain Hook in "Peter Pan," and with William Gillette in "Secret Service," "Held by the Enemy" and "Sherlock Holmes." Leaving the stage in 1916, he began a writing career under the pen name of Amos Moore in collaboration with Lillian Thompson. Many of the books were westerns, but one, "No Compromise," was a novel.

His wife and two daughters survive.

RUTH C. MUELLER

Mrs. Ruth C. Mueller, actress, died in Houston July 8, following a heart attack. Portraying a major role in the Houston Little Theatre production of "Happy Birthday," she also played character parts in the Alley Theatre productions of "The Rose Tatoo" and "Burlesque" and in the Playhouse Theatre's production, "Over 21." She was active in the Houston Civic Theatre and assisted in the Children's Theatre work at the Alley Theatre.

Her husband survives.

GLENN R. FOUCHE

Glenn R. Fouche, 57, a viceprez of Parade magazine, and at one time with the Balaban & Katz theatre chain in Chicago, died July 4 in that city. He worked years ago as manager of the Oriental Theatre in Chi, when that house flew the B&K banner.

Survived by his wife, a brother and sister.

GEORGE P. MURPHY

George Loeb, 81, veteran burlesque performer, known professionally as George P. Murphy, died June 30 in Long Island. A burlesque performer for more than 50 years, he was noted for his Black Board song called "Is That Not the Garden House." He appeared on the Columbia Burlesque wheel for many years.

His wife, brother and five sisters survive.

JAMES P. CAIRNCROSS

James P. Cairncross, 44, vet film editor, died after brief illness in Hollywood July 7. He had been in motion pictures since the '30s, and for years was associated with Roland Reed Productions.

Surviving are his wife and two sons. He was son of silent pix director Stuart Paton.

CLYDE M. CASWELL

Clyde M. Caswell, 49, Chi radio announcer, died July 7 in Evanston, Ill. For 10 years Caswell worked as announcer for Harold S. Schwartz & Associates ad agency and was a member of Country Music Disk Jockey Assn.

Wife, father, two brothers and two sisters survive.

RAYMOND A. LINDSAY

Raymond A. Lindsay, 67, technician and exec of Jerry Fairbanks Productions for 30 years, died July 8 in Hollywood. During his long career (previously with Universal), he developed many innovations in the motion picture field.

Surviving are his wife and daughter.

FLORRIE WALKER

Florrie Walker, 78, vaude singer and dancer, died recently in Morecambe, Lancashire.

Alex Roth, 58, former projectionist at several Schenectady, N.Y., theatres, died recently in that city. Surviving are his daughter and son-in-law, Howard Goldstein. Formerly a 20th-Fox salesman, latter is now buyer-booker for a group of indie theatres.

William A. Malone, 65, retired bandleader who was batoneer-violinist with the house orchestra at the Ritz ballroom in Bridgeport, Conn., for years, died July 11 in that city. More recently he had been in the real estate business.

Barron Hubbard, 73, veteran actor who had appeared in "Peter Pan" on Broadway with Maude Adams, died July 5 in Oakville, Ont. He also was seen in "Sherlock Holmes" with William Gillette.

Charles Orr, 88, longtime owner-operator of the Fair Haven Theatre, Fair Haven, Vt., died recently in Manchester, Vt., where he operated the Playhouse in partnership with his daughter, Mrs. Helen Hadley.

Charles T. Thompson, 84, one-time circuit owner who operated theatres in Shreveport, La., and Texarkana, Tex., died July 5 in Longview, Tex. Two daughters and a sister survive.

Maximilian E. Pesnel, 76, retired industrialist who founded and directed the Wee Theatre of Albany, N.Y., died July 7 in that city. Surviving are his wife, son and two daughters.

Martin Quigley, 63, head of the stage crew at the Brooklyn Academy of Music for 29 years, died July 13 in Brooklyn. Wife, two daughters and two sons survive.

Wife of Henry J. Flynn, assistant general manager of tv station KTLA, Los Angeles, died July 4 in Hollywood. Five children also survive.

Wife of Kurt Neumann, film director, died July 5 in Hollywood after lengthy illness. In addition to her husband, survivors include a son and daughter.

Wife, 51, of Bruce Dennis, program director of Chicago's WGN, died July 10 in Evanston, Ill., after a long illness. Husband and two daughters survive.

Ann Wilcoz Starr, former scenario writer, died in North Hollywood July 6. Survived by her husband, brother and sister.

Father, 67, of actor Hugh O'Brian, died June 30 in Oakland, Cal. Also surviving are his wife and another son.

Mother, of former film actress Norma Shearer died July 2 in Garden Grove, Calif.

Paul Heise, 58, Fox Movietonews sound man, died July 7 in Hollywood following surgery.

Sister of nitery pressagent Irving Zussman died July 2 in New York.

Son, 9, of E. E. Hadden, engineer with KRLD and KRLD-TV, Dallas, died July 8 in that city.

Catholics' Stance on Pix

Continued from page 1

who attended many of the Paris sessions.

Two major points in Msgr. Calleto's six-point report were, first, that Catholics should be encouraged, not only to avoid bad films, but "to make efficacious efforts to support films of value," as well as the theatres that exhibit them; second, that confidence should be placed in the National Catholic Film offices throughout world as "instruments of the bishops' care of souls and protection of good morals."

'Vulgar' Strawhat Plays

Albany, July 15.

When Broadway, where "immorality and vulgarity are practically unharnessed," invades the countryside with summer stock, "it should be reminded that there is a cultural level it is expected to reach." That is the warning theme of an editorial in last Friday's (11) issue of The Evangelist, official weekly publication of the Roman Catholic Diocese of Albany. It was commenting on a Page One story in the previous week's issue about the number of "objectionable" shows being presented this season by 15 strawhats in this area.

The editorial asserted, "A paltry few of the plays scheduled locally for the summer weeks can be given a clean bill of health—all the way—for decency, refinement and good morals," and noted that of 66 slated productions, "only one was found suitable for family attendance and 21 were listed as totally objectionable for every age level." It commented, "This is about par for Broadway producers."

"Many who appreciate the legitimate stage and derive enjoyment from the acting talents of the professionally trained, happily welcomed the opening of summer playhouses that were to provide the "best' of Broadway right in their own backyard," according to The Evangelist. "In any number of cases, it was discovered that the 'best' is none too good. In fact, it is made to modify what is base, vulgar and immoral.

"This situation is prevalent around the Albany Diocese where summer theatres have been appearing in increasing numbers. What was hoped to provide a pleasant change of pace in entertainment has been found very frequently to be disappointing, at least by those who like their entertainment clean."

The editorial concluded "A few memos might make local theatre managers more discriminating in their presentations. Regard for their Legion of Decency Pledges leaves only one course of action for Catholics where local management fails in its obligation on to the public."

'Better Pop Song Lyrics'

Minneapolis, July 15.

Because it believes that many current pop lyrics are "suggestive" and may be contributing to "juvenile moral delinquency," Contact, a local Catholic Action movement for highschool students now numbering 510 members, has declared war on such sheet music and disks.

Firing its first shot, it has launched a national "Better Lyrics" contest with $500 in cash prizes to teenagers from 13 to 19 who come up with the best set of "wholesome" lyrics. Contestants aren't required to provide any music.

Group has been analyzing current pop numbers and has decided that in many cases their lyrics, as well as their titles, exercise a bad influence on youths.

Among the songs in question and faults found with them, for example, are: "Wear My Ring Around Your Neck", for encouraging "going steady" which it doesn't think teenagers should do; "Yakety Yak", for implying that personal requests around the house "are nothing but nagging," and "All the Way" and "Witchcraft", for their "suggestiveness."

While there's nothing "cultural" about it, such a number as "Purple People Eater" gets a clean bill of health as showing some "imagination" and not being inimical to morals.

Titles and lyrics receive thumbs down from Contact if "they don't basically recognize love and marriage's dignity and promote proper respect for parents, schools, other authority, members of the opposite sex, especially on dates and parties."

Also taken into consideration are fads, dress, talk or moods where implied or mentioned in a song in a way not to protect dignity and self-respect, plus songs which fail to encourage the increase of social contacts as opposed to the "going steady" idea.

The Minneapolis Catholic Parents' organization is providing the contest's prize money.

MARRIAGES

Judy Peyton Ward to Jonathan White, London, Ont., July 8. Bride's former costume mistress of Stratford, Ont., Shakespeare Festival; he's an actor.

Lillimor Knudsen to Bill MacDonald, Hendon, London, July 7. Bride is a tv dancer.

Edna Savage to Terry Dene, Marylebone, London, July 8. Both are tv, radio and vaude pop singers.

Nancy Lee Magid to Roger Boas, Nashville, Tenn., July 6. He's a tv producer and emcee for KQED, Frisco.

Tosca Amati to George Lemont, San Francisco, May 10. He's "Fireman Frank" on KRON, Frisco.

Hermine Goldberg to Zelseth Skriver, Alexandria, Va., recently. Bride is the widow of Ralph D. Goldberg, owner of a chain of Omaha theaters.

Dorothy Olbum to Paul Fierst, Pittsburgh, July 6. He's a brother of Mrs. Harry Feinstein, whose husband bosses Stanley-Warner Theatres in New England zone.

Fritzi Spivak to Bob Moss, New York, recently. He's exec producer of Martin Block's WABC Radio stanza.

Dandra Jay Volk to Martin Matuson, Cleveland, July 5. He's a freelance tv scenic designer and artist.

Margaret Forbes to James Loren, Hollywood, July 12. Bride's a script girl on "Queen for a Day;" he's a tv exec.

Joyce Corday to Murray Cohen, New York, July 1. Bride's a publicist at CBS Film Sales.

Jean F. McBride to Judge Saul S. Streit, New York, July 2. She is a tv actress; he's a N.Y. Supreme Court Justice.

BIRTHS

Mr. and Mrs. Spike Jones, daughter, Hollywood, July 14. Mother is singer Helen Grayco; father is the bandleader.

Mr. and Mrs. Angus Robinson, son, Chicago, July 4. Father is manager of central division network sales for NBC in Chi.

Mr. and Mrs. Sydney Tafler, son, London, July 5. Mother is Joy Shelton, actress; father is an actor.

Mr. and Mrs. Larry Stewart, daughter, Hollywood, July 5. Mother is actress Sue England; father is a director.

Mr. and Mrs. R. David Fris, son, Albany, July 4. Father is head of an ad agency bearing his name; mother is the former Mary Elizabeth Gaynor, ex-director of women's programs over WTRY, Troy.

Mr. and Mrs. Mortimer Hall, son, Santa Monica, Cal., July 6. Mother is actress Diana Lynn; father is prexy of KLAC.

Mr. and Mrs. Jules Seidman, son, Los Angeles, July 5. Father is an NBC-TV associate director.

Mr. and Mrs. Jay Trompeter, son Chicago, July 8. Father is former deejay on Chi's WIND and now is freelance actor-announcer.

Mr. and Mrs. Larry Holofcener, daughter, New York, July 8. Mother is actress Carol Sinclair; father is lyricist-librettist.

Mr. and Mrs. George Thomas, daughter, Pittsburgh, July 7. Father is news editor of KDKA-TV.

Mr. and Mrs. Bob Cochran, son, Pittsburgh, July 5. Father is on Ch. 11 staff.

Mr. and Mrs. Richard Dougherty, daughter, Pittsburgh, July 2. Mother is former Shirley Buttita, of Pitt Playhouse promotion staff.

Mr. and Mrs. Lewis Meltzer, son, Hollywood, July 9. Father's a screen writer.

Mr. and Mrs. Gerald Wagner, daughter, Washington, July 8. Father is Lopert rep in capital, with Playhouse and Dupont under his supervision; mother is fashion editor of Washington Post-Times Herald.

Mr. and Mrs. Hugh Halff Jr., son, San Antonio, July 7. Father is board chairman of Southland Industries Inc., owners-operators of WOAI and WOAI-TV, in that city.

Mr. and Mrs. Eli Wallach, daughter, July 13, N. Y. Parents are actors; she's Anne Jackson.

Mr. and Mrs. Robert Leder, daughter, July 14, New York. He's topper of WOR-AM, N.Y.

MARIA CALLAS

— first appearance on British TV

in

GRANADA'S

'CHELSEA at nine'

Terrific

— say press

(see rave notices page 36)

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COMICS: 'BITE, BAIT AND BURGLE'

Tarzan XI Turns in His Loin-Cloth, Unwilling to Give His All to Jungle

Gordon Scott, the current and eleventh Tarzan in the durable jungle series, will turn in his loin cloth and Sol Lesser Productions, which owns the rights to the series originally launched in 1918, will start a world-wide search for a new "king" of the jungle.

Scott, who appears in the most recent Tarzan film, "Tarzan's Fight for Life," which Metro is currently releasing, wants a non-exclusive contract, according to Sandy Howard, the new v.p. in charge of production of the Sol Lesser firm. The Lesser organization, Howard said, wants an actor who will devote his career exclusively to the Tarzan character. "The person we select," he said, "would travel all over the world constantly for personal appearances. We feel these appearances can increase our gross by 50%."

"Tarzan's Fight for Life," the first in CinemaScope and color, is the 32d in the 40-year history of the series. According to Howard, the Tarzan pictures have grossed $200,000,000 in that period.

Film is Scott's third as Tarzan. The late Elmo Lincoln originated the role in 1918. Among others who have portrayed Tarzan are Gene Polar, Glenn Morris, Herman Brix (now Bruce Bennett), Johnny Weissmuller, Buster Crabbe, and Lex Barker.

Howard said his company would spend $500,000 in the next year and a half to promote Tarzan. For the current entry, it has produced a special five-minute "good health pitch" by Tarzan which is being made available free of charge to theatres and tv stations. According to Howard, a total of 450 prints will be in circulation.

Obscene Literature Mass. Bill Includes Shows & Phono Disks

Boston, July 22.

The Massachusetts Senate has given initial approval to a bill creating an obscene literature control commission. By a rollcall vote of 21 to 14, it overturned an adverse report on the bill by the Senate Ways and Means Committee.

The bill calls for the governor to appoint a seven-member unpaid commission to review literature, phonograph records, shows and the like. The commission would report objectional material to the attorney-general for action.

Proponents of the legislation produced "evidence that was sickening" at a State House hearing "and it was bought within a few blocks of the edifice," Sen. Edward J. DeSaulnier said.

Top 10 Hymn Parade

London, July 22.

A British cleric has become trend-conscious to the point where he suggests that new hymns with good tunes and lyrics should be written and should compete for a Top 10 hit parade.

The cleric, the Rev. Robert Coleman, reasons that as record charts for pops attract much attention, the same thing should be done with hymns. If the charts drew people to church, no effort should be spared to encourage new writers and to popularize their work.

'Legit' Kind Of Payola; Regular Fee for DJ Spins

Los Angeles, July 22.

A "play-for-pay" formula in the spinning of platters on the air seems to be shaping up at L.A. radio stations, and the idea, if successful, could eventually sweep the country.

With station KDAY already charging $225 to spin the biscuit of one's choice eight times a day, seven days a week on a so-called "test record plan," word is out that other stations are eyeing similar play-for-pay systems.

According to KDAY veepee and general manager Irving Phillips, his station limits the coin plan to three records per week, and it does not interfere with the playing of "non-paying" new records. Phillips calls his system "product testing" which allows the distributor, at a fee, to find out if a disk is a potential hit or not.

In addition to KDAY's move,

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Norma Talmadge of Silent (No Tax) Era Left Estate Valued at $3,060,321

Las Vegas, July 22.

Estate valued at $3,060,321 was left by Norma Talmadge, silent picture star who died here last Dec. 24. Amount is exclusive of real property in California and Florida.

Estimate of $550,000 is made for California property, now in probate. With exception of specific bequests, including $200,000 and home left to her widower, entire estate goes to her two sisters, Constance and Natalie.

YOUNGMAN BLASTS FELLOW FUNSTERS

By JOE COHEN

"Comedians have lost their sense of humor" and many have become embittered human beings, charged Henny Youngman at a party marking his 25th anni in show biz at Leone's, N. Y., last Wednesday (16). The allegations are readily understandable by many in show biz and seem to be the result of a growing bitterness in the craft against each other.

The Youngman speech is regarded as a culmination of a series of events that have pointed up anew the increasing rancor among those supposed to be jovial and good-humored as well as funny. It's effectiveness was dramatized in that it was the sole serious note in an evening filled with fun. Joey Adams emceed, and a number of comics, newspapermen and friends of Youngman showed up to pay tribute to him.

The gags were going rapidly, everyone was having a good time, when Youngman, making the last speech of the evening, as befitting the guest of honor, bemoaned the fact that many were invited, but apparently few showed up. Many of the so-called comics, he pointed out, comprise an invidious group. Many have grown rich off the material he originated, and for that

(Continued on page 16)

'Culture' Marooned In Washington

Washington, July 22.

Culture doesn't cut much swath with Congress.

This seems obvious by the stall now underway in the House Public Works Committee where the Fulbright-Thompson bill giving birth to a National Cultural Center is getting nowhere.

Rep. Robert Jones (D-Ala), subcommittee chairman, promises hearings sometime in the future but he makes it clear that the farther it is in the future the better he will like it.

"I'm not one to get real excited about a cultural center," Jones candidly confessed to VARIETY.

Even its enthusiastic Senate sponsor, erudite Sen. J. W. Fulbright (D-Ark) admits you have to "gimmick-it-up" to justify a Cultural Center to Capitol Hill lawmakers.

"To win Senate approval, we had to justify it on another basis, namely the barbaric impression we make on the rest of the world by having no auditorium for the performing arts in our nation's capital," Fulbright said.

Another Cultural Center enemy is the Bureau of the Budget which wants to close the door now—in

(Continued on page 63)

Booming U.S. Economy Seen as a 70% Hypo for Music Biz in Next Decade

Chicago, July 22.

If the entertainment buck is hard to pull in now, the music industry figures to make it tougher by steering more consumer dollars from spectator to do-it-yourself divertissements.

The music retail industry's 1958 expo here, sponsored by the National Assn. of Music Merchants, has been told to expect a cash register boom that, if realized, is likely to pinch tighter the public entertainments, notwithstanding the general economic expansion of the country.

Music to the merchants' ears was sounded yesterday (Mon.) by Arno H. Johnson, viceprez and senior economist of the J. Walter Thompson ad agency, who indicated a 70% growth for the industry in the next decade. Speaking at the conclave's opening luncheon, Johnson foresaw possible expansion of national production in the next 10 years to $650 billion, coupled with a 50% rise in the living standard to a "personal consumption level of $420 billion"—which could add considerably more than 50% to the potential market for music merchandise. "The value of musical instruments sales has been increasing recently at a rate 1.4 times as fast as our standard of living. This could mean a growth of over 70% in the next 10 years."

By 1968, said Johnson, consumer spending for instruments alone may top $800,000,000, compared with last year's $470,000,000.

Stereophony also bids to siphon off a fatter slice of the recreation dollar. One tradester has forecast stereo disk sales by 1962 of $800,000,000—twice the volume added up by the record industry last

(Continued on page 52)

Cliburn's High-Tchai

Chicago, July 22.

Van Cliburn's first album for Victor—the Tchaikovsky concerto—has sold more than 7,500 in the Chicago area alone since its release four weeks ago. Diskery says that Chi accounts for 6% of its nationwide sales.

Cliburn was here last week for two concerts at the Grant Park bandshell.

In Minneapolis, for the first time there the same album of classical music is topping all pop bestseller albums in the leading record stores.

Bourbon St. Puts Strippers on The Rocks; Jail Lily

New Orleans, July 22.

Stripteasing is out on Bourbon St. in this city's famed French Quarter.

That was the word last week—"the final word"—from John Grosch, chief investigator of the district attorney's office, in his campaign to clean up the spots on the strip.

Grosch announced his ultimatum after arresting one of the queens of the street's dancers—"Cat Girl" Lily Christine—for "lewd and indecent performance."

"I mean what I say," Grosch warned the club operators. "They can dance all right, but when they finish they'd better have as much clothes on as a schoolgirl at a Sunday School picnic. Otherwise they're going to jail."

Meanwhile, the possibility loomed that Lily, whose real name is Martha Pompender, would perform her

(Continued on page 63)

Graham's Producer Pitches Houston's Religious Life As Texas Baptist Film

Dallas, July 22.

A proposed $1,000,000-budget feature on the life of Gen. Sam Houston, a pioneer Texas Baptist, was outlined for denominational leaders in Dallas. Dick Ross, prez of World Wide Pictures Inc., described Houston's life as "the great Texas epic."

"But because of his military accomplishments Houston's religious experiences have rarely been told," said Ross.

The proposed film will be con-

(Continued on page 15)

NBC Mulls All-Star TV Spec as Tribute To Late Manie Sacks

NBC board chairman Robert W. Sarnoff is interesting himself anew in a spectacular being primed as a memorial to the NBC-RCA viceprexy Emanuel (Manie) Sacks. Proceeds will go to the Albert Einstein Medical Center, Philadelphia, in which the showman was interested and where he spent the last few weeks of his life.

Idea for the straight 90-minute show (it may go up to two hours) is to assemble Tony Martin, Dinah Shore, Frank Sinatra, Sid Caesar, Perry Como, Dean Martin, Jerry Lewis and others who were close to Sacks and who, in turn, negotiated their contracts, in a giant spectacular in his memory.

Most of the talent is amenable, including those tied to CBS, but there may be a technical hitch on Sinatra because of his ABC commitments.

Modernity Keynotes $11,000,000 Amusement Park in Santa Monica

By BOB CHANDLER

Hollywood, July 22.

With nearly $11,000,000 plowed into 14 acres of the most modern amusement park equipment devised, CBS and the Los Angeles Turf Club opened the doors of their new Pacific Ocean Park in Santa Monica to the public today (Tues.).

Venture represents a certain amount of daring by the partners, in that it comes in the face of (1) a recession, (2) at a time when theatres, niteries and most outdoor attractions are doing poor business, and (3) some potentially powerful local competition in Disneyland and Marineland of the Pacific.

But POP represents something new in amusement parks—a modern, compact, thematically integrated operation that combines many of the features of Disneyland and Marineland and adds the ingredient of straight-thrill rides aimed at the teenager-adult trade. Moreover, perched over the ocean, which is the No. 1 tourist attraction hereabouts, management figures that the tourist trade will naturally gravitate to the park to kill two birds with one stone.

That fancy stake doesn't necessarily represent investments of $5,500,000 each by CBS and the Turf Club. Fact is that the park itself operates none of the attractions, and the concessionaires, some 40 of them including a restaurant row, have put up varying amounts of construction coin.

Each concessionaire, for rides, shops or restaurants, has a five-year lease with a five-year option. Rental constitutes a percentage of the gross, varying in each case with the amount of investment by the lessees, type of attraction, etc. In the case of the restaurants, lessees

(Continued on page 15)

BIOPIX BIDDING FOR ROBT. STOLZ'S MEMOIR

Vienna, July 22.

Robert Stolz, last "king of Vienna operetta," tells the leading German-language magazine, Constanze, Hamburg (10,000,000 copies bi-weekly) in 26 chapters the history of his success. Series is titled "The Whole World is Heavenly Blue" (known in the U.S. as "Blue Eyes") out, after one of his pop songs of the "White Horse Inn".

Constanze, comparable best with the Saturday Evening Post and Ladies' Home Journal, starts with a "balance sheet" of Stolz, who wrote 50 operettas, 90 films and more than 2,000 songs. One of his last ones is the UNO hymn, being used at official occassions here. Constanze has the largest world distribution among German language magazines.

Stolz saga will contain heretofore unknown details out of his private and romantic life. Several film companies are already bidding for the rights.

Vernon Duke Writing Opera From Pushkin

Hollywood, July 22.

Composer Vernon Duke is working on an opera, "Mistress Into Maid," based on a Pushkin tale. He's writing the libretto as well as the score. The work is in two acts and will be produced late next fall in Santa Barbara.

Duke's ballet, "Emperor Norton," based on a San Francisco legend about a pioneer western buccaneer, is being widely produced throughout South America.

Burt, Kirk, Noel, Et Al., at Palladium For Orphans' Aid

London, July 22.

Burt Lancaster and Kirk Douglas, dressed in city men's garb and singing "Maybe It's Because We Are Londoners," will be a topline attraction at the annual midnight charity shindig at the London Palladium on Thursday (24).

"Night of a 100 Stars," in aid of the Actors' Orphange, grabs all the top show biz brass in its cast. Noel Coward is flying from the Riviera to do new version of Cole Porter's "Let's Do It." Sir Laurence Olivier, Vivien Leigh and John Mills will join up in a clown song and Kenneth More and Max Bygraves are working out a two-act.

Margaret Rutherford, Shirley Bassey, Harry Secombe, Dickie Henderson, Kay Kendall, Joyce Grenfell, Eddie Calvert, Ian Carmichael, Peter Sellers, Julie Wilson, Mar-

(Continued on page 15)

Making an Appointment To Play a Jukebox; Only One on Tap in Hungary

Frankfurt, July 22.

The only jukebox in Hungary is in operation, under careful controls, in the Casino night club in Budapest, according to a report released here.

The American-made box is owned by the Hungarian state, and for a price of one forint (about four cents) a teenager can take his choice of classical or popular tunes, and often the request is for last year's American rock 'n' roll hits.

Machine is operated by a woman guard who accepts the coins and the musical selections of the teenagers who go to the state-operated club. There are so many requests showered on the nation's only jukebox that they're booked hours ahead.

7/23

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Capital Circuit

By LIZ CARPENTER

Washington.

The reason Mickey Mantle is a man of few words, Senator Robert Kerr (D-Okla.) explained to a Senate "sports" committee recently, is that he works for Casey Stengel who is not.

"Mickey's style is cramped," said Kerr, "just like the Irish boy who was asked by the priest about his father's last words. The boy replied, 'He didn't have any. Maw was with him to the end'."

A caustic constitutent from the Texas Panhandle wrote his congressman in verse:

"This world is a wonderful world
Its wonders never cease,
All civilized nations are at war,
All savages are at peace."

Hostess Gwen Cafritz was asked about her vacation plans. "I'm taking the intellectual circuit this year—Monte Carlo, Capri, and such places!", she answered.

A California tourist has his car stickered with this happy thought: "Keep California green. Bring Money!"

Mingling inconspicuously at the testimonial dinner for retiring Senator William Jenner (R-Ind.): Zasu Pitts, houseguest of Admiral

(Continued on page 62)

Party Lines At Czech Pix Fest

By GENE MOSKOWITZ

Karlovy Vary, July 15.

This summer's Czechoslovakian film festival here (the former Carlsbad of capitalistic memory) is altogether a Communist bloc affair. No American films are entered but the U. S. ambassador okayed unofficial unreeling of two U. S. features, "Moby Dick" (WB) and 'Oklahoma" (RKO).

Karlovy Vary has "A" rating for the third year from the International Federation of Film Producers. It will span the July 12-27 period. As Red film show case the emphasis was perhaps underlined at the outset in showing first the Russian feature, "Flying Cranes," and the Czech "Weapons of Destruction," which films earlier won top prizes at the Cannes and Brussels festivals.

Screenings are still held unsatisfactorily, as described in previous years, in the ballroom of the Moskva Hotel. But there is now in blueprinting a lavish special cinema for the festival, come 1960 or 1961.

An improvement this year are headphones, permitting viewer his own lingual soundtrack and ending babel of five translations.

This time there are 42 films entered from 35 countries.

First political slanting to hit the fest came via an East German documentary "Teutonic Sword Action" which purported to be a study of

(Continued on page 62)

JUST IDLE GESTURE

Marian Anderson Named, Then Forgotten, For State Dept.

Washington, July 22.

Marian Anderson was boosted, then abandoned, as a possible candidate for the newly-created post of Assistant Secretary of State in charge of African affairs, State Department told VARIETY today.

Miss Anderson's supporters felt her name, known round-the-world, would offset the "Little Rocks" if an American Negro was given foreign policy recognition by Uncle Sam.

Rep. Frances Bolton (R-Ohio) could have the post if she wants it, but chances are it will go to career diplomat Julius Holmes.

TV Losing to Films

St. Paul, July 22.

St. Paul Pioneer Press newspaper editorial on "Tv vs. Movies":

"*'British Movie Houses Losing to Tv Cameras,' says a headline. They're way behind us over there. We have arrived at the stage where tv is losing some of its public to the movies again.*"

Union Scales Favoring Big Firms Crimp Democracy: Eric Johnston

It should be considered an "unfair labor practice" for a union to get wage rates for an entire industry to make it impossible for the smaller enterprise to compete for a fair share of the market with the big enterprise, Eric Johnston, prez of the Motion Picture Assn. of America, told the U. of Washington Graduate School at Seattle, Monday (21).

Giving the All-University Walker-Ames lecture, Johnston discussed "What Price Economic Concentration?" In outlining what should be the government's labor policy, he stressed the need for a graduated wage scale pegged to the size of an enterprise. He also said it should be considered an unfair practice for a union on its own, or in collaboration with businessmen, to "engage in activities to restrict production and thereby elevate prices."

Johnston noted the changing pattern in the American economy, i.e. a trend towards concentrated economic power, and opined it "will be the principal shaper and moulder of our country in the years ahead." He examined the various aspects of concentration in industry and government and warned about the possibility of socialized capitalism, a government-controlled economy, at the end of the road. "If concentration continues unchecked, the controlled state is not merely possible, it is inevitable and unavoidable," Johnston held.

He went on to warn of the dangers to personal freedoms and outlined several avenues of governmental action to safeguard against the abuses of "giantism," i.e. an open door for anyone to get into any enterprsie, expanded credit opportunities for small business and the flow of government spending to small as well as to large enterprise.

Purple People Eater In a Zoo(t) Suit

Chicago, July 22.

While namesake tune is still hot via jukes and jocks, suburban Brookfield Zoo is helping itself to space in the local gazettes by "exhibiting" a caged purple people eater.

Creature's not around during the daytime biz hours, however. Zoo topper Robert Bean deadpans: "It's so hideous that it would probably scare a lot of the children."

Names, Show Biz And Social, Aid Riviera's Teeoff

Monte Carlo, July 22.

The official "off" to the Riviera summer season is the opening gala of the Monte Carlo International Sporting Club. This year saw a participation of over 1,000 people. Names like Tina and Aristotle Onassis, Darryl F. Zanuck, Charles K. Feldman, Oleg Cassini, Mme. Genevieve Fath, Lucille and Harry E. Gould, Silvana Mangano, Juliette Greco, Vina Bovy danced to the orchestras of Aime Barelli, Raul Zegueira and Louis Frosio, and watched a cabaret by Portuguese singer Amalia Rodrigues, the dance team, Harrison & Fisher, and a ballet by the Monte Carlo Dancing Stars wearing gorgeous costumes designed by ex-Dior aide Andre Levasseur who with choreographer Arthur Plasschaert and artistic director Henri Astric, combine to give each week a change of program.

Booked to play the Sporting Club this year are Sarah Vaughan, Martha Raye and Carmen Cavallaro who will do the cabaret at the Red Cross gala presided by Prince Rainier and Princess Grace. The princess is head of the Monaco Red Cross.

In following weeks Tony Martin,

(Continued on page 62)

Hayward: Stars Strangle Film Industry; Pix Crix Are Stupid But Honest

Stratford, Ont., July 22.

"Most movie critics are ignorant and their stuff is dull . . . There just aren't any boxoffice names these days, with the possible exception of Audrey Hepburn; and even she doesn't draw worth a damn in the U.S."

Thus Leland Hayward, producer

(Continued on page 15)

SCHARY'S CIVIL WAR SPECIALS FOR NBC-TV

Dore Schary is reportedly dickering with NBC-TV to write and produce a series of specials dealing with the Civil War. Idea is to create five shows with Schary doing the writing and producing. Specials would be ushered in for the 1959-60 season and would be of 90-minute duration.

Schary has been keenly interested in Civil War history and during his reign as Metro production chief he was instrumental in promoting a number of film vehicles dealing with the battle between the states. During his MGM administration the company produced "Red Badge of Courage" and "Raintree County," films with Civil War backgrounds. He also wrote and produced "Battle of Gettysburg," a Metro short.

The NBC deal would mark Schary's first in-depth venture into the network tv production domain.

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GOTHAM CRITICS MORE 'MATEY'

Biblical or Not, Magna Thinks Big

Satisfied with the "South Pacific" performance, Magna Theatre Corp. is now scanning a number of "big" properties for its next enterprise. Feeling is that, with the past accent on musicals, the full potential of the Todd-AO system hasn't really been explored as yet.

It's definite that Magna's next film won't be a tuner. Instead, the tendency is to look for a Biblical epic. Under consideration, among others, is Lloyd Douglas' "The Big Fisherman." Thought has also been given to the possibility of taking "The Greatest Story Ever Told" over from 20th-Fox.

King Vidor Primes Start Of 'Solomon and Sheba'; Budget at $3,500,000

Madrid, July 15.

King Vidor's upcoming "Solomon & Sheba," now in preparation here for a mid-September start, will attempt a new departure in biblical sagas by emphasizing human and historical reality to secure major audience identification, the vet director told Madrid press this week.

Exhibiting impressive set and costume sketches as evidence the spectacular aspect of the United Artists-financed epic will not be sacrificed, Vidor nevertheless accented his plans to screen the monotheistic-polytheistic conflict of the epic and the Solomon-Sheba idyll in terms the film-going public would "feel, believe and accept."

Vidor maintained film industry must now favor superspectacle pix inaccessible to television or fail to meet competition with the small screenbox medium. He doubted "Solomon" was adding to the pattern of another Bible cycle since religious film spectacles have been in continual production for two decades.

Also parrying queries at Vidor's side, producer Ted Richmond explained the Arthur Hornblow-Edward Small separation as resulting from the three-year delay in setting "Solomon" and Hornblow's subsequent mounting commitments. Hornblow, he said, is now readying two other U. A. pix but retains a substantial interest in "Solomon."

Richmond didn't specify his dollar budget but calculated peseta costs for the Tyrone Power-Gina Lollobrigida biblical at $3,500,000.

FOX'S 'HUNTERS' PREEM AT USAF ACAD BOW

20th-Fox's "The Hunters," the story of American jet aces in Korea, will have its world preem in Denver Aug. 1 in conjunction with the opening of the U. S. Air Force Academy.

Preem will climax a three-day press preview of the Academy site at Colorado Springs. More than 100 newsmen are being flown to Denver for the occasion and will see the picture along with the Air Force cadets.

'MATCHMAKERS' N.Y. DATE

$25,000 Guarantee From Little Carnegie—But Not 'Arter'

Paramount reportedly has received a $25,000 guarantee from the Little Carnegie Theatre, N.Y. for a booking of "The Matchmaker," film version of the Thornton Wilder play. The picture is scheduled to open at the 57th St. art house in mid-August.

Par declines to term "Matchmaker" as an art house picture, per se, but it acknowledges that it is seeking the type of theatres that are capable of holding the picture for long runs.

Sam Schneider, WB Vet, Observes: 'Business Men Should Shun Studios'

Samuel Schneider, former v.p., treasurer and member of the board of Warner Bros., has added his voice to those in the industry who adamantly oppose the headquartering of all functions of a major film company on the west coast. Schneider, associated with WB for 33 years, resigned last year after a basic policy disagreement with his associates. He had been chief operating officer of the company in the east.

Schneider's comments relating to the shifting of offices to the Coast were made on the occasion of his active reentry in the motion picture and television business. He has established offices on Fifth Ave. and expects to be engaged shortly—"as a business man"—in various phases of the film and tv industries.

As a veteran N.Y.-based executive who has made innumerable trips to the Coast, Schneider is of the firm opinion "that the business man should not go near the Coast" except for meetings and social visits. He maintains that such functions as sales, publicity and advertising, financing and foreign matters can only be performed effectively from headquarters in New York.

As seen by Schneider, the eastern business men should function as an information center for the creative people on the Coast. The N.Y. business men, he explained, should provide the creative staff with information on the domestic and foreign market so that the production team "will be able to figure out what to make and at what price." He stressed that the "business men should leave the creative people alone except for advice on business matters and conditions. I can't imagine a bunch of business men sitting on the Coast trying to figure out what pictures to make."

Describing the whole idea of the shift to the Coast as "fantastic," Schneider said he was willing to bet that no other company will do it.

As for his own future plans, Schneider said his aim was to become connected with creative people in a situation where he can serve as the business man. He frankly acknowledged that he was not a creative person and that his forte was in arranging financing, distribution deals, and other arrangements involved in the production and distribution of pictures. He said he has been holding talks with a number of the bigger independent producers and that he expected to align himself with one of them shortly.

The former WB executive is upbeat about the future of the industry. "How can anyone say the picture business is folding?" he said. "Look at 20th-Fox, United Artists and Paramount. In addition, certain pictures are doing very well." Schneider conceded, however, that streamlining is necessary and he feels that the time will come when the physical distribution of pictures will be combined. He said the delay in bringing this about has been due to the companies which "are successful and don't want to make the change."

Rank-Yank Won't Renew Sutton, N.Y.

Rank Film Distributors of America probably won't renew its lease on the Sutton Theatre, N.Y. east side artie which it is now booking for the second year. House has been a loser for Rank to the tune of around $100,000 already. It operates on a high overhead.

Under the original deal, Rank leased the theatre from Rugoff & Becker for one year, with options for two additional years. Arrangement was for $5,000 weekly guarantee to R & B plus a percentage.

Rank also books the Odeon Theatre on Broadway. While the British outfit hasn't made any money there, it also hasn't lost any. In Philadelphia, Rank books the World Theatre for 26 weeks out of the year. The Sutton is operated for Rank by Rugoff & Becker.

It's learned Rank is dropping its booking arrangement with Pathe Cinema for the Philadelphia World. Rank didn't have the product for the house.

The Sutton used to be one of the city's top arties. It had been RFDA's intention to book it with the available "art" product from its own roster. As it turned out, Rank had fewer such films available than it thought. Trade has generally been surprised at the booking policy followed at the house. Rank started its second year there in April.

SIDNEY'S VERBAL PACT AT COLUMBIA FORMAL

Hollywood, July 22.

Columbia Pictures is negotiating a new deal with George Sidney, whose indie production company has financing-releasing tiein with studio. Believed reason for new deal is that when Sidney moved to Columbia from Metro under regime of late Harry Cohn, many points of his agreement with Cohn were verbal. These will now be put into writing.

'TRIAL AT VATICAN' SET

Jack Ellis Hopes For Affirmative Catholic Slant

"The Trial at the Vatican," French-made film about the life of St. Marie Therese, has been acquired for the U.S. by Ellis Films. Picture has been dubbed into English.

Jack Ellis said in N.Y. last week he hoped to get Roman Catholic cooperation in the release of the film. This ties in with stated Catholic intentions of giving positive support to "good" pictures.

Boy With Bad Habits

Screen sadism has become something to crow about. A 20th-Fox press release relates that Robert Evans in "The Fiend Who Walked the West" "employs a deadly bow and arrow on a feeble, crippled, wheelchair-ridden lady."

It doesn't mention that he also puts ground glass in a friend's drink, rapes a pregnant woman and wrenches his girlfriend's injured arm.

KRASNA TO SCREENPLAY AND PRODUCE 'LADY'

Norman Krasna's stage comedy, "Who Was That Lady I Saw You With?" will be produced by him as picture starring Tony Curtis and Dean Martin for Columbia release. Columbia acquired the comedy, produced by Leland Hayward and current at the Martin Beck, N.Y., starring Peter Lind Hayes and Mary Healy for $350,000.

Krasna will do screenplay also. No director set yet.

READY 'FIVE BOLD WOMEN'

Jim Ross Also Plots Biopic of Glenn McCarthy

Houston, July 22.

Jim Ross Film Productions here has signed Kathy Marlowe to star in its first pic, "Five Bold Women." Hollywood script writers Jack Pollexfen and Mortimer Braus were due here this week to confer with Jorge Lopez-Portillo on the script.

The feature, budgeted at $150,000, is the story of five women convicts of the 1870's who were being transferred from Amarillo to Houston. Ross said he expects to start shooting near here within 45 days.

Ross also revealed future plans of his company to do a biopic, presumably with his script okay, on oilman Glenn McCarthy, builder of the Shamrock-Hilton, and character of the age and area.

(*World Wide Pictures, headed by a Dick Ross, is currently promoting among Texas Baptists a biopic on Sam Houston.—Ed.*)

Small Business Here to Stay

Washington, July 22.

The new Small Business Law—dropping interest rates from 6 to 5½% and hiking the loan maximum from $250,000 to $350,000—went into effect when President Eisenhower signed it Friday (18).

Small Business Administration—made a permanent, rather than temporary, Federal agency in the law—is reexamining its ban on loans to drive-ins. Fourwall theatreowners can borrow.

Two Broadway Play Buys: 'Seesaw' Fetches $600,000, 'West Side Story,'-350G's

Hollywood, July 22.

Seven Arts Productions acquired film rights to two Broadway plays last week, involving excess of $1,000,000.

Deal for "Two for the Seesaw" calls for $600,000, plus 10% of gross over $3,500,000. For "West Side Story," purchase price was $350,000, plus 10% of world gross after break-even point.

Both films will be released through United Artists.

Eliot Hyman-Ray Stark outfit also has closed deal with Paramount to handle distribution of two pix, "Between the Thunder and the Sun" and "The World of Suzie Wong." Former, which rolled yesterday on location as Susan Hayward-Jeff Chandler costarrer, originally was to have been released through UA.

Vogel Westing Again

Loew's prexy Joseph R. Vogel left New York over the weekend for the Coast.

He'll be at the company's studio's for about a week for conferences with studio executives.

Anybody Remember Rex Beach?

Hollywood, July 22.

With Alaska becoming the 49th state in the union, filmites are projecting features dealing with the northern area. There's a race to register title with the Motion Picture Assn. of America title bureau.

David O. Selznick is planning "Alaska" as an upcoming indie production and Charles Feldman's Famous Artists is also staking claim on the title.

Warner Bros. has registered "Spell of the Yukon." Previously Charles Schneer filed "49th State" under his Morningside Productions banner. John Wayne and Howard Hawks are planning "Klondike." Already filmed is a tv pilot, "Risk," starring Michael Landon. Four Star Productions hopes it will tee off a new series localed in Alaska.

REVIEWS RATIO 63% FAVORABLE

A VARIETY rundown on the metropolitan New York reviews of American films that opened during the past two months—there were 22 pictures—shows the Daily News reviewers to be far ahead of the rest in "liking" films. At the opposite end of the ladder, as per tradition, is the New York Times.

The most significant change indicated by the survey involves the N. Y. Herald Tribune, which for the past several months has been functioning with a new reviewer, Paul V. Beckley. Check bears out the general industry impression that the Trib reviews now accentuate the positive. Trib at one time, under Otis Guernsey and later under William K. Zinsser, was rated as a "tough" paper. It isn't "tough" now.

The News, traditionally easy on films, has not necessarily gone a step further in its uncritical approach. There is no evidence of changed instructions.

On the whole, the metropolitan press, i.e. the seven major morning and afternoon dailies, is kind to films these days. Of the 154 published reviews tallied, 97 or 63% ranged from Fair-to-Good to Excellent. The remaining 57 (37%) scaled from Fair down to Poor.

The ratio indicates what some have said out loud for some time, i.e. that the papers well realize that the film biz is in trouble and are leaning backwards to help. In some cases this is believed to have been done with an assist from the papers' advertising departments. In other cases it simply reflects a desire not to be too severe with worried distributors.

The proportion of good-to-bad in the past two months is, however, perhaps somewhat misleading in that it takes in quite a few releases of the horror quickie variety, which even the mass circulation press tends to downbeat.

Survey shows the News leading the field of the praisers with 21 out of 22 reviews rating films between good and excellent. The one remaining picture good a "fair" appraisal from the News. In other words, out of 22 pictures seen, the News handed three, three-and-a-half or four stars to 21 of them. Film companies don't seriously believe that News readers on the whole peruse the text of the reviews, but they attribute considerable value to the star ratings.

Varying Shades

Following behind the News—at quite some distance—are the N. Y. Herald Tribune and the Journal American with 15 reviews each in the good-to-excellent column and seven fair down to poor. The World Telegram & Sun rated 14 good and eight fair and below. The Post liked 12 and was doubtful on 10. The N. Y. Mirror split evenly 11 to 11 and the N. Y. Times found nine good to excellent and 13 wanting.

Breaking it down the other way, there were 24 excellent reviews, 19 good-to-excellent, 48 good, six fair to good, 35 fair and 22 poor. The News was the only paper that didn't find a single poor production in the lot.

Concerned with the state of the industry, film execs within the past year have become more eager than ever for favorable writeups in the daily press, particularly so since pix traditionally get hit over the head in the slick magazines and even the not-so-slick ones, like Time Magazine. It has been unashamedly plain to several papers by some—not all—companies that the advertising dollar will—logically—be spent where goodwill is evident.

Kramer Vice Herbert

Washington, July 22.

Producer Stanley Kramer was named Monday (21) a member of the production code review board of the Motion Picture Assn. of America by President Eric Johnston.

Kramer fills vacancy caused by recent death of F. Hugh Herbert.

Untired Blood Guiding New Lesser Co.; More Films, One Message: 'Escapism'

By HY HOLLINGER

The new management team of Sol Lesser Productions, headed by 36-year-old prexy Sy Weintraub, plans an ambitious program for its first year of operation, according to Sandy Howard, the 33-year-old v.p. in charge of production. In addition to two Tarzan films, one of the main staples of the Lesser organization for many years, the company has scheduled four low budget films and two king-sized entries.

Howard stressed that the company has "no desire to make message films" and that it would concentrate solely on escapist fare. He pointed out, however, that the low budgeters would not consist of rock 'n' roll or horror items, but that they would be "adult packages."

Associated with Weintraub and Howard in the new venture is Harvey Hayutin, a 38-year-old Denver business man and financier. All three principals, according to Howard, have moved to the Coast where the company will maintain its headquarters. Sol Lesser remains as chairman of the board and advisor to the young management trio.

Howard maintained that the company would finance its own productions for the most part. On the low budgeters, he declared, no releasing deal will be made until after the picture is completed. However, on the projects that require larger budgets, efforts will be made to obtain partial financing and an advance distribution arrangement.

Although the activities of both Weintraub and Howard heretofore have been entirely in television and radio (Weintraub as a principal in Flamingo Films and as an owner of radio and tv stations and Howard as a radio and tv producer), the company has no plans to enter the telepix field. Howard, in N. Y. to confer with Metro on the release of "Tarzan's Fight for Life," said the decision to forgo tv activities is based strictly on mathematics. He noted that profits from telepix are slim while there is still a chance to make enormous profits from a successful motion picture.

He noted, for example, that Lesser had completed a pilot film for the possible introduction of Tarzan as a telepix series. However, after analyzing the costs and market potential, it was considered "complete insanity," according to Howard, to go into tv. Howard's point being that it would be suicide to destroy a property which has grossed some $200,000,000 in 40 years. Since 1918, there have been 32 Tarzan films and, according to Howard, there has never been a loss on a Tarzan film. He said the smallest profit has been $500,000.

Trio of young execs, Howard said, feel they can bring "fresh' young thinking" into the motion picture business. One of the basic rules of the organization, Howard said, was to maintain a close liaison with exhibitors and to seek their advice on the type of pictures that should be made in today's market. In this connection, Weintraub is maintaining a close contract with theatremen by mail and telephone. He has already written to to some 6,000 theatremen. According to Howard, the company has already received a half a dozen suggestions "that are terrific."

Base of all the firm's activities will be in Hollywood at the Paramount Sunset Studios. "We intend to shoot everything in Hollywood," Howard declared. "There's a fallacy about shooting pictures overseas. There's not a scene that can't be duplicated in Hollywood, and it has the best facilities and technicians."

In addition, Howard noted that the company wants to keep the pictures "under our own control so that we can watch the budgets carefully."

Mrs. Lucchesse Continues

San Antonio, July 22.

Lula Lucchesse, wife of the late G. T. Lucchesse, has been named prez of the Zaragoza Amusement Company.

She will personally direct the operations of the Alameda, Nacional and Guadalupe Theatres, which comprise the Mexican patronage circuit.

National Boxoffice Survey

Trade Continues Big; 'Indiscreet' No. 1, 'Pacific' 2d, 'Vikings' 3d, 'Sgts.' 4th, 'Baby' 5th

Film grosses are holding up in unusually pleasing fashion around the country, especially for this season of the year, according to reports from VARIETY correspondents in some 24 representative key cities. Just how strong biz is can be seen by the fact that the four biggest grossers are racking up more than $1,000,000 alone while the next three will show nearly $500,000 total.

"Indiscreet" (WB) is the new champ at the wickets, the Cary Grant-Ingrid Bergman starring vehicle nosing out "South Pacific" (20th) by a narrow margin. "Pacific" is moving up to second position. It was third a week ago. "Vikings" (UA) long on top is dipping to third place.

"No Time For Sergeants" (WB), second last stanza, is winding up fourth. "Rock-A-Bye Baby" (Par), pust out this week, is showing enough to take fifth money. "Search For Paradise" (Cinerama) is finishing sixth.

"Around World in 80 Days" (UA) will be seventh while "Gigi" (M-G) is landing eighth position. The next four pix are closely grouped, with "No Time For Love" (U) finishing ninth. "Kings Go Forth" (UA) is taking over 10th place. "Key" (Col) is 11th while "King Creole" (Par) rounds out the Top 12.

"Light in Forest" (BV) and "Proud Rebel" (BV) are the two runner-up pix in that sequence. Former is just getting around this week and apparently is feeling the pinch of having "Rebel" and "Peter Pan," both Disney pix (latter on reissue), out in circulation at the same time.

Launching of "South Seas Adventure," latest Cinerama production, at the N.Y. Warner Theatre, is attracting considerable attention among the newcomers. It looks virtually capacity opening session there.

"The Fly" (20th) shapes as a potential b.o. winner, based on initial playdates this session. It is torrid in Portland, smash in Seattle and socko in Frisco. Pic is rated moderate in L.A., though garnering plenty of chips from playing in additional nabes and ozoners, daydate. "Imitation General" (M-G), also new, shapes fine in Cleveland and good in Pitt.

"Bridge on River Kwai" (Col) is nice in Washington and sock in N.Y. It has finished its hard-ticket dates in other big keys covered by VARIETY. "Bravados" (20th), fair in N.Y., is moderate in Philly.

(*Complete Boxoffice Reports on Pages 8-9*)

WB to Get Las Vegas Original Per Sinatra; Star's 'Iffy' Schedule

Hollywood, July 22.

Frank Sinatra will star in "Oceans of Love," his own package, for Warner Bros. Richard Breen is scripting an original story, localed in Las Vegas.

Probable costars with Sinatra are Dean Martin, Peter Lawford, Sammy Davis, Jr.

Meanwhile possibility exists Sinatra's upcoming "Goodbye Eden," formerly "Hole in the Head," may be his third vehicle at Metro instead of a United Artists release. Would be coproduction deal between actor's company and Metro, with Frank Capra producing. No firm decision can be made until next year, however, since film would be shot then. Sinatra won't know until next mid-summer, or thereabouts whether ABC-TV plans to use him on regular video series again. If net exercised its option, it would probably preclude chances of his doing "Head" at Metro, where his other two pix are "Some Came Running" and "Devil May Care."

Preminger to Coast

Producer-director Otto Preminger left for the Coast Monday (21) to begin preliminary casting on two of his upcoming films for Columbia release — "Anatomy of Murder" and "The Other Side of the Coin."

While he's on the Coast, Preminger, who headquarters in N.Y., has two writers working in Gotham on the screenplays. Wendall Mayes is converting Robert Traver's novel, "Anatomy of Murder," to the screen, and A. E. Hotchner is working on the film version of Pierre Boulle's "The Other Side of the Coin."

CLOSED 7 YEARS, REOPENS

Albany, July 22.

One smalltown theatre, the Town Hall in Cazenovia, has been reopened by Nicholas Googin, after a seven-year closedown. Another, the Poland in Poland, has passed from the management of Clarence Dopp to that of Leland Warner, who formerly worked for him there.

Dopp continues to operate the Star in Northville, near Sacandaga Park. His Hollywood in Frankfort is dark.

Skiatron's Got An Improvement?

New development by Skiatron Electronics & Television Corp. of a simplified system in the wired toll-tv field is understood to be behind the recent activity in Skiatron stock. Outfit is said to have perfected a method of pay video which requires neither a coinbox nor a card attachment at the set.

Development is tipped off in a memo from the research department of Harris, Upham & Co., one of the Wall Street outfits. It says the new approach is made possible as the result of a Skiatron invention which has "other valuable applications beyond the toll-tv field."

Arthur Levey, Skiatron prexy, refused to confirm or deny the report beyond saying that his company is working on a number of new approaches to pay video.

Theatre Litigation May Soon End, Make United Artists Chain of 350

Settlement of the RKO Theatres suit against Metropolitan Playhouses was predicted last week by an executive close to the talks now going on. If it materializes, the Skouras and Randforce circuits will merge and become a wholly-owned part of United Artists Theatres.

RKO Theatres has a 20% interest in Metropolitan, which serves as the "umbrella" for the still-separate Skouras and Randforce circuit operations. It sued to prevent the projected merger. Both circuits have been losing money and have been closing houses, though the Skouras outfit has been spending quite a lot in recent years on renovation and on several new theatres.

The combined operation would give UA Theatres around 350 houses, making it one of the top circuits in the country. All operations (buying, booking, etc.) would then be concentrated in a single office for all houses in the chain. There's been a good deal of consolidation already within Skouras and Randforce, but they're still separate legal entities.

UA Theatres now has 60% of Metropolitan Playhouses. RKO Theatres acquired its 20% in the early thirties for $250,000. It has since refused to sell out, though several offers were made. Stockholders holding the ramaining 20% of the Metropolitan shares have approved the merger.

Entire wrangle over Metropolitan must be seen, at least partly, in the light of the $100,000,000 anti-trust suit which Skouras Theatres has filed against the film companies and the major circuits, including RKO Theatres. Latter have counter-sued.

In the Trade

Prodded by the Johnston office, 20th-Fox changed the text of an ad for "The Fly" last week, but not before it had run in The Motion Picture Daily to a good deal of surprised trade comment.

As carried by the Quigley publication, the ad said: "'The Fly' Is Open—400 theatres never saw anything so big." This was too much for the MPAA and it prevailed on 20th to change the text.

The new version: "'The Fly' Has Opened — 400 theatres never saw business so big!"

400 Checks In, Biz-Build Fund's Outlook Perks

New contributions to the all-industry business building fund, which appears to be picking up momentum, raises to nearly 400 the number of individual checks received and to over 3,000 the number of theatres covered by this cash.

Although the business building committee has not issued any figures showing the actual amount of cash received, it's believed to be close to $100,000, which is still far short of the $1,500,000 which exhibitors are pledged to put up to match the contribution of distribution. However, there are pledges and other commitments for approximately another $400,000. The radio campaign the industry hopes to start in September is alone budgeted at $300,000.

The new contributors, which are being placed on an "honor roll," include theatres and circuits in 18 states. For the first time, according to Abe Montague and Ernest G. Stellings, co-chairmen of the executive committee of the campaign, the fund has received cash from every state in the union.

It's hoped that the listing of contributors will act as an incentive to other exhibitors to send in their check.

N. Y. to L. A.

Mort Abrahams
Burt Balaban
David Diener
Betty Garde
Monroe Greenthal
Bill Morrow
Otto Preminger
Jule Styne
Joseph R. Vogel

L. A. to N. Y.

Buddy Adler
David O. Alber
Harry Babbitt
John Compton
Frank Cooper
Red Doff
Joseph Gould
Mitchell T. Hamilburg
Paul N. Lazarus Jr.
Robert Leeds
Claude McCue
Edward Morey
Joseph H. Moskowitz
Harvey Palash
Paul Porzelt
Norton V. Ritchey
Katherine Squire

N. Y. to Europe

Julian T. Abeles
Herman Bernstein
Al Gallico
Barry Gray
John O'Hare
Walter Reade Jr.
Manny Reiner
Alfred A. Strelsin

Europe to N. Y.

Robert Ardrey
Muriel Box
Sydney Box
Cary Grant
Darren McGavin
Mack Millar
Joseph Schaeffer
Kim Stanley

TelePrompter's Position In Boxing

TelePrompter Corp. has acquired the radio and motion picture rights to the Aug. 18 heavyweight championship bout between Floyd Patterson and Roy Harris. According to TelePrompter prexy Irving B. Kahn, the $210,000 guarantee paid to the fight's promoter, William P. Rosensohn, a former v.p. of TelePrompter, for the closed-circuit tv rights also included the radio and film rights.

This is the first time that a firm handling the closed-circuit telecast of a fight has also held the radio and film rights, a situation that has led many people in the entertainment and sports industries to believe that TelePrompter is the actual promoter of the fight in partnership with Cus D'Amato, Patterson's manager.

Kahn, Rosensohn and D'Amato have strongly denied this on numerous occasions. Kahn stated that he had not been subpoenaed to appear before the California Boxing Commission, but that he'd be willing to do so on a day's notice. "We have nothing to hide," he declared.

Kahn, in addition, did not appear to be disturbed by remarks attributed to Truman Gibson, president of the International Boxing Club. A Chicago newspaper quoted Gibson as saying that now that TelePrompter has gone in for boxing promotion, the IBC regards the firm as competition in the field. Kahn maintained that his company would be "in there pitching" for the closed-tv rights of any fight promoted by the IBC. "We're not fight promoters," he declared, "but I'm sure that the IBC will come to us after they see what a job we've done on this fight." He was referring to TelePrompter's bally campaign to interest the public nationally in the Patterson-Harris bout.

Kahn reported that he had received several offers "at good prices" for the radio rights, but he stated that he was not quite sure as yet if he would lease these rights. He pointed out that the Ray Robinson-Carmen Basilio fight had a radio audience of approximately 20,000,000 and that he had wondered if a percentage of these listeners would have gone to theatres if radio had not been available. He said he would make a decision on the radio matter after he had appraised the market situation further.

The TelePrompter prexy said he was dickering with three companies on the distribution rights to the fight films. As part of the deal, he said, there was an agreement that there would be a ringside conference immediately after the fight to decide if the release of the films would be worthwhile. "If it's a bad fight from the point of view of films, we'll scrap them immediately," he stated. Kahn added that if there were a disagreement between the distributor and himself over the value of releasing the films, the footage would revert to him and he would be permitted to seek another distributor.

Producer Now Himself, Jerry Lewis Apologizes For What He Did To His Own Producers!

Comic-Turned-Showman Sets Forth His Opinions on Stars, Temperament, Road Tours, Ballyhoo & Admissions

By JERRY LEWIS

Recently I completed work on my second effort as a full fledged motion picture producer. Tho the picture, "Rock-a-bye Baby" which will be released in July is *only* my second project as a producer, I find myself sitting down to write my observations of the motion picture industry as a whole and making recommendations for its improvement.

First of all I would like to begin by making an apology to the producers whom I served as an *actor*, for some of the headaches and/or heartaches I gave them with my Katzenjammer antics while making their pictures. Those were the days when I felt that the drive for meeting schedules was just a fanatical display of the authority and power of the producer over the artist. I have since learned the fallacy of this thinking. I now realize the great importance of being on time or a little ahead of schedule, the costly chain reaction that can be caused by the slightest delay in production.

This does not mean, however, that I want to change the atmosphere around my pictures. I will clown with the crew and my fellow actors but I'll manage to do this between set ups.

It may sound strange that I make so positive about "clowning" and having fun on the set, but herein lies one of my theories of picture making. Samuel Goldwyn is credited with a very sage, astute, and often repeated observation. Looking in on a story conference which was in progress, Goldwyn observed that it was progressing in a nice, quiet, decorous, and dignified manner to which he commented, "Make a little noise, gentlemen, argue, fight, remember, *'From Polite Meetings Come Polite Pictures'*."

This is correct. In my opinion—there is no room on the set for these arguments. All the heated discussions and points of difference between writers, producers, directors, and stars should take place and be ironed out in the conference rooms. And here I would like to coin my own little motto, *"From Happy Operations Come Happy Pictures."*

Sees His Many-Media Post Special Aid to Him Today

Although a sort of Johnny-Come-Lately as a producer, I have had certain advantages I believe that the average film producer doesn't generally enjoy. My work is not limited to producing films. As a performer actively engaged in personal appearances in theatres, nite clubs, and television, as well as films, I come into close contact with the public, the theatre managers, exhibitors, distributors, as well as studio personnel. I have made it my business to cultivate people in every branch and on every level of the entertainment business and the public. I have had the curiosity to sound them out and learn their points of view as well as their problems. Many of the conclusions I have arrived at are based upon these inquiries, and come to you sort of straight from the horse's mouth.

A word about the Hollywood Glamour. To those who have become jaded and blase or to use a greatly overdone word "realistic" about Hollywood, the *glamour, excitement, razzle dazzle and fantasy* that originally made Hollywood should be restored. There has been too much debunking in the recent past, too much so called "honest" evaluation in the press by stars, producers, directors, and other Hollywood personalities. This type of publicity has gradually whittled down the magic of this city. This, in my estimation, was a sad mistake. I think it was wrong to burst this bubble for the public. Despite all excitement and the aura of glamour that Hollywood presented. It was not good to take the soft lights off the kidding, I firmly believe that the public enjoyed the the tinsel.

Failure of Communications Within Film Trade Hurts

It appears to me that there is a lamentable lack of communication between the various phases of our industry. A barrier seems to exist between picture makers and distributors, distributors and exhibitors and exhibitors and the public. There are cursory gestures and lip service from time to time in this direction, but there is no real organized concentrated effort to pool all the knowledge and mutual problems into a common effort to rectify errors and establish a general direction. At times I have been made to feel that each operation felt sufficient unto itself and resented intrusion. This is bad. It certainly does not make for sympathetic understanding which can best serve the industry on the whole. Consequently, I recommend that a decided effort be made to bring these branches together much more actively for the purpose of a healthy exchange of thought and development of plan. This, I believe, can be a very strong force to restore our industry to its rightful position in American society and economy.

One of the first problems that needs considerable investigation is the matter of admission prices. Ever so many people told me they had given up the habit of going out to the "movies" regularly. I asked if it was "free" television that created this situation. In most cases I was told that this was true to some extent when tv was a novelty. The principal reason given to me, however, was the *admission price*. Most of them reasoned that a family of four going to the pictures must today consider it a some time thing, a luxury, if you please, because the four admissions plus car parking, plus a snack or a soda added up to possibly fifteen dollars for the evening. This, they found made going to the pictures on a regular basis prohibitive and was a strong argument in favor of sitting home and watching tv for free.

Some of those questioned had the added expense of a baby sitter while others found it necessary to have dinner out which boosted the total cost considerably. There were many others who complained that many theatres raised their prices for *special* pictures but never dropped them for run of the mill product.

Advocate of Fixed Cheaper Admissions for Family Trade

All in all it seems to me that a uniform price policy is of first importance. Many people after being stuck for the parking fee will pay that additional charge for a special, but resent being trapped in this manner. Most people from the middle to lower income bracket families budget their finances quite carefully today. So, no matter how good the picture, it will not easily assuage their anger for having been taken advantage of.

Moreover, it appears to me that going to the movies could be made more attractive to patrons by cutting the admission prices. Such a move would not in my estimation hurt the theatre one bit financially. For example, playing to a full house at one dollar admission can yield the same gross as playing to a half house at two dollars with the added advantage of having that many extra "word of mouth" recommendations for a good picture, to say nothing of the additional number of potential pop corn consumers.

Also it is my opinion that with a lower tariff less people would enter a theatre with a chip on their shoulder. Many great pictures have been unable to surmount the prejudice created by the big investment required to see them.

Story telling dates back to prehistoric times. The need of pageantry, romance, fantasy, chivalry, and adventure is as great with adults as it is with children. The theatre has always been escape into the land of make believe.

Today we find an emphasis on sordid, gory, and violent, supposedly true to life stories. I do not for a moment hold with the blue noses who attribute the ills of humanity or the delinquency of juveniles to the influence of the motion picture. I do, however, feel strongly that there is more need for the "happy ending," the "escapist" type of entertainment than the problem play foisted upon us by the literary snobs, so called sophisticates, and propaganda dispensers.

I don't by the same token suggest a backward step to the sugar coated unbelievable, immature, maudlin, overly sentimental story lines of the distant past. I mean simply that stories, minus the exaggerated gore; fantasies, Walt Disney type; good musicals, "Singing in the Rain"; pageantry, "The Ten Commandments"; farces and comedies; mysteries without special emphasis on extraordinary violence and multiple murders, should be the principal direction for pictures. I include also real good drama. Stark realism showing the seamier side of life can have its limited place in the pattern of programming, but should *not* be the *primary* objective of picture makers as it appears to be today. Each succeeding picture now must out-violence the last picture or make a more brutal heartbreaking story than the last one in order to attract attention. This trend will find its saturation point somewhere and then what?

Moving Pictures—How 'True-to-Life' Ought They Try to Be?

Many of the so called true to life pictures were directed, written, and produced by the most adult, mature, and gifted minds in Hollywood. I would like to see these same minds put their mature efforts to developing stories with happier subjects, on the same mature level, more conducive to keeping the theatre within the realm of make believe, fantasy, etc., and far removed from pamphleteering, propaganda and problems or grotesque brutal exaggerations. I can get all the realism and facts of life from newspapers, newsreels, and on tv.

All in all I'd hazard a guess that if the decision as to subject matter were left to the public my notions would find strong support. So I suggest that we give the public this kind of entertainment rather than pictures that *producers want* them to see, the easy formula type that is.

Since the advent of color, the black and white process has become as obsolete as yesterday's news. I believe that all pictures must now be made in color, a great aid to creating illusion on the screen.

I recognize the intricacies of the booking situation and I wouldn't want to minimize the job of a progam planner for a circuit of theatres. First of all, I think that resident house managers should be given a greater say in the selection of films for the theatres they operate since they have direct contact with the community and can best judge what will or will not be successful in the theatres they run. If they are not qualified to do this they are *not* qualified to hold their jobs. This function is the most important job of a theatre manager or operator.

Many times I have seen double feature bills advertised during school holidays when the kids are most apt to patronize the theatres, which are strictly adult fare.

This is certainly *not* the wisest kind of booking. It also poses the question of whom do we cater to, the kids or the grown-ups? I don't profess to know the answer. I can hazard a guess however. During school holidays pictures with kid appeal should be given first preference. On Sundays and single holidays perhaps subjects with family appeal. Perhaps it is necessary for a booker to book special short subjects plus only one feature to build a show especially for the kid trade and change the picture at night for the grown ups. But certainly during Christmas week, Easter week, etc., sex pictures and the like are wrong for the kids. As a matter of fact I find that parents are prone to go along with the kids to see a bill designed for the youngster but will avoid sending the kids or going themselves on such occasions when the kids are home if they don't think the pictures playing are proper for their children to see. The zoo, visiting relatives or other divertissements will get the family trade at such times.

To sum it up, managers and operators of theatres must be showmen and not just bookers or rubber stamps.

Every once in a while I see a display of real showmanship used in exploiting a picture and I am very much impressed. Impressed for two reasons; 1. because of its originality and also, 2. because it's not the usual routine job. Here again I must advocate more reliance on the individual theatre operator, with full cooperation of the district or home office, of course, to use his judgement in and promoting his wares. He should be given more freedom to test offbeat ideas and gimmicks.

There are many potential P. T. Barnums and Mike Todds waiting to be encouraged and this is what the picture business can stand. Again "from polite campaigns come polite results."

The picture stars must assume their share of the exploitation of a picture. We have many times seen fine demonstrations of how much a personal appearance tour by a star can help to launch a picture. Al Jolson did a whopping great job of it for "The Jolson Story" or "Jolson Sings Again." I believe in New York he made a personal appearance in every Loew theatre in metropolitan area, which takes in a considerable number of theatres. His appearance schedules were advertised in the papers, (paid advertising), but got much publicity as well.

I did a job for "The Delicate Delinquent" by covering 26 one-day stands in as many cities. Reports from the managers in the cities covered will attest to the results of this pilgrimage.

I am therefore recommending that picture producers include as part of the terms of the contract with stars, a tour of personal appearances for which the stars would be compensated. This, I believe, is as important to the picture as the performance of the artist and should be considered in the budget of a picture along with other essential items.

To sum this up, it appears abundantly clear that the star can do a great deal to help *sell* the product. If he participates in the profits it certainly is to his economic advantage. If he doesn't have a participation deal then provision for this extra service should be made as part of his deal. Regardless of what the considerations, the stars must be part of the project from starting day in front of the camera to completion on opening day of the run.

I firmly believe the picture business will once again be a booming industry, if only the people in it would treat it with some care and interest. Our industry can and will be bigger and better than ever.

Well, if tv kept people home because they can see their favorite stars in their own home, on a screen, we can counteract this by having their favorite stars live in person at a local theatre which would do the same thing for the picture business that they did for the tv business.

Many stars avoid the personal appearance routine only because they have nothing to do after saying, "how happy I am to be here." They dread standing before an audience with egg on their faces. This can easily be remedied by having a short entertaining bit prepared for them by creative people, tailored to the star's talents and staged and rehearsed in Hollywood. The audiences, too, would find this far more to their liking. I did 45 minutes of my act three times a day in each theatre on the "Delinquent" tour.

To sum it up four things are necessary to change the picture:

1. *Price Reduction*
2. *Imaginative and selective booking*
3. *Happy themes*
4. *Daring Exploitation*

LICENSE FEE SPREE SIDESTEPS CINEMAS

Minneapolis, July 22.

City council here is boosting license fees pretty much down the line because additional municipal swag is badly needed.

However, aware of many theatres' tough going, the city fathers are not boosting the ante for showhouses.

If anything, the aldermen made clear, even the theatres' present modest license fees should be reduced or entirely eliminated.

Riding Page One

Washington, July 22.

The help of local newspaper editors was solicited to get Bernard Goldfine, Sherman Adams and House investigating subcommittee chairman Oren Harris into Loew's Columbia Theatre to see "Gigi."

Jack Foxe, local Loew's press agent, wired the editors that "Gigi" is "just what Dr. Foxe would order for their mental relaxation—and shattered nerves."

BARDOT'S COMPANIONS

Different Columbia Second Pic Each of Three Weeks

Columbia Pictures, in an unusual arrangement, has booked three of its films as second features for a threeweek run of "And God Created Woman" at the Brooklyn Fox Theatre starting today (Wed.).

For the first week of "Woman" it'll be coupled with "The Lineup," for the second with "Town on Trial" and for the third with "Tijuana Story."

Five Sound Tracks

Geneva, July 22.

A series of scientific shorts which the Russians are to screen here during the upcoming Atomic Energy conference are to carry five sound tracks, each of which will be in a different language.

Delegates to the conference will be able to tune in to the language of their choice by the selector system fitted to each seat.

'DEFIANT ONES' DEBUT AT LOOP'S ROOSEVELT

Chicago, July 22.

"The Defiant Ones," Stanley Kramer production for United Artists release in late summer, is slated to world preem here around Aug. 13 at the Roosevelt Theatre.

Film, dealing with a white and Negro who escape from a Georgia chain gang, stars Tony Curtis and Sidney Poitier, with latter due in to pitch for the pic about a week in front of the opening.

Intent to Kill
(BRITISH-C'SCOPE)

Well-made suspense drama, smoothly directed and competently acted; excellent program topper for most houses.

London, July 16.

20th-Fox release of Zonic (Adrian D. Worker) Production. Stars Richard Todd, Betsy Drake, Herbert Lom, Warren Stevens; features Carlo Justini, Paul Carpenter, Alexander Knox, Lisa Gastoni, Peter Arne, Catherine Boyle. Directed by Jack Cardiff. Screenplay, Jimmy Sangster from novel by Michael Bryan; editor, Tom Simpson; camera, Desmond Dickinson; music, Kenneth V. Jones. At 20th-Fox Private Theatre, London. Running time, 89 MINS.

Bob McLaurin	Richard Todd
Nancy Ferguson	Betsy Drake
Juan Menda	Herbert Lom
Finch	Warren Stevens
Francisco Flores	Carlo Justini
O'Brien	Paul Carpenter
Dr. McNeill	Alexander Knox
Carla Menda	Lisa Gastoni
Kral	Peter Arne
Margaret McLaurin	Catherine Boyle
Boyd	John Crawford
Anaesthetist	John McLaren
Carol Freeman	Jackie Collins
Carol's Friend	Kay Callard

With "Intent to Kill," Jack Cardiff, one of Britain's ace lensers, has stepped into the directorial field and has done a smooth, workmanlike job with an unpretentious yet holding thriller. A very competent cast insures this pic as a worthwhile booking for both sides of the Atlantic. Cardiff's experience as a cameraman has had an obvious effect on camera angles and editing. He has worked shrewdly with Desmond Dickinson and Tom Simpson respectively.

Based on Michael Bryan's novel, "Kill" is a yarn set in Montreal. It concerns the efforts of a political gang to rub out the prexy of a South American republic who, incognito, is in Montreal undergoing a delicate brain operation. There is also a romantic side issue between a dedicated doctor and an attractive femme medico which really hasn't much bearing on the plot, and often bogs down the whole affair. The main point of interest is whether the killers will get their man and the tension is neatly spaced out until the end which finishes up with a socko climax of murder and mayhem.

Jimmy Sangster's screenplay meanders occasionally when he has to deal with the romantic side of the story. However, the dialog and action is taut and to the point in the assassination build-up. Cardiff has assembled a first-class bunch of actors and there are meaty roles for at least a dozen talented thesps. Richard Todd makes a credible doctor, though the role doesn't offer him much range. Betsy Drake, as the doctor for whom he falls, glows pleasantly through a routine role. Much greater opportunities are offered to Herbert Lom as the prexy and Warren Stevens, headman of the murder gang. Lom plays most of his role in bed and gives subtlety to his portrayal of a frightened man. Stevens invests his part with a cool humor which gives added weight to his menace as the heavy. He is ably supported by Peter Arne, as a discredited doctor, and John Crawford as the strong arm member of the trio. Carlo Justini, as a treacherous ambassador; Alexander Knox, a sympathetic surgeon, and Paul Carpenter, as a cop, are also usefully and skilfully employed.

Apart from Miss Drake, there are two main femme roles. Lisa Gastoni, as the dictator's wife, is a seductive dish and has several emotional moments which she handles well. Catherine Boyle plays Todd's philandering wife effectively. The wintry atmosphere of Montreal is well sustained.

Rich.

Ride A Crooked Trail
(COLOR—C'SCOPE)

Pleasant, light treatment of reformed gunfighter. Good for family and some action situations.

Hollywood, July 18.

Universal release of a Howard Pine production. Stars Audie Murphy, Gia Scala; features Walter Matthau, Henry Silva, Joanna Moore. Directed by Jesse Hibbs. Screenplay, Borden Chase; based on a story by George Bruce; camera, Harold Lipstein; music, Joseph Gershenson; editor, Edward Curtiss. Previewed in Hollywood, July 15, '58. Running time, 87 MINS.

Joe Maybe	Audie Murphy
Tessa Milotte	Gia Scala
Judge Kyle	Walter Matthau
Sam Teeler	Henry Silva
Little Brandy	Joanna Moore
Jimmy	Eddie Little
Mrs. Curtis	Mary Field
Sam Mason	Leo Gordon
Pecos	Mort Mills
Ben (Deputy)	Frank Chase
Jackson	Bill Walker
Attorney Clark	Ned Wever
Mr. Curtis	Richard Cutting

Howard Pine production, directed by Jesse Hibbs, is concerned with a gunman who allows himself to be reformed by a boy and a town that makes him feel at home. Film should do well in family and some action situations. A good group of names, headed by Audie Murphy and Gia Scala, provide marquee decoration.

Borden Chase's screenplay has Murphy as a gunslinger who is mistaken for a U.S. marshal and then is forced by circumstances to play the role. This means trouble because he has already made a deal with fellow outlaw Henry Silva to heist the local bank. He has to decide whether to continue his life of crime or accept his place in the community. Another complication is Gia Scala, who has been both his girl and Silva's.

Chase's screenplay leavens the sentimentality of the basic story with some salty humor, notably in the Matthau character, an amusing boozer. Some of the comic lines are not as sharply pointed up as they might be—not the writer's fault—so the production as a whole does not sparkle and snap as it should. Despite this, it is an interesting presentation, peopled with diverse characters and will satisfy the audiences it is aimed at.

Murphy gives an ingratiating performance and Miss Scala is good contrast as a vigorous Creole girl. Matthau's free-wheeling characterization sometimes borders on caricature but the broadness of his playing actually helps enliven the picture a great deal. Henry Silva etches an impressive part and youthful Eddie Little plays without saccharine. Others who contribute include Joanna Moore, Mary Field, Mort Mills, Frank Chase and Bill Walker.

Harold Lipstein's CinemaScope photography, in Eastman Color, gives rich background to the story, localed in a river-front town, while art direction by Alexander Golitzen and Bill Newberry is rich and authentic. Sound by Leslie I. Carey and Donald McKay, and editing by Edward Curtiss, are both first-rate.

Powe.

Raw Wind in Eden
(COLOR; C'SCOPE)

Mild romantic adventure melodrama, with appeal chiefly to Esther Williams and Jeff Chandler fans.

Hollywood, July 18.

Universal release of a William Alland production. Stars Esther Williams, Jeff Chandler; costars Rossana Podesta, Carlos Thompson; Rik Battaglia, Eduardo de Filippo. Director, Richard Wilson; screenplay, Elizabeth and Richard Wilson; based on a story by Dan Lundberg and Elizabeth Wilson; camera, Enzo Serafin; music, Hans J. Salter; editor, Russell F. Schoengarth. Previewed at the studio, July 17, '58. Running time, 93 MINS.

Laura	Esther Williams
Moore	Jeff Chandler
Costanza	Rossana Podesta
Wally	Carlos Thompson
Gavino	Rik Battaglia
Urbano	Eduardo de Filippo

A worldly melodrama set in the primitive islands off Sardinia, "Raw Wind In Eden" has some striking location backgrounds, but the action in the foreground is seldom exciting or even convincing, so the strength of the Universal production will rest on the marquee value of Esther Williams and Jeff Chandler, who are starred.

Miss Williams plays a fashion model working in Rome, in the screenplay by Elizabeth and Richard Wilson from a story by Dan Lundberg and Elizabeth Wilson. She takes off by plane for a Mediterranean cruise with playboy Carlos Thompson. When their plane crashes on a remote island, they are rescued by mystery man Jeff Chandler. They are forced to remain on the island for some weeks until Thompson discovered a beached sailing yacht on the island, repairs it and takes off. By this time, Miss Williams has discovered Chandler's tragic past and they have discovered each other.

There is the setting and occasion here for an unusual and attractive story. William Alland's production is well-conceived except that the script is not strong enough and the direction, by Richard Wilson, does nothing to disguise its weakness. The production seems to waver between smart comedy and a Technicolored Italian realism, with neither element successfully projected.

Miss Williams and Chandler do well enough within the limits of their roles, but it is the Italians in the cast who come off best, perhaps because they have less dialog. Rossana Podesta, as a peasant girl of the island, Rik Battaglia, as her determined suitor, and Eduardo de Filippo, as her philosophical father, at least are believable and acceptable characters.

Enzo Serafin's CinemaScope photography is well composed and visually strong, and put together for most effective use by editor Russell F. Schoengarth, particularly in his color matching. Sound, by Leslie I. Carey and Umberto Picistrelli, is natural and unobtrusive. Hans J. Salter's score is often very imaginative.

Powe.

Space Master X-7
(REGALSCOPE)

Low-budget but well-made science fiction-plus-horror.

Hollywood, July 18.

Twentieth-Fox release of a Regal production. Stars Bill Williams, Lyn Thomas, Robert Ellis. Produced by Bernard Glasser; director, Edward Bernds; screenplay, George Worthing Yates, Daniel Mainwaring; camera, Brydon Baker; music, Josef Zimanich; editor, John F. Link. Previewed in Hollywood, July 17, '58. Running time, 71 MINS.

John Hand	Bill Williams
Lora Greeling	Lyn Thomas
Radigan	Robert Ellis
Charles Palmer	Paul Frees
Miss Meyers	Joan Barry
Professor West	Thomas B. Henry
Morse	Fred Sherman
Captain	Jesse Kirkpatrick
Cab Driver	Moe Howard
Miss Archer	Rhoda Williams
Elaine Frohman	Carol Varga
Collins	Thomas Wilde
Engineer	Gregg Martell
Chief Hendry	Court Shepard
Passenger	Al Baffert

"Space Master X-7," which 20th-Fox is packaging with its class horror pic, "The Fly," is a competent science fiction tale with horror touches. Regal production, produced by Bernard Glasser and directed by Edward Bernds, runs out of story before it runs out of film, but for the lower half of a double bill it is passable.

The screenplay by George Worthing Yates and Daniel Mainwaring has Bill Williams and Robert Ellis as U.S. security agents. They are alerted to find a menacing organism brought back from Mars by a space satellite. The "blood rust," so-called, kills the scientist, Paul Frees, who discovers it, and it escapes out into the world from his laboratory by means of his former sweetheart, Lyn Thomas. The pic then devolves into a woman-hunt for Miss Thomas, a Typhoid Mary on a colossal scale.

To give validity and added strength, the picture is told in a semi-documentary style with occasional narration, film clips and a realistic approach. The interest sustains although it wears thin towards the end when invention and situation are about exhausted.

Miss Thomas does a capable job as the hunted woman, and Williams and Ellis are convincing as the largely luckless sleuths. Frees, Joan Barry, Thomas B. Henry, Fred Sherman and Jesse Kirkpatrick contribute. Moe Howard does a brief bit that is a comedy standout.

Technical credits are satisfactory.

Powe.

A Question of Adultery
(BRITISH)

Novelettish drama about artificial insemination; unconvincing treatment of controversial subject, which merits only mild interest.

London, July 15.

Eros release of a Raymond Stross production. Stars Julie London, Anthony Steel; features Basil Sydney, Donald Houston and Anton Diffring. Directed by Don Chaffey. Screenplay, Anne Edwards; editor, Peter Tanner; camera, Stephen Dade; music, Philip Green. At Cameo-Poly, London. Running time, 90 MINS.

Mary	Julie London
Mark	Anthony Steel
Sir John Loring	Basil Sydney
Mr. Jacobus	Donald Houston
Carl Dieter	Anton Diffring
Dr. Cameron	Andrew Cruickshank
Mario	Conrad Phillips
Judge	Kynaston Reeves
Mr. Stanley	Frank Thring
Nurse Parsons	Mary Mackenzie
Foreman of the Jury	John Rae
Court Usher	Michael Logan
Reporter	Trevor Reid
Cub Reporter	John Charlesworth
Flamenco Dancers	Trader Faulkner, Vola Van Dere

The subject of artificial insemination is a challenging one and, if regarded as suitable material for a film, a bold, searching light should have been thrown on to the problem. But "A Question of Adultery" does no such thing. It emerges as a soggy, novelettish affair which dodges the vital issue in a contrived, happy ending. It would seem that the producers had hit on the theme and its catchpenny title with more of an eye on the boxoffice than on presenting a thoughtful social document. With an "X" certificate—which means that no child under 16 may see it—"Adultery" may well attract the curious. But those expecting to be shocked will be disappointed.

The story has Anthony Steel as the violently jealous, car-racing husband of Julie London. Miss London hopes that their forthcoming child will help to stabilize their rocky marriage. But the two are involved in a car crash, she loses her unborn baby and Steel becomes sterile. She suggests artificial insemination and Steel reluctantly agrees. When it is too late, however, he changes his mind and, egged on his father, sues his wife for divorce. The jury, faced with a unique case, can reach no decision, but a re-trial is not needed because the two are finally reconciled.

Arguments for and against artificial insemination as grounds for divorce are put forward gingerly and without much conviction by Ann Edwards, the screenplay writer, though the two counsels, Donald Houston and Frank Thring, do their best with the material at hand. Houston, in fact, gives a very convincing study as Miss London's defending counsel.

Anthony Steel has little to do except glower jealousy and suffer silently. Miss London brings grace and charm to her difficult part. Anton Diffring, who is framed as the corespondent; Basil Sydney, as Steel's father, and Andrew Cruickshank, as the doctor in charge of the case, all bring authority to their roles. Stephen Dade's camerawork is okay and Don Chaffey has directed in a straightforward manner except for one rather involved Spanish sequence devised mainly, it would seem, to introduce a couple of flamenco dancers.

But stilted dialog and a screenplay that sits firmly on the fence has resulted in a subject of some significance being wasted.

Rich.

Amusement Stock Quotations

Week Ended Tuesday (22)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for 2 wks.
19¼	14	ABC Vending	116	17⅞	17⅝	17¾	+ ⅛
19⅜	13	Am Br-Par Th	207	18½	18¼	18⅝	+ ¼
32	24½	CBS "A"	132	30⅜	29½	30	— ⅜
31¾	24⅛	CBS "B"	53	30	29½	29⅝	— ⅝
18	12½	Col Pix	50	17	16⅝	17	+ ⅜
16¼	13⅞	Decca	81	15	14⅜	14½	— ⅜
27¾	14	Disney	114	27¾	24¾	24⅝	+1⅛
114½	97⅛	Eastman Kdk.	100	114½	111¾	115¾	+3⅞
5⅜	3¾	EMI	217	4⅞	4⅝	4¾	+ ¼
7⅞	6¾	List Ind.	67	7⅛	6⅞	7	— ½
17¾	12⅞	Loew's	199	17	16⅜	16⅝	— ⅞
9¼	7⅜	Nat. Thea.	105	8⅜	8	8½	—
43⅝	30⅝	Paramount	117	42¼	40½	40⅝	—
17⅛	12⅜	Philco	145	17	16⅛	16⅞	+ ½
69¼	43½	Polaroid	275	61¾	59⅛	61¾	+4⅛
36⅜	30¼	RCA	429	36¼	34¾	36⅛	+1
7⅛	5	Republic	14	6⅝	6½	6⅝	+ ¼
12⅝	9½	Rep., pfd	6	12¼	12	12¼	—
18	14½	Stanley War	35	17½	17	17	— ⅛
25⅜	20	Storer	37	24½	24⅛	24⅜	— ⅛
31½	21¾	20th-Fox	124	30¼	29	29⅞	+ ⅛
23⅝	15¼	United Artists	101	22⅝	22⅜	22⅝	+ ⅞
22⅝	19	Univ. Pix	4	21	20¼	21	— ½
71	58½	Univ., pfd	70	59⅛	58½	59	— ½
20⅜	16⅞	Warner Bros	14	21	20¾	20¾	+ ⅝
84½	67½	Zenith	85	87	84½	86¼	+2⅛

American Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for 2 wks.
4⅝	2⅞	Allied Artists	87	4⅜	4⅛	4¼	+ ⅛
10¾	7⅜	All'd Art., pfd	9	9⅞	9⅝	9⅝	— ¼
10⅛	8⅜	Assoc. Artists	2	9⅜	9⅛	9¼	— ¼
5⅝	3	DuMont Lab	112	4⅜	4⅛	4⅛	— ⅝
4⅛	2½	Guild Films	159	4	3⅞	3⅞	— ⅛
9¼	5⅝	Nat'l Telefi'm.	122	8	7¼	7¾	— ⅜
6	3⅝	Skiatron	29	4⅜	4¼	4⅜	— ⅜
5⅞	3½	Technicolor	33	5¼	5	5	— ¼
8⅞	6¼	Tele Indus	34	7⅜	6⅞	7	— ⅝
6¼	3½	Trans-Lux	45	6¼	6	6⅛	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	80¼	8	+2
Chesapeake Industries	2	2⅜	— ⅛
Cinerama Prod.	2	2⅞	—
Metropolitan Broadcasting	9	9⅞	+ ⅜
Official Films	1	1¼	+ ⅛
U. A. Theatres	5⅛	5⅝	—

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* Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

Es Geschah Am Hellichten Tag
(It Happened In Broad Daylight)
(SWISS)

Zurich, July 12.

Praesens Film (Lazar Wechsler) production, based on "The Promise" by Friedrich Duerrenmatt. Directed by Ladislao Vajda. Screenplay, Duerrenmatt, Hans Jacoby, Vajda; camera, Heinrich Gaertner; editor, Hermann Haller; music, Bruno Canfora. Stars Heinz Ruehmann, Michel Simon, Gert Froebe, Ewald Balser. At Rex Theatre, Zurich, July 11, '58. Running time, 102 MINS.

Lt. Matthaei	Heinz Ruehmann
Detective Feller	Sigfrit Steiner
Lt. Henzi	Siegfrier Lowitz
Jacquier	Michel Simon
Chief of Police	Heinrich Gretler
Schrott	Gert Froebe
Frau Schrott	Berta Drews
Professor Manz	Ewald Balser
Frau Heller	Maria Rosa Salgado
Annemarie Heller	Anita von Ow
Ursula Fehlmann	Barbara Haller
President of Community	Emil Hegetschweiler

(*In German*)

Friedrich Duerrenmatt, author of the Lunts' recent stage play, "The Visit," has this Swiss entry, preemed at the recent Berlin Film Festival. It offers three definite assets, making it eligible for a broader-than-usual market for a locally produced pic: (1) the topical theme of child murder by sex criminals; (2) a name cast including Heinz Ruehmann who recently won plaudits for his "Captain of Koepenick" role, Swiss-French thesp Michel Simon and Spanish director Ladislao Vajda of "Marcelino" fame; (3) a logical and convincing screenplay by Friedrich Duerrenmatt whose "Visit" scored on Broadway. These, plus firstrate direction and acting, should make it pay off both in Europe and outside, with indications of U.S. arthouse possibilities. Pic is old for Europe and South America, and negotiations are underway for English-dubbed U.S. presentation.

Basically a melodrama, feature concerns a police lieutenant's personal research for a sex murderer after the wrong suspect, an old peddler, has been forced into a false confession, followed by his suicide. With a drawing of the murdered child as his only clue and aided by a psychiatrist, he succeeds in circling the killer and preventing a last-minute repeat crime.

Delicate theme is handled with taste and conviction. Leisurely (though not lagging) pace prevents its slipping into sensationalism. No attempt is made at "artie" or "clever" treatment, with naturalness and realism dominating instead. Vajda's directorial job is of high calibre, and camerawork by Heinrich Gaertner rates kudos.

The cast is uniformly excellent. Ruehmann gives a thoroughly convincing performance away from his usual comic parts. Michel Simon in a relatively short role as the peddler is topnotch, and Gert Froebe impresses as the perverted killer. Moppet Anita von Ow as the fourth victim-to-be is engagingly natural. Other important parts are well handled by Spanish actress Maria Rosa Salgado as the girl's mother, Ewald Balser as the psychiatrist and Heinrich Gretler, Siegfried Lowitz and Sigfrit Steiner as police officers.

Mezo.

Texas-Made Technicolorer

Kountze, Tex., July 22.

During the latter part of this month there should be excitement in the rural town of Saratoga due to the fact that a movie, "The Beholder" will be filmed there.

Robert Green, O. W. Dalton and Irv'n Gans of Southwest Film Laboratory of Dallas have Lance Rosier on preparations. The film will be in Technicolor and will deal with Civil War.

A group of 10 actors will go on location.

MAD, MAD DOCTORS 'N' STUNTS

New York Sound Track

There's a bald femme thrush working in Montreal cafes, billed as **Jewel Brynner** . . .

Minority stockholder suit against Republic Pictures in which bandleader **Charles Reader** is a co-plaintiff has been placed on the N.Y. Supreme Court September calendar. An inspection of the company's books is sought, among other things.

Hal Block calls VARIETY from the Overseas Press Club worrying if the Marines landing in Lebanon will send **Danny Thomas'** stock up or down . . . "Patriotic fellow, Danny, whenever he was ill always went to Cedars of Lebanon Hospital" . . . Block rambles on about his three new books, all conversational pieces, to wit "20 Ways To Dismantle a Crow-Bar," "My Life Among The Comedians" and "Advice to Earth Travellers" which he calls only book with a Princeton jacket and a belt in back . . . Reacting to **Ralph Ginzburg's** new Helmoman Press book, "An Unhurried View of Erotica," **Jack Perlis** speculates that it will be digested as "A Fast Peek" . . . will Closed-Circuit Pornography, Inc. now come into being?

As hinted last issue, **Ilya Lopert** is turning his two Washington theatres, the Playhouse and the DuPont, over to new owners, to wit, **Marvin Goldman's** K & B circuit (Aug. 1) . . . **Lowell Benedict** named p. r. director for Trans-Lux Pictures Corp. He worked with several of the majors before joining T-L . . . **Walter Reade Jr.** off to Europe to o.o. the dubbing on **Tati's** "Mon Oncle" and to negotiate for additional product . . . Father **John Ford** S.J. of Weston, slated to succeed Father **Francis Connell**, CSSR, as head of the department of moral theology at Catholic University in Washington, D. C. Father Ford was co-author of an excellent study of The Legion of Decency, published last year . . . The oh-so-expensive Forum eatery cost some filmery pluggers their expense account when one was so misguided as to spend $90 to lunch two scripters and a critic.

Director **Henry Koster** is now shooting scenes for "The Naked Maja" on the streets of Madrid—built on the backlot of the Titanus studios in Rome. About one-third of the **Ava Gardner** starrer has been completed.

Journalist character in WB's 1944 film, "Between Two Worlds" (teeveed last Saturday) is called **Tom Pryor** . . . Indie **Jack Ellis** invested $2 at the track, took his cue from his wife's age (28) and walked away with $840 as the daily double winner . . . Venezuelan censor cut the **May Britt-Marlon Brando** seduction scene from "The Young Lions."

George Raft returns to screen after four years in **Billy Wilder**- United Artists production, "Some Like It Hot," with **Marilyn Monroe, Tony Curtis** and **Jack Lemmon** . . . **Murvyn Vye** swings from two years in tv to casts of "In Love and War" and "Rally Round the Flag, Boys," at 20th-Fox . . . **Martha Scott** becomes **Charlton Heston's** mother in Metro's "Ben Hur."

Charles Beveridge, owner of the Crown Hotel in Lockerbie, Scotland, a little market town, used to be a film salesman for Columbia Pictures. He often longs for talks with old friends from show biz. A chauffeur-driven Rolls Royce, drew up some weeks ago and its passenger proceeded to order a Scottish supper of fish-and-chips, and a glass of ale—and sat down in Charlie's lounge to talk about films. The stranger was actor **Cary Grant**, en route to Glasgow to bally "Indiscreet" . . . The limousine in question is presumably the one which was part of Grant's contract, bought by the film company since Rolls-Royces are not available on rental basis in Britain. Actor's contract specified color, model and upholstery.

H. I. Phillips' syndicated column, reporting fandancer **Sally Rand** is studying to be a scientist at the U. of California, observes, "It is hard to think that as she shook her hips her heart belonged to Massachusetts Tech and Sheffield Scientific School . . . and is more desirous of a good notice from **Einstein** than from VARIETY."

Gwen Verdon has a clause in her Warner Bros. contract for "Damn Yankees" assuring her that her "Whatever Lola Wants" number won't be "cut, trimmed, shortened or interfered with in any way." So **Ronald Johnson** reports in Toronto Globe & Mail (17).

Engaged screen couple, sharing a suite at a Key West, Fla., hotel, befriended a couple with a nine-year-old child. Some months later, the papers announced the film duo's wedding. On being shown the news in the paper, the nine-year-old seemed puzzled. "But they were already living together like married people," she insisted. The father was nonplussed. "You know they are theatrical people," he explained. "And in the theatre you always have to have rehearsals." The child was satisfied.

United Artists issuing special high-key prints for drive-in engagements of "Kings Go Forth." Film is set for for 45 regional U.S. openings within the next two weeks . . . **Fred Goldberg** to Chicago to set up world premiere plans for **Stanley Kramer's** "The Defiant Ones." . . . **Jerry Sager**, B. S. Moss Theatres pub-ad chief, and his wife Jeanne, freelance publicist, off for Las Vegas, Hollywood and San Francisco . . . No Broadway date for "God's Little Acre." Picture opened at Loew's Metropolitan in Brooklyn Sunday (20) . . . **Brigitte Bardot** starrer, "La Parisienne," set for dual bows at Victoria and Plaza Theatres on July 30th . . . **Bill Ornstein**, former Metro publicist, has completed the final draft of his first novel, "Miss Napoléon."

"The Woman and the Puppet," currently filming **Brigitte Bardot** starrer, is based on a **Pierre Louys** novel first published late in the 19th century. Metro shot it once before, in the early thirties, with **Marlene Dietrich**, but the yarn was distorted so as to be virtually unrecognizable. Title of that picture was "The Devil Is a Woman." Metro again almost became partners in the French version, but it couldn't contribute pesetas as originally agreed. United Artists then stepped in, bought the pesetas with dollars, and now has rights in various overseas territories as well as the option on the States . . . **Eric Johnston** planning a European trip in August . . . **Al Crown** and **Morris Helprin**, partners in Barbizon Productions, have parted company, with Helprin buying out Crown.

"The Reluctant Debutante" and "Cat on a Hot Tin Roof," which are scheduled to play the Radio City Music Hall back-to-back following the current run of "Indiscreet," represent the 113th and 114th Metro films to play the Rockefeller showcase since 1938 . . . **Joseph Gould**, United Artists' ad manager, back from the Coast where he attended a series of meetings on UA's promotional plans for the rest of this year . . . "Gigi" played its 100th performance yesterday (Tues.) at the Royale Theatre . . . **Shirl Frankel**, longtime girl Friday to former Warner Bros. v.p. **Sam Schneider**, has rejoined her boss with the opening by Schneider of N.Y. offices for his return to the film business . . .

Producer-director-writer team of **Andrew J. Fenady** and **Irvin Kershner** added whodunit, "Tunnel A," to indie slate . . . **Richard Einfeld**, Charley's sprout, joined Phoenix (Ariz.) Film Studios as producer-director . . . **Nehemiah (Nick) Persoff**, Broadway character actor, cast in Metro's "Green Mansions" . . . **Mari Blanchard** will star in Turkish production, "Black Waters," to be lensed in Istanbul . . . **Brian Keith** bought "Three for the Money," for indie production in Mexico under his Michael Productions banner . . .

BLOOD RUNS HIGH BUT IDEAS LOW

Horror pictures have become so commonplace recently that it is difficult for the public to distinguish one from the other. As a consequence, producers and distributors are going all out to come up with a gimmick that will make one entry different from another. What is happening in effect, however, is that the gimmicks are being carbon-copied with slight variations and are becoming so numerous that the public is thought pretty confused.

The new era of the horror gimmick is believed to have started with Allied Artists "Macabre." The low budgeter, produced by William Castle, came supplied with a built-in gimmick, a factor that induced AA to purchase the picture outright. As an exploitation feature for the picture a $1,000 policy is given to each patron as insurance against death from fright while viewing the picture. There's a prolog to the picture during which a British voice indicates that the patrons have been insured by Lloyds and outlines the conditions of the policy. Gimmicking-the - gimmick: Not covered are those people with known heart or nervous (sic) conditions and those who might commit suicide during the showing of the film.

Throwaway Insurance

The insurance policy is also employed as a throwaway to publicize the picture. Total distribution of the "insurance" policies has passed the 10,000,000 mark. At all theatres showing the picture, a gal in a nurse's uniform hands out the policies and has the patrons fill in the details. The gimmick is regarded as the key factor in the success of the picture which is expected to gross close to $2,000,000.

The results of "Macabre" touched off a series of other gimmicks. Producer-director Castle became exceedingly upset and threatened legal action when United Artists, in advertising "The Return of Dracula" for a Los Angeles engagement, stated that the film is so terrifying that 12 insurance companies refused to assume liability risks covering those who see it. Castle's attorney put UA on notice to "desist and refrain from capitalizing on" the insurance policy feature of "Macabre.".

While UA halted this approach for "The Return of Dracula," it did not prevent the company from offering a "free burial" to those scared to death by their new horror package—"I Bury the Living" and "Wink of an Eye." Actually the idea of providing a free burial to patrons frightened to death by a film was originated several years ago by a Texas exhibitor. The UA offer includes a "legally executed deed to a free burial plot."

For the showings of Universal's "Horror of Dracula," arrangements were made in the lobbies of theatres for patrons to fill out legal "last will and testament." Local exhibitors stationed representatives in the lobbies to execute the wills.

For the general exploitation of the horror films, almost all the scarers employ similar stunts. These include midnight premieres, horrorthons, lobby displays consisting of skeletons, coffins and gravestones, models or actors dressed as Dracula, Frankenstein or other fictional fiends, nurses stationed in the lobbies with first aid equipment, and the serving of "courage cocktails."

Despite the similarity of the campaigns and the employment of different variations of assorted gimmicks, the horror films continue to draw a segment of the public. Most of them are made rather inexpensively and appear to have the ability to chalk up nice, if not substantial, profits.

Bernard McCarthy is new Milwaukee-Minneapolis division manager for American International Pictures, and will headquarter in Milwaukee. He formerly was Republic division manager for same territory.

20th Expects Certain of Upcoming Features Rate 'Roadshow' Slant

The 20th-Fox brass, including production chief Buddy Adler, decided in New York last week to roadshow some of the company's top releases for the fall and winter. It's virtually certain that such films as "The Barbarian and the Geisha," "Diary of Anne Frank" and "Roots of Heaven" will get the special treatment.

Alex Harrison, 20th's general sales manager, said it was impossible to make any definite commitments on roadshowing unless the east had had a chance to o.o. the product. However, he added, "we know we have some great pictures coming and we know, too, that several of them are of roadshow calibre."

Though it has had some of this year's top earners, 20th so far has stayed clear of roadshows. Theory now is that, too launch a "big" picture properly, roadshowing is a "must." Also, it brings in the type of customers who normally don't go to see films any more. There's no question that 20th is impressed with the success of some other roadshow attractions and now is in a mood to jump on the bandwagon.

While in Gotham, Adler reportedly also huddled with 20th execs on some new properties he wants to produce in 1959 and 1960, and discussed release plans for "The Fiend Who Walked the West."

'A's' in Tandem

St. Paul, July 22.

Neighborhood theatres here are increasingly double featuring "A" pictures.

Last week, for instance one house showed "Teacher's Pet" and "Fraulein," another "Witness for the Prosecution" and "The Brothers Karamazov" and a third "Marjorie Morningstar" and "Fraulein."

Other-Than-Metro Pix, Loew's International Handles French, British

Loew's International, the foreign distribution subsidiary, is keeping its overseas staffers busy by expanding its distribution activities abroad via the acquisition of films for release in the international market, excluding the U.S. While the Loew's subsid handles the release of all Metro films abroad, it has stepped up its functions with films—for foreign release only—from both American and foreign producers.

Altogether Loew's International has deals to distribute seven outside films in the foreign market. These include two French entries from S.N.E. Gaumont—"The Adventures of Arsene Lupin" and "The Foxiest Girl in Paris." At the same time, Loew's is scheduled to handle the foreign release of "The Naked Maja," a Titanus (Italian) production. United Artists will supervise the U.S. and Canadian distribution. The deal involves a three-way co-production, with Loew's, UA and Titanus each providing a portion of the production cost. Presently, Loew's is taking care of the foreign distribution of "The Proud Rebel," Samuel Goldwyn's Jr.'s production which Buena Vista is handling in the domestic market.

Other pictures scheduled for foreign release only include "First Man Into Space," a picture made in England by Amalgamated Productions, and "Nowhere to Go," an Ealing production which Loew's will distribute overseas and in Canada.

Also on Loew's International schedule for foreign release only is "Frontier Rangers." This is a full-length film compiled from three episodes of Metro's own upcoming tv series, "Northwest Passage."

In addition to the aforementioned deals, Loew's International has also made an arrangement to distribute the films of an Egyptian producer in Arabic-speaking countries.

GUINNESS MAY SCROOGE IT UP FOR CARTOON

London, July 22.

A Daily Express story that Alec Guinness, cartoonist Ronald Searle and playwright Christopher Fry are planning to start work shortly on a full-length musical cartoon to be filmed in Hollywood is described by Guinness's London agent as "surprising and very premature." The story stated that Searle would be going to Hollywood for the actual filming and "will work with some of the men who produced the 'Mr. Magoo' cartoons."

Guinness's rep told VARIETY: "Guinness was approached by Searle to do the narration as Scrooge of a cartoon version of 'Christmas Carol' which the artist was planning. Guinness liked the idea but any acceptance was subject to a variety of matters, including availability." Jerome Helmann is named as the N. Y. producer interested in the project.

Allied Artists Overseas Is 'Model' Distributor As Ritchey Calculates

Record foreign earnings for its fiscal year ended June 30, 1958, were reported this week by Norton V. Ritchey, prez of Allied Artists International. Outfit releases via local distributors throughout the world with the exception of some Latin American countries.

Ritchey said AA's ratio of foreign to domestic income was lower than that of the industry as a whole, but explained that this was due to the fact that AA had no foreign branches and reported only the actual net, i.e. dollars in New York. The other companies throw in gross billings from which distribution and other expenses must be deducted.

He's satisfied with his company's simplified method of overseas distribution which is supervised by some AA key personnel abroad. He opined that, in the future, several of the other companies would come to operate similarly or else would have to combine their facilities.

"Love in the Afternoon," which did disappointing business both in the U.S. and in Britain, has done nicely in Latin America, Ritchey said. It's being released slowly in other territories.

NORMAN FREEMAN'S SERVICE TO INDIES

Hollywood, July 22.

Norman Freeman, vet film exec, has formed Producers Management Service for indie producers. Purpose is to manage business relationships with studios, distributors and financial institutions as well as manage business phase of indies' pix.

First producers to be signed are George Pal, with whom Freeman was associated on latter's "Destination Moon;" Jack Chertok and Sol Lesser.

Under new set-up Freeman resigns as vp-general manager of Sol Lesser Productions Inc., now headed by Sy Weintraub, but remains as director and consultant. Freeman entered motion picture field when he made a study of RKO for Floyd Odlum's Atlas Corp., which led to Odlum's purchase of control of RKO in 1936, remaining to aid Odlum in reorganization of company.

L. A. Biz Fine; 'Indiscreet' Whopping $45,000, 'Fly' Modest $21,200, 'Baby' Mild 16G, 'Vikings' Bangup 22G, 3d

Los Angeles, July 22.

A fine over-all take of $252,400 is in store for L.A. first-runs this week, aided by several prosperous newcomers and holdovers plus sturdy biz from hard-tix engagements. "Indiscreet" is pacing the city with a great $45,000 in three theatres.

"The Fly" shapes moderate $21,200 in three houses while "Rock-A-Bye Baby" looms mild $16,000, also in three spots. However, both are hitting the $100,000 mark or better when 15 nabes and drive-ins for each are included.

"Horror of Dracula" is rated modest $10,000 in two cinemas. "Vikings" looks stout $22,000 in three situations, third round.

"South Pacific" heads the hard-ticket pix with strong $25,000 in ninth lap at Egyptian. "Around World in 80 Days" still is smash $18,100 in 83d week at Carthay.

Estimates for This Week

Downtown Paramount, Wiltern, Iris (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"Indiscreet" (WB). Wham $45,000. Last week, "No Time for Sergeants" (WB) and "Badman's Country" (WB) (2d wk), $22,700.

Fox Wilshire, Vogue (FWC) (2,296; 825; 90-$1.50)—"Proud Rebel" (BV). Slim $8,000. Last week, Fox Wilshire with Orpheum, Hollywood, Loyola, "Vikings" (UA), "Toughest Gun in Tombstone" (UA) (4th wk, FW; 2d wk, others), $29,200.

State, Hawaii, Ritz (UATC-G&S-FWC) (2,404; 1,106; 1,320; 90-$1.50)—"Rock-A-Bye Baby" (Par) and "Country Music Holiday" (Par) (State, Hawaii), "Goddess" (Col) (Ritz). Mild $16,000 or near. Last week, State, "Night Ambush" (Rank), "One That Got Away" (Rank) $4,800. Hawaii with Hillstreet, Uptown, "Attack of 50-Ft. Woman" (AA), "War Satellites" (AA), $15,100. Ritz with New Fox, Rialto, "God's Little Acre" (UA) (1st wk, Ritz, NF; 9th wk, Rialto), "Island Women" (UA), $8,000.

Los Angeles, Uptown, Pantages (FWC-RKO) (2,097; 1,715; 2,815; 90-$1.50)—"The Fly" (20th) and "Space Master X-7" (20th). Moderate $21,200. Last week, Los Angeles with Fine Arts, "10 North Frederick" (20th), (2d wk, LA; 1st, FA), "Stage Struck" (U) (2d wk, LA), "Hot Spell" (Par) (1st wk, FA), $6,400. Pantages, "Bravados" (20th) (5th wk-5 days), $3,600.

Hillstreet, New Fox (RKO-FWC) (2,752; 765; 90-$1.50)—"Horror of Dracula" (U) and "Thing That Couldn't Die" (U). Modest $10,000 or close.

Rialto, El Rey (Metropolitan-FWC) (839; 861; 90-$1.50)—"No Time for Sergeants" (WB) and

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $517,400
(Based on 22 theatres)
Last Year $616,710
(Based on 24 theatres)

'Fly' Mighty 22G, Frisco; 'Key' 16G

San Francisco, July 22.

First-run trade here currently is healthy, with "The Fly" rated as great at the vast Fox Theatre. "The Key" is heading for a smash session, too, at the St. Francis. "No Time For Sergeants" is doing socko biz in fourth Paramount round. "The Vikings" looms fine in fourth Golden Gate frame. "Imitation General" shapes okay in Warfield week. "Gigi" still is near capacity in second session at the Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Vikings" (UA) (4th wk). Fine $12,000. Last week, $15,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Fly" (20th) and "Space Master X 7" (20th). Smash $22,000 or near. Last week, "Bravados" (20th) and "Beautiful But Dangerous" (20th) (3d wk), $7,000 in 4 days.

Warfield (Loew) (2,656; 90-$1.25)—"Imitation General" (M-G) (3d wk). Okay $9,000. Last week, $13,500.

Paramount (Par) (2,646; 90-$1.25)—"No Time For Sergeants" (WB) and "Badman's Country" (WB) (4th wk). Smash $11,000. Last week, $14,000.

St. Francis (Par) (1,400; 90-$1.25)—"Key" (Col). Great $16,000. Last week, "King Creole" (Par) (2d wk), $9,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Search For Paradise" (Cinerama) (19th wk). Up to boffo $18,000. Last week, $17,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Kings Go Forth" (UA) (4th wk). Okay $7,000. Last week, $8,250.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G) (2d wk). Great $12,400. Last week, $12,400.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Goddess" (Col). Fat $4,500. Last week, "Bolshoi Ballet" (Rank) (2d wk), $3,500.

Vogue (S. F. Theatres) (364; $1.25)—"Stella" (Indie) and "Savage Triangle" (Indie) (2d wk). Fancy $2,800. Last week, $3,200.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (82d wk). Excellent $11,000. Last week, $10,000.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (3d wk). Smash $23,000. Last week, $22,000.

Cincy Still Lusty; 'Baby' Good $13,000, 'Rebel' Oke 8G, 'Sgts.' Big 12G, 3d

Cincinnati, July 22.

New bills "Rock-A-Bye Baby," good at Albee, and "Proud Rebel," okay at Keith's, and continuing big strength of "No Time for Sergeants," in third round at the Palace, are bolstering front-line trade here this week. It's the fourth successive session for hefty over-all returns here. Long-run "South Pacific" at the Valley and "Search For Paradise" at Capitol will maintain winning ways. "Gigi" holds oke in fourth frame at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Rock-A-Bye Baby" (Par). Good $13,000 or near. Last week, "The Vikings" (UA) (3d wk), at 90c-$1.50 scale, $11,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (33d wk). Advancing to big $20,000 over $19,000 of last week. Cincy Reds' home games plus reservation setup with the ball club and Hotels is helping.

Grand (RKO) (1,400; $1.25-$2.25)—"Gigi" (M-G) (4th wk). Matching last week's okay $7,500 pace.

Keith's (Shor) (1,500; 90-$1.25)—"Proud Rebel" (BV). Oke $8,000 or close. Last week, "The Key" (Col) (2d wk), $6,000.

Palace (RKO) (2,600; 90-$1.25)—"No Time for Sergeants" (BV) (3d wk). Still hefty at $12,000; holds a fourth frame. Last week, $15,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20h) (13th wk). In step with last week's pleasing $12,700.

Omaha Off; 'Law' Light $3,500, 'Vikings' Big 7G

Omaha, July 22.

Only one new entry at downtown first-runs this week and over-all total reflects it. "Law and Jake Wade" at the State looms modest opening week. "Vikings" remains socko in second frame at Brandeis and is due to stay around longer. "No Time For Sergeants" is lusty in its third stanza at the Omaha and should go a fourth. "Rock-a-Bye Baby" is down sharply in second round at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,100; 90-$1.25)—"Vikings" (UA) (2d wk). Big $7,000 after $12,000 bow.

Omaha (Tristates) (2,066; 90-$1.25)—"No Time For Sergeants" (WB) (3d wk). Fast $7,000. Last week, $10,500.

Orpheum (Tristates) (2,980; 75-90)—"Rock-a-Bye Baby" (Par) (2d wk). Off to modest $5,500. Last week, $9,500.

State (Cooper) (850; 75-90) — "Law and Jake Wade" (M-G). NSH $3,500. Last week, "Tarzan's Fight for Life" (M-G), $4,000.

'Sgts.' Still Sock At $21,500 in D.C.

Washington, July 22.

"King Creole" shapes a bit disappointing in second Capitol round. "No Time For Sergeants" still is smash in third stanza playing two houses. Otherwise, the main stem's holdovers stay put, with the longruns. "Search for Paradise" and "Bridge on River Kwai" both enjoying a new spurt in business. "Gigi" is pulling almost capacity in its fourth week: "The Vikings" remains sockeroo in third Keith's round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"No Time for Sergeants" (WB) (3d wk). Big $21,500. Last week, $25,000, better than expected.

Capitol (Loew) (3,434; 90-$1.25)—"King Creole" (Par) (2d wk). Disappointing $13,500, after a first week of $17,000, also not up to hopes.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (4th wk). Exciting $15,000—same as last week and just under capacity. Holds.

Keith's (RKO) (1,850; 90-$1.50)—"The Vikings" (UA) (3d wk). Big $18,000 after $20,000. Continues.

Palace (Loew) (2,390; 90-$1.25)—"Kings Go Forth" (UA) (3d wk). Oke $13,000 after $15,000. Holding on.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (37th wk). A drop to $2,800 after four successive weeks at $3,000, but still good.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col) (19th wk). Nice $8,500, going over previous week's $8,000. Stays.

Warner (SW-Cinerama) (1,300; $1.20-$2,40)—"Search for Paradise" (Cinerama) (29th wk). Up to $10,000 after $9,000, helped by big, organized Boy Scouts biz locally. Holds.

Uptown (SW) (1,100; $1.25-$2.50)—"South Pacific" (20th) (16th wk). Hep $10,000. Last week, $10,200.

Rains Bop Balto But 'Indiscreet' Boff $12,000; 'Sgts.' Snappy 11G, 4th

Baltimore, July 22.

Rains, which had taken the edge off the boxoffice here finally stopped and biz reflected it with a slight pickup. Of the newcomers, "Indiscreet" at the Town, looks best with smash takings. "Light in Forest" is mild at Hipp. "No Time for Sergeants" is still in fourth frame at Century. Almost as nice is "The Vikings" in same session at Stanley. "Vertigo" is holding nicely in eighth stanza at the Mayfair and "Gigi" is picking up after somewhat of a disappointing start at Film Centre. "A Time to Love" shapes good at the Five West.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"No Time for Sergeants" (WB) (4th wk). Neat $11,000 after $14,500 in third.

Cinema (Schwaber) (460; 50-$1.25)—"No Sun In Venice" (Kings) (4th wk). Oke $2,000 after about same in third.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Gigi" (M-G) (2d wk). Upped to pleasing $10,000 after $9,000 in first.

Five West (Schwaber) (460; 50-$1.25)—"Time to Love" (U). Good $3,000. Last week, "Felix Krull" (DCA) (2d wk), $2,500.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Light in Forest" (BV). Mild $7,000. Last week, "Attila" (Indie) (2d wk), $7,000.

Little (Rappaport) (300; 50-$1.25)—"Light Across Street" (Indie) (3d wk). Good $2,500 after near in same previous frame.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par) (8th wk). Nice $5,000 after $5,300 in seventh.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (16th wk). Holding at hep $9,000 after near $9,500 in 15th round.

Playhouse (Schwaber) (460; 50-$1.25)—"Blue Murder at St. Trinian's" (Cont) (4th wk). Oke $2,000. Third was ditto.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Vikings" (UA) (4th wk). Good $9,000 after $10,000 in previous week.

Town (Rappaport) (1,125; 50-$1.25)—"Indiscreet" (WB). Socko $12,000. Last week, "King Creole" (Par) (2d wk, $7,500.

'Love' Fancy $12,500, K.C.; 'Indiscreet' Lofty 10G, 'Key' 8G 'Sgts.' 9G, 3d

Kansas City, July 22.

Film trade is perking up a bit with a stronger lineup and better weekend weather. "A Time To Love" in three Fox Midwest houses looms fancy while "Indiscreet" at Paramount is rated lofty. "The Key" at Midland shapes passable "No Time for Sergeants" in third week at Roxy continues sock. "God Created Woman" in fifth month at the Kimo is strong for its 24th session. "Search for Paradise" at the Missouri holds strong in 13th week. Drive-ins have had a constant struggle with rainy weather and took a thumping Thursday night with a storm at 8 p.m. However, "Hot Rod Gang" is okay. Weekend weather was warm and favorable.

Estimates for This Week

Crest Drive-in, Riverside Drive-in, Regent (Commonwealth) (1,000 cars; 1,000 cars; 540; 60-85)—"Hot Rod Gang" (AI) and "High School Hellcats" (AI). Okay $11,000. Last week, "She-Demons" (Indie), "Man or Gun" (Rep) and "Giant from Unknown" (Indie), $10,000 to place these subsequents on first-run.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Hot Car Girl" (AA) and "Cry Baby Killer" (AA). Mild $9,000. Last week, "Frankenstein 1970" (AA) and "Spy in the Sky" (AA) with "Canyon River" (Indie) (reissue), $13,000.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (24th wk). Usual big $2,000. Last week, same.

Midland (Loew) (3,500; 75-90)—"The Key" (Col) and "High Flight" (Col). Passable $8,000. Last week, "Gunman's Walk" (Col) and "True Story of Lynn Stuart" (Col), $6,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Search for Paradise" (Cinerama) (13th wk). Strong $10,000. Last week, $9,000.

Paramount (UP) (1,900; 75-90)—"Indiscreet" (WB). Fine $10,000; may hold. Last week, "King Creole" (Par) (2d wk), $5,500.

Rockhill (Little Art Theatres) (750; 75-90)—"Mr. Hulot's Holiday" (Indie) (reissue). Fair $1,300. Last week, "Golden Age of Comedy" (Indie) (2d wk), $1,200.

Roxy (Durwood) (879; 90)—"No Time for Sergeants" (WB) (3d wk) Bullish $9,000; holds. Last week, $11,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"A Time To Love" (U) and "Showdown at Boot Hill" (20th). Fancy $12,500. Last week, "Proud Rebel" (BV), $12,000.

Key City Grosses

Estimated Total Gross
This Week $2,673,200
(Based on 23 cities and 250 theatres, chiefly first runs, including N. Y.)
Last Year $2,838,210
(Based on 22 cities and 253 theatres.)

'Love' Sturdy 16G, Det.; 'Night' 18G

Detroit, July 22.

General biz pace is not so fast among the downtowners, with holdovers accounting for most of decline. However, biz continues good. "Night Heaven Fell" is heading for a record-setting gross at Trans-Lux Krim. "A Time to Love" looks sharp at the Madison. "Rock-A-Bye Baby" shapes only so-so at the Fox. Fourth week of "No Time for Sergeants" at the Michigan is big while "The Vikings" in same round at Palms looms socko.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.50)—"Rock-A-Bye Baby" (Par) and "God Is My Partner" (20th). So-so $14,000. Last week, "Adventures Tom Sawyer" (NTA) and "Story Prince Valient" (20th) (reissues), $12,000.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"No Time for Sergeants" (WB) and "Cry Terror" (M-G) (4th wk). Still big at $12,000. Last week, $15,500.

Palms (UD) (2,961; $1.25-$1.50)—"Vikings" (UA) and "Fort Massacre" (UA) (4th wk). Holding at smash $14,000. Last week, $17,000.

Madison (UD) (1,900; $1.25-$1.50)—"A Time to Love" (U). Solid $16,000. Last week, "Kings Go Forth" (UA), (4th wk), $9,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Attila" (AA) and "Man Who Died Twice" (Rep). Begins today (Tues.). Last week, "War of Satellites" (AA) and "Attack of 50 Foot Woman" (AA), okay $13,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (15th wk). Stout $14,000. Last week, same.

Adams (Balaban) (1,700; $1.25-$2.75)—"Gigi" (M-G) (4th wk). Slowing to $10,000, still sturdy. Last week, $11,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (24th wk). Lusty $14,500. Last week, ditto.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.25)—"Night Heaven Fell" (Indie). Terrific $18,000. Last week, "La Strada" (T-L) and "Lust for Life" (M-G), $2,500 in second week.

'Creole' Fat $12,000, St. L.; 'Night' Tall 7G

St. Louis, July 22.

The teen-age set and the adults split their patronage with the only two new billings this week—"King Creole" at the St. Louis and Brigitte Bardot's "Night Heaven Fell" at Richmond and Shady Oak. Strongest play, however, is in the holdover division, with "No Time for Sergeants," big in third frame at the Fox. "Vikings," great in third at Loew's and "Kings Go Forth," solid in fourth stanza at Orpheum.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)—"No Time for Sergeants" (WB) and "Violent Road" (WB) (3d wk). Big $16,000. Last week, $17,000.

Loew's (Loew) (3,200; 60-90)—"Vikings" (UA) (3d wk). Great $11,000. Last week, $12,500.

Orpheum (Loew) (1,900; 60-90)—"Kings Go Forth" (UA) (4th wk). Solid $7,000. Last week, $8,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (14th wk). Good $8,000. Last week, same.

Richmond (Arthur) (1,000; $1.25)—"Night Heaven Fell" (Indie). Okay $3,000. Last week, "Demoniac" (Indie), $1,200.

St. Louis (Arthur) (3,800; 60-75)—"King Creole" (Par) and "Space Children" (Par). Stout $12,000. Last week, "Vertigo" (Par) and "Colossus of New York" (Par), $13,000.

Shady Oak (Arthur) (560; $1.25)—"Night Heaven Fell" (Indie). Great $4,000. Last week, "Demoniac" (Indie), $1,500.

Hub Hotsy; 'Light' Okay $17,000, 'Key' Great 25G, 'Indiscreet' Socko 20G

Boston, July 22.

Biz shapes solid at the wickets currently with the second Saturday's shopping promotional helping along with some strong product. "The Key" looms smash in two theatres. "Light in Forest" rates about okay at Paramount and Fenway. "Rock-A-Bye Baby" looms routine at the Met.

"Indiscreet" continues smash at Astor in second round. "Vikings" is holding sharply at Orpheum in third. "No Time for Sergeants" is slick in fourth at the Memorial. Hard-ticket pix are pulling the tourist biz with "South Pacific" stout at Saxon in 15th and "Search for Paradise" bright in 35th week at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"Indiscreet" (WB) (2d wk). Smash $20,000. Last week, $27,000, way over hopes.

Beacon Hill (Sack) (678; 90-$1.50)—"Key" (Col). Hotsy $15,000. Last week, "Peter Pan" (BV) (reissue) (5th wk), $4,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (35th wk). Sturdy $14,000. Last week, ditto.

Capri (Sack) (990; 90-$1)—"Key" (Col). Big $10,000. Dropped hard-ticket policy after two days. Last week, "River Kwai" (Col) (12th wk), $5,000.

Exeter (Indie) (1,300; 75-$1.25)—"Gideon's Day" (Col) (6th wk). Fifth week was slick $3,200. Last week, $4,000.

Fenway (NET) (1,373; 60-$1.10)—"Light in Forest" (BV) and "Undersea Girl" (AA). Okay $4,000. Last week, "Adam and Eve" (Indie) and "Raiders of Old California" (Rep), $6,000.

Gary (Sack) (1,340; 90-$1.75)—

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Chi Waits Summer Boom; 'Baby' Fine $37,000, 'Stage' Sock 11G, 'Love' Loud 26G; 'Vikings' Sockeroo 30G, 5th

Chicago, July 22.

Mainstem houses are still waiting for the usual summer biz boom, which, despite the large number of convention visitors, hasn't materialized as yet. Exhibs are hoping for a hot spell to accelerate the tempo. Strongest newcomer is "Rock-a-Bye Baby," expecting a fancy $37,000 preem stanza at the Chicago.

World's initialer of the sub-titled "And God Created Woman" is rated boffo $7,000 at World while Esquire's "Stage Struck" looks sock $11,000. "One That Got Away," in Carnegie first, is okay $3,500.

"The Key" is bright in Roosevelt third round. "Attila" is rated hefty in third frame at the Woods. "Time to Love" looks sock in third round at the Oriental. Surf's third session of "Blue Murder at St. Trinian's" looks fine. "Peter Pan," out on reissue, shapes good in third Garrick week.

"Adam and Eve" is satisfactory in fourth frame at the Loop. "Kings Go Forth" is oke in fourth at the United Artists. "Vikings" looks big in fifth State-Lake round.

Of the hard-ticket pix, "Gigi" is fine in Harris second frame. "Windjammer" is rated okay for fourth Opera House sesh. "Search for Paradise" shapes good in 14th at the Palace. "South Pacific" shapes fancy in 17th round at McVickers. "Around World in 80 Days" is hotsy in 68th week at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50) — "Nana" (Times) (3d wk). Good $4.500. Last week, $7,500.

Carnegie (Telem't) (485; $1.25)—"One That Got Away" (Rank). Good $3,500. Last week, "Raising Riot" (Cont) and "Man Escaped" (Cont) (2d wk). $2.900.

Chicago (B&K) (3,900; 90-$1.80) —"Rock-a-Bye Baby" (Par). Fine $37,000. Last week, "No Time For Sergeants" (WB) (5th wk), $26,000.

Esquire (H&E Balaban) (1.350; $1.50—"Stage Struck" (BV). Sock $11.000. Last week, "I Accuse" (M-G), $7.500.

Garrick (B&K) (850; 90-$1.25)—"Peter Pan" (BV) (reissue) and "Snowfire" (AA) (3d wk). Fine $10.500. Last week, $12,000.

Harris (Indie) (984; $1.25-$3)—"Gigi" (M-G) (2d wk). Nice $17,500. Last week, $17,000.

Loop (Telem't) (606; 90-$1.50)—"Adam and Eve" (Indie) (4th wk). Nice $7,000. Last week, $9,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (17th

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'General' Okay $11,000, Pitt; 'Key' Bright 9G In 2d, 'Gigi' 11½G, 4th

Pittsburgh, July 22.

There's not much outstanding this week although "Imitation General" is doing fair enough at the Penn. Also, "The Key" has been holding up well enough in second stanza to rate a third. Other two first-runners, "Light in Forest" at Stanley and "Kathy O" at Fulton, are way off. Guild looks to have latched on to a winner in "Golden Age of Comedy." The longrun pix, "Gigi" at Warner and "South Pacific" at Nixon, are still strong, particularly the former, which inched for big takings in fourth round.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Kathy O" (U). Barely keeping the franchise going. Doesn't figure to get over $3,500. Last week, "Time to Love" (U) (2d wk), $4,000.

Guild (Green) (500; 99-$1.25)—"Golden Age of Comedy" (DCA). Got away big, grabbed fine notices and doing very well at $3,000. Last week, "Girl in Bikini" (Indie) (2d wk), $1,200.

Harris (Harris) (2,165; 80-$1.25) —"The Key" (Col) (2d wk). Not too big but holding steady at $9,000. Last week, $9,500. Stay a third.

Nixon (Rubin) (1,500; $1.25- $3) —"South Pacific" (20th) (15th wk). Still turning a good profit at about $9.000. Last week, $9,500.

Penn (UA) (3,300; 80-$1.25) — "Imitation General" (M-G). Fairly good $11,000 in 8 days, with "Rock-A-Buy Baby" (Par) coming in tomorrow (Wed.). Last week, "Vikings" (UA) (3d wk-4 days), $7,500.

Squirrel Hill (SW) (900; 99-$1.25) —"Blue Murder at St. Trinian's"

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'Baby' 10G, Philly; 'Indiscreet' 14G

Philadelphia, July 22.

The fact that this is vacation season took the expected toll over weekend, especially the preem of "Rock-A-Bye Baby" at the Viking. It will be an okay session but obviously not as much as expected for a new Jerry Lewis comedy. Absence of any new pix also is proving a downbeat factor though some films still are doing nicely on extended-runs.

"No Time for Sergeants" shapes great in third Stanley week while "Kings Go Forth" looms solid in like round at Stanton. "Vikings" is rated strong in fourth Trans-Lux week. "Indiscreet" is smash in second stanza at Randolph.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Time to Love" (U) (4th wk). Okay $5,000. Last week, $7,000.

Boyd (SW) (1,480; $1.25-$2.75)—"Gigi" (M-G) (4th wk). Trim $14,000. Last week, $15,000.

Fox (National) (2,250; 65-$1.80)—"Bravados" (20th) (2d wk). Quiet $9,500. Last week, $16,000.

Goldman (Goldman) (2,250; 65-$1.49)—"Key" (Col) (3d wk). Strong $8.500. Last week, $11,000.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (17th wk). Sturdy $9,500. Last week, $10,000.

Randolph (Goldman) (1,250; 65-$1.80)—"Indiscreet" (WB) (2d wk). Smash $14,000. Last week, $19,000.

Stanley (SW) (2,900; 99-$1.80)—"No Time for Sergeants" (WB) (3d wk). Great $13,000. Last week, $16,000.

Stanton (SW) (1,483; 99-$1.49)—"Kings Go Forth" (UA) (3d wk). Solid $14,000. Last week, $16,500.

Studio (Goldberg) (385; 90-$1.80) —"Man'selle Pigalle" (Indie). Nice $3,300. Last week, "Ft. Massacre" (UA) and "Lost Paradise" (Indie), $3,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Vikings" (UA) (4th wk). Strong $10,000. Last week, $13,000.

Viking (Sley) (1,000; 99-$1.49)—"Rock-A-Bye Baby" (Par). Okay $10,000. Last week, "King Creole" (Par), $8,500.

World (Pathe) (604; 90-$1.80)—"Time of Desire" (Indie) (3d wk). Down to $2,300. Last week, $3,200.

'REVENGE' MILD 6½G, L'VILLE; 'SGTS.' 15G, 3D

Louisville, July 22.

Wicket prospects are on an even keel this week, holdovers toting the major share of the load and garnering okay takes. Combo of "Revenge of Frankenstein" and "Snorkel," at the Rialto is mild. "No Time For Sergeants" shapes sock in third at the Mary Anderson." "The Key" at United Artists looms fair.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2)—"South Pacific" (20th) (11th wk). Still okay at $9,000. Last week, $9,500.

Kentucky (Switow) (900; 50-85)—"King Creole" (Par) (3d wk). Oke $4,500. Last week, $7,000.

Mary Anderson (People's) (1,000; 65-$1.25)—"No Time For Sergeants" (WB) (3d wk). Sock $15,000, after last week's $16,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Revenge of Frankenstein" (Col) and "Snorkel" (Col). Mild $6,500. Last week, "Peter Pan" (BV) (reissue) and "Wolf Dog" (20th), $10,000.

United Artists (UA) (3,000; 60-90)—"The Key" (Col). Fair $8,000. Last week, "Vikings" (UA) (3d wk-4 days), $6,000.

'FLY' HIGH $12,000 IN SEATTLE; 'CREOLE' 11G

Seattle, July 22.

Summer weather is major competitor of cinemas here, even more so than tele. Top newcomer is "The Fly," which looms terrific in opening round at Coliseum. "King Creole" shapes solid in first stanza at the Fifth Avenue. "No Time for Sergeants" looms great in third Orpheum week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$2.50)—"South Pacific" (20th) (8th wk). To attract youngsters, admission when accompanied by parents at matinees for summer, cut to 90c. Tall $10,000. Last week, $9,600.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50)—"The Fly" (20th) and "Spacemaster" (20th). Wow $12,000 or near. Last week, "Vikings" (UA) (3d wk), $9,300.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50)—"King Creole" (Par) and "Colossus of N. Y." (Par). Solid $11,000. Last week, "Bravados" (20th) and "God Is Partner" (20th), $5,300.

Music Box (Hamrick) (850; 95-$1.50)—"Kathy O" (U). Modest $3,000. Last week, "Kings Go Forth" (UA) (3d wk), $3,700.

Music Hall (Hamrick) (2,200; 95-$1.50)—"Twilight for the Gods" (U) and "Wild Heritage" (U). Mild $5,000. Last week, "Time to Love" (U), $5,300.

Orpheum (Hamrick) (2,700; 95-$1.50)—"No Time for Sergeants" (WB) (3d wk). Great $9,000. Last week, $12,400.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"Vikings" (UA) (m.o.). Fourth week downtown. Fancy $6,500. Last week, "The Key" (Col) and "Decision at Sundown" (Col) (2d wk), $5,300.

'Sgts.' Giant 20G, Mpls.; 'Baby' 8G

Minneapolis, July 22.

Three sturdy newcomers are denting the almost solid holdover front which held forth for the last few sessions. Result is a lively loop scene. Topping the fresh entries is the blockbusting "No Time for Sergeants," rated mighty at Orpheum, best at house in months. However, "The Key" looks mild, "Rock-a-Bye Baby" at the State looms okay.

The still numerous holdovers comprise the hard-ticket "Search For Paradise" in 21st week plus "South Pacific" and "Gigi" in their fourth stanzas. "A Time to Love" shapes lively in second round at the Gopher. Start of the Aquatennial, annual summer mardi gras, with its myriad of competing attractions, including elaborate street parades, is rated an adverse factor for the cinema b.o.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (4th wk). Continues with mighty $14,000. Last week, $13,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (21st wk). Holding up at big $15,000. Last week, $15,500.

Gopher (Berger) (1,000; 85-90)—"Time to Love" (U) (2d wk). Lively $5,000. Last week, $7,500.

Lyric (1,000; $1.25-$2.25)—"Gigi" (M-G) (4th wk). Much word-of-mouth praise, but they seem to be waiting for this one at lower admissions. Light $4,000. Last week, $4,500.

Radio City (Par) (4,100; 85-90)—"The Key" (Col). Mild $7,500. looms. Last week, "The Vikings" (UA) (4th wk), $8,000 at $1.25 top.

RKO Orpheum (RKO) (90-$1.25) —"No Time for Sergeants" (WB). Advanced admissions don't seem to be keeping many away from this one. Hence, a mighty $20,000 shapes up, best at house in months. Last week, "King Creole" (Par) (2d wk), $6,500 at 90c top.

RKO Pan (RKO) (1,800; 85-90)—"King Creole" (Par) (m.o.). Here after a fast Orpheum fortnight. Okay $5,000. Last week, "Vertigo" (Par) (4th wk), $4,500.

State (Par) (2,200; 85-90)—"Rock-a-Bye Baby" (Par). Local Lewis fans not going for this but hep $8,000. Last week, "The Bravados" (20th) (2d wk), $5,000.

Suburban World (Mann) (800; 85)—"Blue Murder at St. Trinians" (Cont) (2d wk). Looks as if it'll stay for a while. Good $2,000. Last week, $3,000.

World (Mann) (400; 85-$1.25)—"Kings Go Forth" (UA) (4th wk). After boff first two stanzas has been slipping considerably but still good at $3,000. Last week, $4,000.

H. O.'s Cool B'way; Cinerama Capacity $24,300, 4 Days, 'Indiscreet' 160G in 4th; 'Kings' 33G, 'Key' 26G, 3d Wks.

Broadway film business is off this week despite cooler weather and other plus factors. The absence of newcomers and inability of some extended-run pictures to hold up too well are blamed for the current offish tone. Chief interest is centered in how "South Seas Adventure" fares at the Warner Theatre where the first seven days wound up yesterday (Tues.). Pic was capacity $24,300 in the first four days ended last Saturday (19), date for termination of the week's business at this house.

Continuing No. 1 at the wickets is "Indiscreet" with stageshow at the Music Hall where a great $160,000 is in prospect for current (4th) round. It stays on, of course. "Time To Love" wound its second stanza at the Mayfair with a good $15,000, with even better results at the Little Carnegie.

"Kings Go Forth" is heading for $33,000 in third session at the Capitol, and continues on. "The Key" was fancy $17,000 or near in third week at the Odeon and equally good at the Fine Arts.

"Vikings" continues in amazing fashion, being smash $21,000 or close for present (6th) round at the Astor and sock $18,000 or thereabouts in like week at the Victoria, where day-dating. "Bravados" looks to hit okay $22.000 in current (4th) stanza at the Paramount. It will continue at the Par flagship until "Certain Smile" is brought in July 31.

"King Creole" is way off at modest $9,500 in six days of third-final week at the State, where "Rock-A-Bye Baby" opens today (Wed.). "Windjammer" looks like mild $28.000 in present (15th) week at the Roxy.

Hard-ticket pix are holding well. "Gigi" held at capacity $19,300 in ninth round at the Royale, where the 10th week began last Sunday (20). "Around World in 80 Days" was great $32,000 in 92d round at the Rivoli.

"Bridge on River Kwai" held at rousing $25,800 in 31st stanza finished yesterday at the Palace. "South Pacific" continued smash at $30.900 in 17th week at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) (6th wk). Present stanza ending today (Wed.) looks like great $21,000. Fifth, $22,000. Stays on.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Time To Love" (U) (2d wk). Holding at nice $8,000 or near. First was $9,000.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (9th wk). Eighth round ended Sunday (20) was good $5,000. Seventh, $5,700. "Law and Disorder" (Cont) due in on Aug. 5.

Capitol (Loew) (4,820; $1-$2.50) —"Kings Go Forth" (UA) (3d wk). This session winding today (Wed.) looks like socko $33,000. Second, $41.500, over hopes. Stays on.

Criterion (Moss) (1.671; $1.80-$3.50) — "South Pacific" (20th) (18th wk). The 17th round ended Sunday (20) was smash $30,900. The 16th was $32,400, both weeks being for 14 shows.

Fine Arts (Davis) (468; 90-$1.80) —"The Key" (Col) (4th wk). Third frame ended yesterday (Tues.) was good $9,000. Second was $11,500.

Guild (Guild) (450; $1-$1.75)—"Proud Rebel" (BV) (4th wk). Third week ended Monday (21) was good $7.000. Second, $9,000. "Lovers and Thieves" (Indie) opens Aug. 4.

Mayfair (Indie) (1,736; 79-$1.80) "Time to Love" (U) (3d wk). First holdover stanza completed yesterday (Tues.) was good $15,000. Initial week, $17,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"Light in Forest" (BV) (2d wk). This round winding up today (Wed.) looks to hit okay $6,000. First, $8,000. Holding for a while.

Palace (RKO) (1,642; $1-$3)—"Bridge on River Kwai" (Col) (32d wk). The 31st week ended yesterday (Tues.) was rousing $25,800 on 14 performances. The 30th stanza was $26,200 for same number of shows.

Odeon (Rank) (813; 90-$1.80)—"The Key" (Col) (4th wk). Third session completed yesterday (Tues.) was fancy $17,000 or close. Second was $20,000.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (10th wk). The 9th stanza ended last Saturday (19) was capacity $19,300 after same in eighth week.

Paramount (AB-PT) (3,665; $1-$2)—"Bravados" (20th) (4th wk). This round ending today (Wed.) likely will hit okay $22,000. Third week, $27,000. "Certain Smile" (20th) opens July 31.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man in Raincoat" (Kings) (2d wk). First session ended Sunday (20) was nice $9,800. In ahead, "God Created Woman" (Kings) (38th wk), $6,800 to wind up a highly successful longrun.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Indiscreet" (WB) and stageshow (4th wk). Current stanza ending today (Wed.) is heading for a boffo $160,000. Third was $176,000, mighty fine for time of year. Continues at this pace.

Rivoli (UAT) (1.554; $1.25-$3.50) —"Around World" (UA) (93d wk). The 92d round finished yesterday (Tues.) was great $32,000 for 14 shows. The 91st week, $31,200 for like number of performances.

Roxy (Nat'l. Th.) (2.710; $1.75-$3.50) — "Windjammer" (NT) (15th wk). Present round finishing up today (Wed.) is heading for mild $28,000. The 14th week, $32,000. Stays on.

State (Loew) (3,450; 50-$1.75)—"Rock-A-Bye-Baby" (Par). Opened today (Wed.). Last week, "King Creole" (Par) (3d wk-6 days), dipped to modest $9.500 or near, after $14,500 for second full week.

Sutton (R&B) (561; 95-$1.75)—"Your Past Is Showing" (Rank) (4th wk). Third week ended last Sunday (20) was fair $6,000. Second. $7.900. Holds.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Case of Dr. Laurent" (T-L) (5th wk). Fourth session completed yesterday (Tues.) was big $10.300. Third, $12.500.

Victoria (City Inv.) (1,002; 50-$2) —"Vikings" (UA) (6th wk). This stanza ending today (Wed.) looks like sock $18.000 or close. Fifth, $20.500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama). Soared to capacity $24 300 in 4 days ended Saturday (19). In ahead, "This Is Cinerama" (Cinerama) (10th wk), $20,800. "Adventure" looks in for run, first few days having continuous lines at boxoffice, with advance sale building after batch of excellent reviews.

Cleve. Going for 'Sgts.' Wham $16,000 on 4th; 'General' Solid $12,000

Cleveland, July 22.

Mid-East crisis apparently is boosting the demand for comedies here, with biz only so-so for most other pix. The big laugh-getter, "No Time For Sergeants" is holding smash in fourth round at the Allen and is staying for a fifth session. "Night Heaven Fell" is very big at Heights Art, and looks in for a long run.

Another new entrant, "Imitation General," looks nice at State while "Revenge of Frankenstein" is rated good at Hipp opening week. "Gigi" is holding even with last stanza for a big fourth week at the Stillman. "South Pacific" is perking to a torrid total in 16th stanza at the Ohio.

Estimates for This Week

Allen (S-W) (3.800; 80-$1.25)—"No Time For Sergeants" (WB) (4th wk). Big $16,000. Last week, $18,500.

Continental Art (Art Theatre Guild) (850; $1.25)—"Demoniaque" (Indie). Oke $1,900. Last week, "Folies Bergere" (Indie), $2,700.

Heights Art (Art Theatre Guild) (925; $1.25)—"Night Heaven Fell" (Indie). Big $10.000. Last week, "Blue Murder at St. Trinian's" (Indie) (2d wk), $2,000.

Hippodrome (Telem't) (3,700; 90-$1.25)—"Revenge of Frankenstein" (Col) and "Curse of Demon" (Col). Good $12,000. Last week, "The Key" (Col) (3d wk), $11,500.

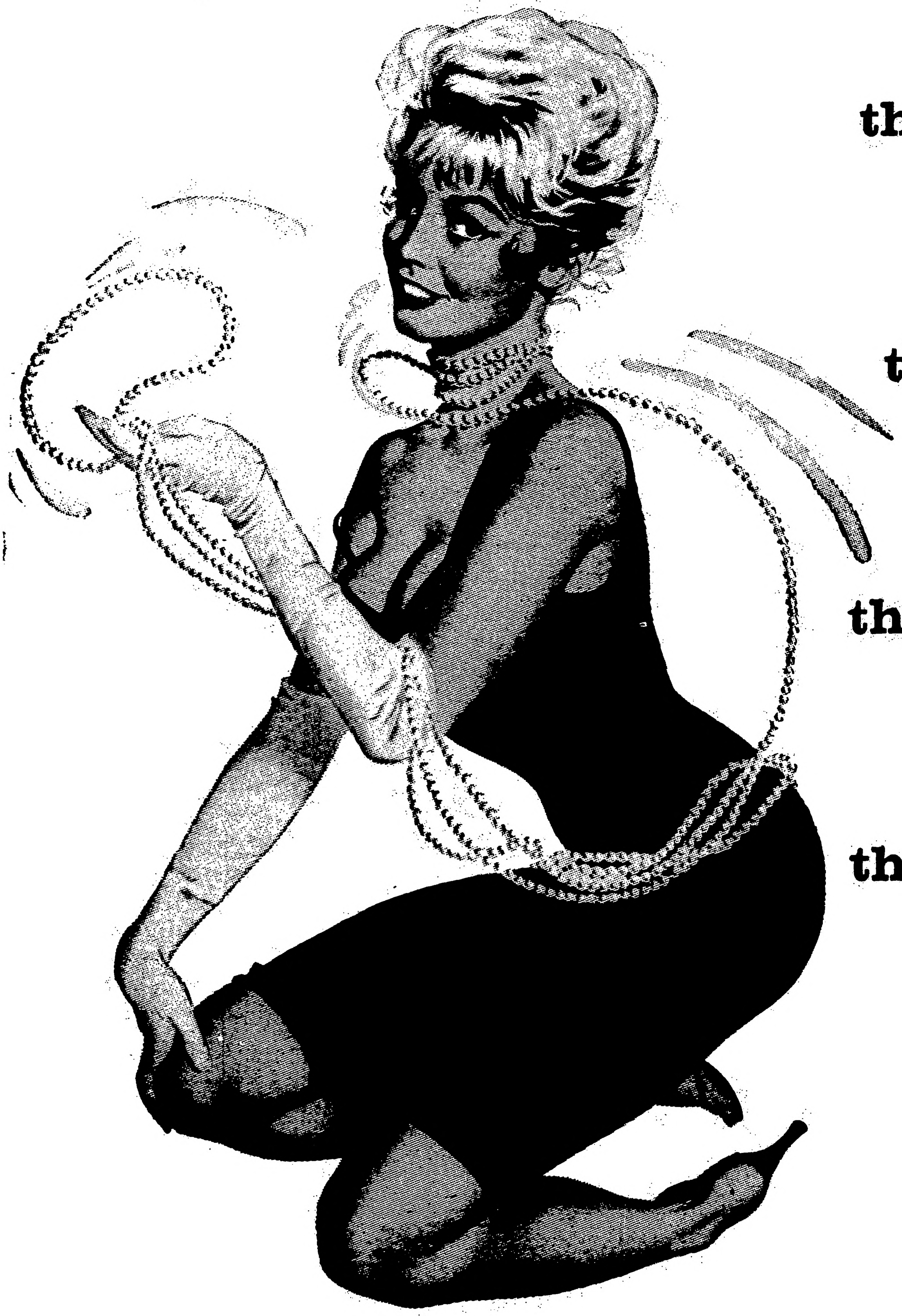
Lower Mall (Community) (500; 70-90)—"Mlle. Striptease" (Indie) (3d wk). Big $2,800. Last week, $2.500.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (16th wk). Hot $10,000. Last week, $8,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (25th wk). Big $11,300. Last week, $11,500.

State (Loew) (3.500; 75-90) — "Imitation General" (M-G). Nice $12,000. Last week, "King Creole" (Par), $10,000.

Stillman (Loew) (2,700; $1.50-$2.75)—"Gigi" (M-G) (4th wk). Big $9,000. Last week, same.



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SWISS DEAL SELVES SOME ACES

Sounder, Central Film Control And Revolving Fund Near in Spain

By HANK WERBA

Madrid, July 22.

Recent reorganization of Spanish government cinema agencies that centralized policy-making authority and administrative jurisdiction within the Ministry of Information's National Film Institute, is now in the process of producing a fundamental revamp of Spain's film aid structure.

Seemingly certain to become law soon, is a 450,000,000 peseta ($10,000,000) revolving film industry credit and aid fund. Amount covers a three-year period as the fund spends and receives 150,000,000 pesetas per year. New law will be amplified by successive decrees emanating from the Director General's Office for Cinema and the Finance Ministry.

Fund will, in effect, guarantee normal bank credit to the film industry for the first time with norms arranged by the National Film Institute and banking circles. Bank interest on credit periods of up to three years will be low but qualifying companies will be required to offer collateral and surety.

Film observers here believe that not more than a dozen top producers will be eligible since credit opportunities will depend on size and volume of applicant's production program for a given year. Government intent is to help the major companies produce films for export, film festival prestige and native triumphs. Marginal operators producing one pic per year or less, will either be forced to merge or remain without Institute credit standing.

Sindicato Nacional de Espectaculos, formerly handling film credit operations, is expected to continue supplying some loans on a small scale where aid to small producers is warranted.

Other Angles

Impressive (for here) revolving fund will grant subsidies and peseta aid to the Spanish film industry but new methods of fund pump-priming have been added. Principal fund sources are (1) Fees charged for importation and dubbing of foreign films released in Spain; (2) A new 5% tax on movie hall admissions; (3) A new tax amounting to 5% of gross business conducted by publicity organizations in the field of screen advertising and (4) Import and dubbing fees on all foreign films destined for screening on Spanish television.

For the moment, film subsidies will be determined by the classification system currently employed which provides from 25% to 50% of negative cost for one of five listings. However, the Director General of Cinema is preparing a subsidy plan along French-Italian lines that will be based on percentage rebates to producers from local distribution-exhibition returns plus added dividends for commercial success in foreign markets.

Bone of contention in film reform is government-stipulated ticket control to insure maximum contribution from 5% b.o. levy. Industry books have always been closed and exhibs fear that revenue prying will upset the delicate annual lump-sum tax settlement for multiple steep taxes exhibs pay government and municipalities. Open books would reveal chasm between taxes imposed and taxes paid and a strict assessment, exhibs hold, would force many out of business.

Countering government tax control proposal, exhibs and distribs have joined to offer payment of difference between the annual fund of 150,000,000 pesetas and net fund income from other sources. Producers are also expected to get behind the "keep-the-books-closed" movement to strengthen possibility government will accept compromise of a 5% b.o. tax without b.o. control.

Robbins' Spoleto Echo

Jerome Robbins' group of new ballets, which scored at the festival in Spoleto, Italy, and this week carries the flag for Uncle Sam at the Brussels World's Fair, is to be packaged, one way or another, for fall and winter touring.

One possibility, opened up by Sol Hurok, is to ship the company into Soviet Russia. William Morris Agency, which is more active in the concert booking field of late, also has pitched a U. S. tour, and CBS' Bill Paley personally is interested in using the company to constitute a television spectacular.

Assoc. British Profits Rise Over $2,496,230 Via Its TV Revenues

London, July 22.

Increase in trading profits of more than $2,496,230 by Associated British Picture Corp. is attributable to the achievements of its tv subsidiary, ABC-TV, according to Sir Philip Warter in the 31st annual report to stockholders. In the year ended last March 31, the group profits totalled $9,774,783.

On the other hand, Sir Philip reported on the persistent downward trend in cinema attedance, which he expected to continue at a reduced rate during the current year. Additionally, more than $2,800,000 had been spent on improvements to theatres which would benefit the circuit in the years ahead. After 12 shutterings in the year, the group now has 353 theatres.

The Associated British topper says that if everyone concerned with production and exhibition had the faith to concentrate on better films in modernized theatres with up-to-date service, the future would be assured. The better results being obtained with some of the new British films encouraged him in this belief.

Asserting that there was no future in the admission tax, which he hoped to see abolished in the next budget, Sir Philip said such a step, together with the maintenance of the Eady levy, would give British film makers an opportunity to take advantage of the shortage of product and the public's appreciation of good British films.

Net profit of the group after taxation, etc., amounts to over $3,100,000. Dividend of 30% on the common stock is to be distributed, nearly $200,000 is being set aside as a staff bonus, and $1,400,000 is being transferred to general reserve. Provision for amortization of theatres and studios totals more than $21,000,000.

Shooting on 'Inn' Stirs Up Interest in Studio

London, July 15.

Businessmen at Caernavon, North Wales, are pressing, via their Chamber of Commerce, for local authorities to study the chances for a film studio to be built in the area.

Move stems from the location work on "Inn Of The Sixth Happiness" (20th), which has been shooting in the locale. A spokesman for the Chamber of Commerce said there had been a great increase in number of visitors to the area since work on the picture started. A motoring association reported that traffic had increased sevenfold over normal.

The spokesman added that there was a considerable amount of local unemployment and film studios, his organization felt sure could absorb a large number of the unemployed. Idea basically is to erect either a permanent or semi-permanent studio in this picturesque neighborhood.

NEW FILM LAW VERSUS ALIENS

Zurich, July 22.

By public voting, a new film law has been accepted here, to be incorporated into the Swiss Federal Constitution and destined to provide the government with the right to enforce its control over certain film matters and to further local production activity by financial support.

Following main points are now within state competence, subject, however, to public referendum: (1) Financial support of Swiss film production (now amounting to a mere three-four pix annually) through increased import duties on foreign films. (2) Furthering of film culture, science and education. (3) Control and restriction of film imports, replacing a federal law, valid since 1938 and expiring 1960, according to which the quota of imported films had been legally set. (4) The right to supervise and restrict, if necessary, the opening of new houses.

This latter control had been entirely in the hands of Switzerland's private exhibs' and distribs' associations. It is understood that the government would only execute this right and, consequently, deviate from the freedom-of-trade principle if Swiss culture or state reasons warrant such interference (or if foreign powers tried to set up monopolies; a possibly to offset a European Common Market.)

With the evergrowing influence of motion pictures on the public mind (an estimated audience of 110,000 per day goes to films in this country, i.e. 2% of the population), it was considered necessary to enforce film matters by law and protect the country's cultural interests. The Swiss people have now given it the nod.

Retain Italo Censor Law

Rome, July 15.

Current Italian censorship legislation has been extended through next Dec. 31 by the Italian House of Representatives, which at the same time defeated a move to have the extension valid through March 31, 1959.

Commenting on extension of long-extant censorship law, the new Government Undersecretary for Entertainment, Egidio Ariosto, explained that a considerable period of time would be necessary for discussion and passage of the vital legislation. After prolonged discussion and study, a new censorship law was almost passed by the preceding government this spring.

President Kubitschek Vetoes Radical, Costly Brazilian Censorship

Brazil's President Juscelino Kubitschek last week vetoed a censorship bill which would have upped the censorship fees for American films by 3,000%, the Motion Picture Export Assn. reported in N. Y. this week. There appears to be little chance of Brazil's Congress overriding the veto.

Bill would have moved censorship powers from the Ministry of Justice to the Ministry of Education and Culture and would have established a National Cinema Institute within the latter.

Measure, passed by the Brazilian Congress, would have imposed a 10 cruzeiro per meter fee on all 35m and 16m imports. In addition, a flat fee was proposed.

PARIS THEATRE OF NATIONS

[*Second Season Summary*]

By GENE MOSKOWITZ

Paris, July 15.

The second annual "Theatre of Nations" season at the Sarah Bernhardt has ended, having comprised 19 troupes from 17 countries who gave 32 different entries for 105 performances.

Operated by A. M. Julien under the aegis of the International Theatre Org of UNESCO, with funds from Paris, the Seine area and the French national government, the March 25-July 20 run practically paid its way.

Troupes from all over the world were in and out sans a hitch with complicated lighting and staging set up in only one rehearsal. Companies paid their own transport to and from Paris but got the house receipts for living expenses.

Nightly Take: $1,500

The 1,200-seater theatre averaged about 1,000 seats per night making well over 105,000 visitors for the multi-lingualed entries. Average nightly gross was about $1,500. Best draw was the Peking Troupe of Red China followed by the Soviet Moscow Art Theatre and England's Glyndbourne Opera. Then came the Morelli-Stoppa Co. from Italy, Stuttgart Opera of West Berlin and the Old Vic of London.

United States was missed, but Yank emphasis was on Brussels this year.

Greek National Theatre gave a good account of itself with three ancient tragedies and one comedy. The intense acting and inspired use of the Greek chorus for telling dramatic effects were also noticed.

Mixed Diet

Spain's Eslava Theatre of Madrid gave a performance of Federico De Rojas's "La Celestina," the 15th century forerunner of modern theatre. It was a mixture of the bawdy and tragic exceedingly well played by Irene Lopez Heredia as the crafty matchmaker whose machinations lead to a lover's tragedy. Britain's London Festival Ballet, with Alicia Markova and Anton Dolin, showed some fine dance flair but not enough ensemble or individual merit for real impact.

East Germany's Leipzig Opera presented Bertold Brecht-Paul Dessau opera, "The Condemnation of Lucullus."

Canada's Le Theatre Du Nouveau Monde gave a brash though beguiling interpretation of Moliere's "Le Malade Imaginaire" which won Parisian response and an extended run in a local legit house. Moroccan Theatre also gave "Le Malade Imaginaire" in an Arab setting sans watering down the play's mood or atmospheres. Argentina entries were difficult to get across sans lingo comprehension in Alberto De Zavalia's "El Limite" and Prosper Merimee's "The Sacred Coach." Switzerland's "Beiderman" and "Hotz" of Max Frisch, by the Schauspielhaus of Zurich, was a fine avant-gardish interlude showing imagination and theatrical deftness in depicting little men at odds with society.

Sweden's Stockholm Royal Theathe gave fine performances of Auguste Strindberg's "The Creditors" and "The Pariah," and Hendrik Ibsen's "The Wild Duck." The cohesion in acting, direction and plays gave these sombre dramas force, precision and depth.

Ceylon's Troupe of National Dancers and the Japanese Kabuki Hanayagi were excellent exotic entries with sufficient color, movement and visual appeal for Western interest.

Polski Nowa Huta Co. showed versatility in their productions and ended "Theatre of Nations" season on high note.

Austrian Censorship of U.S. Films May Sneak in Under Control Guise

Vienna, July 15.

With MPEA interests being at stake, its Austro-German territory rep, Leo Hochstetter, came to the Austrian capital, where the government is urging, if not forcing some sort of censorship on Hollywood product. The more gentleman-like word used for this censoring is "self-control." While at first it seemed, that the main problem was juvenile delinquency, blamed on thrillers and westerners, the trend today is to censor pix also for elderly men.

Hochstetter told VARIETY: "The Austrian officials seem to have moved the whole show into another tent. They now say that they want voluntary self-control for everything but juvenile ratings. In other words, for all categories that are not now regulated by the provinces." (Laws here applying to films are explicitly in the hands of each provincial government, and in no way uniform.)

After the government (in this case the Ministry of Education) had asked late this spring that the American distributors consent to a sort of a voluntary self-control, the MPEA asked for postponement to prepare counter-proposals. This was done in N. Y. and Hochstetter presented the seven points to the Austrian officials.

Seven Points Cited

These are:

1. All films for domestic use fall under the control, thus no discrimination.

2. The existing import procedures are to be simplified.

3. The ratings should concern juveniles up to 16 years of age (or 12-16 and 14-16). Other ratings: "Designated for cuts and unacceptable for youths up to 16.

4. No censorship or rating of films for those over 16 years.

5. These ratings to be accepted by all provincial governments.

6. No commercial or government interests shall be represented in this commission. At an appeal meeting, the distributor has a right to be present.

7. All films submitted to be screened with one week rating to follow within one week.

Latest development is that both parties will consider the proposals and counter-proposals, with a new meeting to be held in September. Plans by a few politicians to place the problem of a censorship before the Austrian parliament have been dropped.

MPEA as well as Austrian producers are in general not opposed to the voluntary self-control, but they stress the word "voluntary." A real stumbling block is the standpoint of provincial governments, who see their influence on the film business vanishing. The central government on the other hand has no power to force a decision upon them.

U.S.-Influenced Musicals Win Favor in Italy

Rome, July 15.

Yank-influenced musical comedies during the just-ended season have come into their own on the Italian stage. Heretofore a rarity on local boards, the story-line musical show in the U.S. manner this year wound up 1-2-3 in the seasonal stakes, according to reliable sources.

Top acclaim—and money—went to Garinei and Giovannini's "Un Paio d'Ali" (A Pair of Wings), starring Renato Rascel and Giovanna Ralli, followed by another Garinei-Giovannini product, "L'Adorabile Giulio," starring Carlo Dapporto, Delia Scala, and Teddy Reno.

The third "Uno Scandalo per Lilli," starring Ugo Tognazzi, was more in the French play manner, with Yank overtones.

Both top-running Garinei-Giovannini products (authors are considered the "fathers" of the U. S.-influenced new local musical manner) had SRO runs almost everywhere and are being considered for foreign dates in various countries.

The FLY has opened-400 theatres never saw business so big!*

***** *taking its place in the 20th box-office tradition of*
ANASTASIA, A FAREWELL TO ARMS, THE YOUNG LIONS, THE KING AND I, LOVE ME TENDER!

FILMS AS BARD'S HARD PARD

Whitecollar Union Makes Headway But WB Ad-Pub Exit Ill-Lighted

Having agreed to the Warner Bros. terms for employees who wish to be considered for "re-employment" on the Coast, the union representing the white collar staffers is now faced with the big problem of what remuneration the people who don't go to the Coast will receive. According to Russell M. Moss, executive v.p. and business agent of the Homeoffice Employees Union, Local H-63, IATSE, the union feels that these staffers, many of whom have been with WB for a least 25 years, are entitled to more severance pay than is now provided under the contract. The contract provides for one week's pay for each year of employment, with a maximum of 12 weeks.

According to Moss, talks with company officials are continuing, but no definite agreement can be made until WB completes its "survey" on what functions and which employees will be shifted to the Burbank studio. The survey is expected to be finished in mid-August.

WB offer for those to be reemployed on the Coast was found to be generally acceptable by the union although it was disappointed by the $500 travel allowance during today's inflation. However, the union feels that the other stipulations—seniority, a year's guarantee of employment, etc.—somewhat balanced. It's felt that the allowance, the severance pay, and a week's free residence at a motel at company expense would provide some leeway for employees who want to be considered (and are accepted) for the move to the Coast.

So far the re-employment offer has been made only to white collar staffers affiliated with the Homeoffice Employees Union. The promotion and publicity men, who are associated with the Screen Publicists Guild, are still in the dark as to their future. The entire staff of 16 has been given its notice as of Oct. 16. However, the SPG suspects that some staffers have been privately informed that they will be either retained in N.Y. or shifted to the Coast. Those who have received offers, it's said, are keeping it to themselves, per instructions from the management. The Warner unit has been holding a number of meetings with management, but according to an SPG spokesman, the company has refused to give an indication of the final fate of the N. Y. publicity staff.

Approximately a dozen of the staffers affiliated with the IA white collar union have notified management that they'd be willing to make the shift to the Coast. So far, however, no one has received an indication of whether or not he or she has been accepted to make the move.

Lutheran Pastor Creates Censors For Houston

Houston, July 22.

Mayor Lewis Cutrer says he'll appoint a new City Youth Activities Commission soon, one of whose duties will be to censor films.

Mayor acted after Rev. David Conrad, of Grace Lutheran Church appeared for a second time to protest against the French sex-kitten Brigitte Bardot films being shown to Texan youths.

Conrad scored the council for failing to act on his original complaint and objected to having a single person, City Tax Assessor-Collector Fred N. Ankenman, as the sole censoring authority. Intimidated by Martin Luther's latter day incarnation, council voted to appoint Pastor Conrad as the first member of the censoring commission.

Advertising Returns

St. Paul, July 22.

Some of the loop firstrun theatres in both Minneapolis and St. Paul are now augmenting their income by running advertising trailers on their screens.

So far there have been only a single such trailer and, unlike television, they, of course, haven't been permitted to interrupt the feature or other pictures.

Such advertising trailers are commonplace in the territory's uptown, smalltown and drive-in theatres.

Buena Vista Cold To More Imports After Three Flops

Buena Vista Film Distribution Co. (Walt Disney) is one outfit that has learned its foreign film lesson the hard way. It's struck out with three imports and now is through playing the game.

"It's the end of the road for us on those pictures," said Leo Samuels, B-V president.

B-V took on three overseas films. None of them clicked, though the Disney outfit gave each careful and determined handling. It released the French "If All the Guys of the World," the Japanese "Most Noble Lady" and the German "Story of Vickie." Each of the trio was produced by an outfit that handles the Disney product in a local overseas territory.

"We wanted to show them we were willing to take on a foreign picture, at normal terms, and give it the best possible handling," Samuels said. "They just didn't pan out." On "Vickie," Disney brought over the star, Romy Schneider, who appeared on tv, gave interviews, etc. Also, the picture was dubbed at the Disney Coast studios. It got only about 28 dates.

Broader Media Guarantee Via USIA Desirable But Currently Not Projected

Though no immediate extension of the International Media Guarantee Program is planned, applications from foreign governments would be welcome, Robert Beers, head of the IMG program within the U. S. Information Agency, declares.

Beers said his office was too preoccupied for the moment with new Congressional appropriations and hearings to negotiate any new IMG deals, but added that he expected additional arrangements to be discussed. India and Afghanistan are possibilities.

The IMG program covers books and publications as well as films. It involves a kind of "swap," under which the U. S. Government picks up coin locally and pays out dollars in New York. Hollywood benefits from the program in several countries, including Turkey, Poland and some others. Deal with Romania was in the making at one point, but fell through.

According to Beers, both the U. S. and the foreign governments involved must approve any IMG arrangements. He said his office preferred to get applications from foreign governments rather than approach those governments on its own initiative.

20th Fox is using 600 prints for saturation openings of "The Fly" horror release.

STRATFORD, ONT. GLAMOUR-SHY

By GERALD PRATLEY

Stratford, Ont., July 15.

Stratford's third annual international film festival—held between June 30 and July 12 as adjunct of the drama and music seasons—was conceived on a broad scale but marred by lack of attention to obvious details; the most irksome being the condition of the theatre, the choice and arrangement of short subjects, and 16mm projection on a portable machine.

The board of governors of the festival proper—still in two minds as to the importance and place of the film event—placed the exacting task of organizing it on composer Louis Applebaum, already burdened with the responsibility of directing the music festival and the production of "The Beggar's Opera." Assisting him was John Hayes, who took over last year, and who again worked tirelessly on this year's larger program.

In a move designed to bring all of Stratford's activities (outside the drama) into one theatre, the directors leased the 1,000 seat Avon Theatre from Premier Operating Co. at $1,500 a week for the entire festival season (June-September).

First event in was the film festival, to be followed by the Little Carib Dancers, Choral and Folk Music, "The Beggar's Opera," Jazz, Pro Musica, Marcel Marceau, and Le Theatre du Nouvea Monde.

Regrettably, the attractive element which makes the Shakesperian drama so appealing—the exciting new theatre and the atmosphere it creates—are completely absent at the Avon, which is old, dilapidated, dark and dirty. Even hardened film enthusiasts who will go anywhere to see movies found it depressing as the days went by.

A Necessity

The answer of course, is a new theatre, close by the the regular building, which captures the festival air. The authorities however, having spent over a $1,000,000 on the existing Shakesperian playhouse, are nervous about committing a film festival in so small a burg to large expenditure. But this they must do if a film festival so remote to film showmen's interest is to attract visitors from all over North and South America on a regular annual basis, and attain importance not now enjoyed.

This was the Stratford Lineup of film through the fortnight:

"Pather Panchali" (Harrison-India)
"Porte des Lilas" (France)
"Carve Her Name With Pride" (Rank-UK)
"Three In One" (Australia)
"Nights of Cabiria" (Italy)
"The Lagoon of Desire" (Greece)
"Legend of Love" (Czechoslovakia)
"Orders to Kill" (IFD-UK)
"Don Quixote" (USSR)
"Throne of Blood" (Japan)
"The Hunters" (feature documentary-US)
"Another Sky" (Harrison-UK)
"An Angel Came to Brooklyn" (Spain)
"Yellow Crow" (Japan)
"Fugitive In Belgrade" (Yugoslavia) (also called "Great and Small")
"Kings Go Forth" (UA-US)
"Rekava" (Ceylon)
"Kanal" (Poland) (also called "They Loved Life")
"Seventh Seal" (Sweden)
"Intent to Kill" (20th-UK)
"Harp of Burma" (Japan)
"The Old Man and the Sea" (WB-US)

("Three In One," "The Hunters," and "Rekeva," (the only 16mm feature entries) were made impossible to appreciate fully by being shown on a portable machine placed in the balcony, instead of on an arc-machine in the booth, with the screen size of the picture being that of television.)

Satyajit Ray's "Pather Panchali" was an immediate success with its poetry and deep feeling for humanity; Clair's "Porte des Lilas" was a replacement for a German entry, "Jonah," which could not be titled in time; neither "Carve Her Name with Pride" nor "Kings Go Forth" (which are average program pictures) should have been accepted; Fellini's "Nights of Cabiria" was a joy throughout; George Zervos' "Lagoon of Desire" (a bitter rice of the Greek fish-pools) brought complaints to the Ontario Censor because of its one long, intense

(Continued on page 16)

'If Big Films Sell Themselves' Publicists Guild's Marty Blau Asks: 'How-Come Big Sales Execs?'

Sharp exception to the statement by Ben Kalmenson, executive v.p. of Warner Bros., in an interview in VARIETY last week that the selling of a good picture is "really easy" because "they all want it" has been taken by the Screen Publicists Guild, N. Y. unit representing publicity staffers at six film companies. The entire 16-man SPG unit at Warners has been given its dismissial notice as of Oct. 1.

Marty Blau, president of the SPG, declared that if good pix are as easy to sell as Kelmenson states there's no need to retain a sales executive and that Kalmenson's job is in itself superfluous. "If Kalmenson's statement is true, all producers have to do is to make the picture and wait for the exhibitors to ask for them," Blau pointed out. He challenged Kalmenson to prove his point. "Let him select his best upcoming product and throw it into the market by itself and let it sell itself," he stated.

Blau contended that Kalmenson's view is in direct variance with the experience of the rest of the business community. "Does he (Kalmenson) really believe that every good picture made has been sold easily and successfully?" he asks. "Hasn't his and other companies successfully sold pictures he wouldn't go across the street to see? Hasn't the determining factor been the merchandising and promotional approach to these films, good or bad?"

Blau maintained that the cutting of the industry's promotion forces "means the cutting down on selling, the cutting down on the transmission of enthusiasm for our product to exhibition and the public alike."

Within the last 18 months the SPG has seen the diminution of publicity staffs at four of the six companies with which it has contracts. United Artists and 20th-Fox are the only firms which have not made cuts. The cuts at Warner Bros., Universal, Metro, and Columbia has seen a loss of about 35% of the jobs within the SPG's jurisdiction. In addition, there's been a heavy cut at Paramount, which has a contract with an IATSE publicity union.

Wish They'd Said It

Washington, July 22.

Roll Call, the chit-chat weekly newspaper on Capitol Hill doings, came up with a new descriptive tag for UA's "The Vikings," film epic playing downtown Washington.

"It's a Norse opera," the sheet reported.

(Unfortunately Bos Crowther of N.Y. Times said it first weeks ago.—Ed.)

MPAA Abandons Research Project On Film Public

The Motion Picture Assn. of America has dropped plans to continue its "The Public Appraises Movies" study. Results of the first poll were published last December.

It had been hoped to use the first figures as a base from which to launch further, and possibly continuous, studies of the motion picture audience. It was stressed at the time that the statistics were first made available to the film companies and that additional data would be needed to guide the industry in a course of action designed to regain the lost audience.

However, the companies haven't responded to the idea of providing additional financing, and the notion of tapping the business building fund for the needed coin died when it became clear that the BB campaign would get barely enough money to even get off the ground.

Original study was made by Opinion Research Corp. of New Jersey, and it pinpointed many of the whys and wherefores of today's film audience. It was felt at the MPAA that certain areas, such as the documented decline in attendance on the part of married couples between 20 and 25, required further and intensive study, which in turn would provide a guide on how to tackle the problem.

At the time of publication of the study, the MPAA set up a committee to implement some of the findings. However, like most surveys in the film biz, no followup action was forthcoming.

Technicolor Transfer Of WB Coast Lab To Amateur Processing

Having bought Warner Bros.' West Coast laboratory, Technicolor plans to convert the plant to amateur film processing. The equipment now in the lab will be transferred to the main Techni plant.

Technicolor also bought the WB lab in Brooklyn, which has been closed for some months. The equipment there is old and Techni's plans are uncertain. The WB-Techni deal is for $4,500,000, of which only a small portion is in cash and the rest is written off against future Warner print work at Technicolor.

The Paramount lab in N.Y. has been acquired by Consolidated Industries for a reported $1,400,000. Par reportedly will continue to print color with Technicolor, but has agreed to print its black-and-white material at Consolidated for a seven year period. What Consolidated plans to do with the Par plant is uncertain.

Churchy 'Rebel' In Fox Theatre Test Grosses $6,500

San Francisco, July 22.

Gross of "The Heart Is a Rebel," religious film produced by Billy Graham's unofficial Hollywood arm, World Wide Pictures, was about $6,500 in two performances last Tuesday (15) at the 4,600-seat Fox Theatre.

It was first time World Wide had pre-sold tickets. Company has previously relied on audience collections after screening.

House, rented from Fox West Coast on four-walls basis, was scaled from 50c to $1.80, and close to 3,000 attended afternoon showing, about 3,500 night performance. Family groups predominated, and many tickets were sold through churches rather than at boxoffice.

Same plan was followed Thursday (17) at Fox West Coast's Sacramento first-run, The Senator. Both Frisco and Sacramento showings took advantage of fact that Rev. Graham had recently finished Crusades in the two cities.

World Wide officials are now discussing further four-wall deals with Fox West Coast in other California houses.

IT IS EVERYTHING YOU IMAGINED! . . .

Every sultry moment of Tennessee Williams' Pulitzer Prize Play has been captured to make a milestone box-office attraction!

MGM presents

Cat on a Hot Tin Roof

This is Maggie the Cat...

STARRING

ELIZABETH TAYLOR
PAUL NEWMAN
BURL IVES

JACK CARSON · JUDITH ANDERSON

MGM BACK ON TOP IN '58!

Screen Play by RICHARD BROOKS and JAMES POE · Based on the Play "CAT ON A HOT TIN ROOF" by TENNESSEE WILLIAMS · In METROCOLOR AN AVON PRODUCTION · Directed by RICHARD BROOKS · Produced by LAWRENCE WEINGARTEN

COMING TO RADIO CITY MUSIC HALL!

M-G-M's "CAT ON A HOT TIN ROOF" will open at the Music Hall, N. Y. following the next attraction, M-G-M's "THE RELUCTANT DEBUTANTE."

Peekskill Antitruster Thrown Out

Royster Drive-In Trial Lasted Nine Days—Judge Saw No 'Conspiracy'

An antitrust suit filed by the Royster Drive-In Theatre Inc., operator of the Peekskill Theatre, Peekskill, N. Y., seeking $450,000 in treble damages against the major film companies (except Universal) and American Broadcasting-Paramount Theatres was dismissed Monday (21) in N. Y. Federal Court by Judge Thomas F. Murphy.

The Court acted on the petition of the defendant-distributors who moved for dismissal of the case on the grounds that the plaintiff had failed to make out a prima facie case of conspiracy or damages. Royster had closed its theatre in October, 1952, and had charged the distributors with conspiracy, claiming that it was unable to obtain sufficient quality pictures for a profitable operation.

During arguments of the case, the defendants had brought out in cross examination that Royster had been given the right to compete for product, but had declined to do so and had, in fact, attempted to avoid a competitive situation.

The trial lasted nine days. Judge Murphy will present his formal opinion shortly.

$11,000,000 Amusement Park

Continued from page 2

built the eateries and pay a low percentage of the gross in order to keep up high standards of food and service. In addition, there are "sponsors" like Coca-Cola and Westinghouse, who pay a flat exhibitor's fee for the privilege of tieing in with exhibits built jointly with the park.

Figure $6,250.000 Annual Take

Operating team that runs POP are its exec v.p.'s, "Ben & Bill"—Ben D'Odorisio and Bill Jaynes, who operated Lake Arrowhead for the Turf Club. They are figuring on an annual take of about $6,250,000, based on a 2,500,000 annual attendance and an average expenditure of around $2.50 per head. Admission is pegged at 50-70-90c, children, teeners and adults, and all but four rides are pegged at two bits. The four top rides are 50c. Operating nut is understood to be about $2,250,000 a year.

That annual attendance figure breaks down to an average of slightly over 6,800 per day—they figure a 365-day operation, maintaining that the oceanfront is warmer than the inland during the winter and cooler in summer — while capacity of the park is figured at 40,000 a day. Hours will be 10 a.m. to midnight, except Friday and Saturday nights, when closing time is 2 a.m. They figure it will take only five years to write off their investment.

POP is going into operation with two major strikes against it, however. One is the fact that it hasn't its own parking facilities, factor that could be catastrophic in Southern California. However, situated as it is along the beach, POP expects its customers to use the available beach parking. Municipal lots operated by the cities of L.A. and Santa Monica flank the park, with a combined capacity of 3,000 cars. Other facilities up and down the beach, served by free tramway facilities, account for another 8,000 parking spaces. But POP visitors will have to compete for parking with beachgoers, not a promising situation. O'Dorisio says, though, that "on a hot Sunday 200,000 people get to the beach out here. They find parking, so we're not worried about our customers."

Second factor, and possibly more important, is POP's lack of a running national promotional effort like that which launched and sustained Disneyland. Disney's running built-in commercials over a period of a number of years to a weekly audience of more than 60,000,000 made a legend out of his park, and POP, without any similar setup but relying on normal publicity-promotional means (plus some possible CBS-TV tie-in programming, still nebulous) will be hard put to achieve anything like the results Disney got.

But the experts say that 4,500,000 visitors hit the beach every year, and with another 4,500,000 residents in the area, POP shouldn't have much trouble hitting that 2,500,000 annual attendance mark. Moreover, O'Dorisio feels that Disneyland is helpful, in that it alone is a tourist attraction and the out-of-stater, once there, will visit both parks. He's also optimistic because recession or no, Disneyland attendance is up a reported 15% over last year, and Marineland also is up.

If it clicks—and from the looks of the park and the vital statistics it will—POP has no place to go out into the briny. Park has a lease on 11 offshore acres for expansion, which would take the form of additional pier space over the ocean to house more attractions. Park expects to start expanding shortly.

Benefit Preview

Actual lessees include some big and little show biz names. Several studio art directors were in on investment and construction of some of the exhibits; National Theatres is a concessionaire on three rides; group of local tv KNXT (CBS) general manager Clark George and sales manager Bob Wood and KHJ-TV (General Teleradio) g.m. John Reynolds are principals in one of the concession corporations.

While public opening was today, a special benefit preview for the Reiss-Davis Clinic was held Friday night. At that point, park was in a limited state of readiness, with construction still in various stages of progress, though most of the rides were finished. By the end of the week, everything will be complete but the Westinghouse "Enchanted Forest" (world of tomorrow) exhibit. This, along with an excellent "Neptune's Kingdom" exhibit by Coca-Cola (which reportedly kicked in $500,000 as its share), are the only free exhibits, with everything else an admission attraction. But a multi-ring water show, with chimps, porpoises, a sea elephant and sea lions, is only 25c, as are all but the four major rides.

Restaurant row, operated principally by vet Coast restaurateurs Emmet O'Donnell and Max Kleiger, includes the Steinhaus, a Cantonese restaurant, Leo Carrillo's Spanish eatery, a Chef Milani Gay 90's and a basement-level "speakeasy" nitery, "The Limelight." Eateries and several shops form an "International Promenade" along the eastern perimeter of the park, with entrances outside the park, since only soft drinks are served within. Thus, eateries will draw on park attendees (who get their hands stamped to get in and out of the park) and non-visitors on the outside.

MAN AT A GALLOP: WALD'S 11 IN YEAR

Hollywood, July 22.

Jerry Wald, who once produced 12 pictures within a single year's span during his tenure at Warner Bros., currently is prepping 11 films for his 20th-Fox program, with that many properties in various stages of scripting.

Irving Ravetch and Harriet Frank Jr., now finalizing "The Sound and the Fury" and rewriting D. H. Lawrence's "Sons and Lovers," will also do "Beloved Infidel," story of F. Scott Fitzgerald being written by Sheilah Graham and Gerold Frank. Joe Stefano, at work on "The Lost Country," also is starting on "The Young People of Paris," original with music from "La Boheme."

Barre Lyndon is scripting "The Hell Raisers"; Norman Krasna is on original screenplay, "High Dive"; and Hal Kanter is polishing "Mardi Gras," which already has started shooting. Mann Rubin has "The Best of Everything"; Fred Gipson, "Wild in the Country"; Clifford Odets, his original "The Story on Page One."

Producer also has two other productions with completed screenplays, "In Love and War," now before the cameras, and "March the Ninth." Properties still to be assigned for scripting include "Saul and David," "The Jean Harlow Story" and "The Beat Generation."

Palladium

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garet Leighton, Hermione Baddeley are among the other stars who have already got their party pieces lined up.

Tickets, at a $44 top, have been selling well enough for anticipated sellout, which will net the Orphanage around $25,000. In addition, as much as $28,000 is expected to be raised from program selling and advertising.

The show is being staged by Charles Russell and Lance Hamilton.

Threat to Cancel '10 C's' Cancelled; Hint 5 Massachusetts Drive-Ins Meant to Discredit Par Policy

The circumstances under which five Massachusetts drive-ins threatend last week to withdraw "The Ten Commandments" after a week's run is regarded as "peculiar" by Paramount officials. Ozoners all had booked the Cecil B. DeMille film for a firm two weeks, then said they were pulling the picture because of poor business caused by Par's harsh terms. However, when notified by Par of their obligations under the two-week contract, the drive-ins, all booked by Lloyd Clark and Winthrop Knox Jr., reconsidered and held the picture for the duration of the two-week run.

Edward G. Chumley, in charge of "10 C's" sales for Par, staunchly denied that the picture had "flopped" during the first week as charged by the drive-in operators. Rather than the picture being a flop, Chumley said, it showed a substantial profit although he acknowledged it was "not as big as had been hoped." However, he maintained that it was "terrific gross."

He pointed out that one of the five drive-ins had grossed $8,575 for the seven days, with the exhibitor's share being approximately $3,430. He compared this with the previous high for another Par picture, "Pardners," which grossed $3,525 for four days (Wednesday to Saturday), leaving the theatre with $2,344. Chumley also pointed out that Par paid all the advertising costs for "10 C's" while the exhibitor footed the bill for the previous picture.

Although Par officials refuse to say so, some are believed to feel that the attempt to pull "10 C's" after one week represented a plan to discredit Par's policy in the sale of the picture to drive-ins. The distributor has introduced a new policy in demanding specific royalty payments for both children and adults. In the case of the five New England drive-ins, the royalty was 68c for adults and 30c for children for the first week ind 57c and 25c for the second stanza. This sales system, particularly the charge for children who have heretofore been admitted free by most drive-ins, has resulted in considerable protests from exhibitor organizations and individual theatremen. In the "white paper" issued last week by Allied States Assn., Paramount was charged with illegal "price fixing" and a government investigation of this policy was demanded.

What is believed to be making Par suspicious that the attempt to pull the picture represented an organized campaign is a bulletin issued by the Independent Exhibitors Inc., a New England Allied affiliate. The bulletin, it's noted, was issued a day before the theatres notified Par that they would pull the picture. According to the bulletin, "the first week's result (of the two-week deal) has shown that the picture has flopped." In addition, the bulletin said that it's reported that the gross in the five drive-ins is so bad that the drive-ins "will try to pull it out at the end of one week." This statement, it's felt, indicated that the exhibitor organization had prior knowledge that an effort would be made to pull the picture.

The exhibitor organization flatly stated that all five drive-ins lost money and that even the concession business was bad, a contention that Paramount disputed with the actual figures. "This experience," said the exhibitor group, "will also show the other companies that this type of policy will not work in drive-ins." The solution, it concluded, is regular prices and free admission for children. This policy, it noted, is "the backbone of our drive-in industry."

Drive-in involved in the dispute are the Route 138, Canton; Route 114, Middleton; Plaistow, Haverhill; Meadowbrook, Middleboro; and Twin, Medford. The drive-ins charged $1.25 for each adult admission.

BAPTIST VOICE IS RULER ON SUNDAY

Atlanta, July 22.

Storey Theatres Inc., continue to fight a losing battle in attempts to light up their Decatur Theatre on Sunday nights.

Chain operators had requested that their outlet in Decatur, which is practically a suburb of Atlanta although it is the county seat of DeKalb County, be permitted to screen special showings of Mike Todd's "Around the World in 80 Days" July 20 and 27.

Decatur's City Commissioners came back with a firm no, sticking by their city ordinance forbidding Sunday showings. Primary opponents were Decatur First Baptist Church's Women's Missionary Union.

Texas Baptist Pic

Continued from page 1

sidered at the denomination's Sept. 9 executive board meeting in Dallas. If approved, the film will be financed by individual Texas Baptists.

Billy Graham, a member of the First Baptist Church of Dallas, will probably introduce the pic, Ross said. Ross is producer of Graham's evangelistic film series.

Ross said the film's story would deal with Houston's search for Christianity and the conflicts involved with a pioneer country.

Hayward

Continued from page 2

of "The Old Man and the Sea" in a Film Festival forum here (12). Fellow panelists included Clyde Gilmour, film critic for Canadian Broadcasting Corp., Maclean's Magazine and Toronto Telegram.

"The star system, by which a few names have gained a stranglehold on the industry," is one of its major blunders, Hayward said. "It has chased itself down a box canyon simply by lack of foresight and planning." On critics he added, "They may be stupid but they are honest."

Economy Overseas: A Dilemma

American Film Distributors, With Reduced Product, Ponder Overhead But Foreign Laws and Rivals' Commercial Strategy Complicate

By FRED HIFT

American film companies operating abroad are beginning to feel the inevitable pressures generated by a policy aimed at a gradual reduction of their activities. Problem so far hasn't been pressing, but is certain to become more so within the next year or two.

An indication of what's to come was contained in a letter, signed by several Japanese journalists and critics, and charging that the Yank outfits in Japan were on the verge of "mass dismissals" of their employes. It cited the personnel cutbacks at RKO and Warner Bros. Charge was promptly and vehemently denied by the Motion Picture Export Assn.

In A Squeeze

Fact remains, however, that the American companies find themselves in an uncomfortable squeeze. On the one hand, they're determined to effect certain economies abroad, which—sooner or later—involve dismissals of local personnel. On the other, these cutbacks are turned into political footballs, as already has happened in Italy and is now happening in Japan.

A top foreign exec last week predicted flatly that, within a year or two, most of the companies will have to do a good deal of shuttering overseas simply because the number of films they'll have doesn't justify the extent and cost of their current operations. It doesn't make sense, he opined, to run a worldwide distribution setup on the current level with only 15 or so American pictures.

There would have been a good deal more branch closings overseas already were it not for the distributors' reluctance to pull out of a territory unless everyone else does likewise. In Italy, the companies actually set up a committee to decide which branches everyone would close. Then Metro and 20th-Fox decided against shuttering at this time and this killed the idea.

Also in Italy, Eitel Monaco, head of ANICA, the Italo producer-distributor organization, asked the Yank distribs to delay any closings pending the Italian elections. He expressed fear that such action would provide grist for the Communists' political mill.

"Considering how comparatively few people we actually employ in any one country—at least in terms of other industries—they're really making a mountain out of a molehill," commented a U.S. exec.

Japanese Case

The Japanese letter said Warners had dismissed employees with insufficient notice and under other allegedly unfair conditions. MPEA replied the statement was "far from the actual facts" and that the signers had been "grieviously mis informed."

It conceded that WB and RKO had made dismissals in Japan, but emphasized that "no other U.S. company has made staff reductions recently and none has any present plans to make staff reductions except for the normal employing and dismissals that occur in the usual course of business."

MPEA further said both RKO and WB had given sufficient advance notice to employees to be fired and also had handed out separation pay. In the case of Warners, MPEA said one-eighth of the total number of employees was affected and the dismissals were due "in large part to the reduction of work resulting from current print limitations imposed by the Japanese Government." These limitations have been in effect for more than a year.

MPEA said that the U.S. film companies in Japan "follow normal Japanese law and custom in their personnel practices."

Operation Salvage for Loew's Strictly Related to New Films

The anticipated pickup in Loew's financial position starting in September, as seen by prexy Joseph R. Vogel, is predicated on the high hopes the company has for the product currently in release and the pictures scheduled for release and production.

With "Gigi" already established as a strong boxoffice contender, the company also feels optimistic about "Tarzan's Fight for Life" and "Imitation General," both of which are showing promise in early dates. August releases include such entries as "The Reluctant Debutant," starring Rex Harrison and Kay Kendall; "The Badlanders," starring Alan Ladd, and "Andy Hardy Comes," the renewal of the famous series which served as an annuity for Metro for many years.

The picture for which Metro envisions blockbuster results is "Cat on a Hot Tin Roof," film version of the Tennessee Williams play starring Elizabeth Taylor. "Cat" is one of two of the company's September releases, the other being the British-made "Dunkirk," rated a big entry in its depiction of an epic chapter of World War II. Both "Debutante" and "Cat" are set for the Radio City Music Hall back-to-back and marks Metro's return to the Hall after being shutout for several engagements. This, in itself, is regarded as an encouraging sign of the upgrading of the Metro entries.

For the October and December periods, the company has three pictures which it feels have been "brought in at a price," meaning that the production costs have been so tailored that the pictures have good chances of coming out with profits. In addition, there's "Party Girl," starring Robert Taylor, Cyd Charisse and Lee J. Cobb, an actioner about the Chicago gangster era of the '30's.

For The Kiddies

December will see Metro pitching with two biggies—"The Journey," starring Yul Brynner and Deborah Kerr, a story of the Hungarian uprising; and "tom thumb," a puppet and live action filmization of the Grimm fairy tale. Latter is being geared for release for the Christmas holiday trade to capture the kiddie and family audiences.

In addition to the films set for release from now to the end of the year, the company has "The Tunnel of Love," the film version of the Broadway comedy starring Doris Day and Richard Widmark, completed but so far unscheduled.

Four pictures are currently in production—"Ben Hur," the $12,500,000 blockbuster, "Return to King Solomon's Mines," a new version of Metro's very successful "King Solomon's Mines;" "The Scapegoat," starring Alec Guinness and Bette Davis, and "The Angry Hills," starring Robert Mitchum. In the editing stage is "The Doctor's Dilemma," starring Leslie Caron and Robert Morley.

As far as studio production is concerned, Metro moves into high gear in August with big-name productions, including "The Blessing," with Deborah Kerr, Rossano Brassi and Maurice Chevalier; "Green Mansions," with Audrey Hepburn and Anthony Perkins; "North by Northwest," with Cary Grant; and "Some Came Running," with Frank Sinatra and Dean Martin. The upcoming films represent the best name values Metro has been able to corral since it depleted its own stable of stars. The majority of these films represent various deals with independent units and marks Metro's full involvement in this type of arrangement.

The previous Loew's regime hesitated to make such deals, but since Vogel's assumption to the presidency the company has been aggressively seeking the top names and packages. The pictures scheduled for August production represent the culmination of a period of difficult negotiations for Vogel and production chief Sol C. Siegel. They appear to have overcome the resistence of the independent packagers in making deals with Metro because of the fear of the uncertainty the company has faced in recent years.

John Skouras named trade contact for United Artists, succeeding Burt Sloane now assistant publicity manager. He's no relation to any of the other show biz Skourases.

Comics: 'Bite, Bait, Burgle'

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he is reviled in the industry, he said. Many with lesser ability, he stated, have gone on to become rich, and yet hating.

Some Examples

It's no secret that when the Milton Berle and Jackie Gleason shows folded, those most happy at these events were the comics, and the same group is already pulling for both to fail in their new fall shows.

One teevee comic is now giving almost daily bulletins to a tele-columnist on insides against certain comedians. The list of comics who will never play the Jack Paar show is growing constantly.

The day of the phony publicity-getting and goodnatured feuds are over. There is a running series between Berle and Phil Silvers, but that is entirely on a friendly basis. The latter is the exception. Otherwise the feuds, while less publicized, are becoming genuine, and there are more of them, with some ready to take on all comers.

It's been a condition that has been accentuated, it's believed, by tighter economic conditions. A comedian out of work can be a bitter man. It's also the result of comedy writers, some of whom have sold the same gags and same routines to various comics, leading each other to believe that the material had been lifted. It is also the result of actual appropriations of another man's material. A comic whose routine has been stolen is less prone to be friendly, and those who do the lifting project a sense of righteousness and a defense mechanism by hating the man whom they have wronged.

'No Work' Makes Hate

The feeling of hate and intense rivalry is also seen as being fostered by the ever-changing pattern of the industry. When video was filled with comedians, those on the outside did the hating, and were glad to see the cowboy come along and shoot down nearly every variety show in sight. Now that comedy has a chance to make a comeback, the invidiousness is again coming to the fore, and this time in a more virulent form. There are no theatres left and niteries are fewer, so that a comedian cannot take his mind off himself as much as he used to by a diet of steady work.

Another factor that has caused the general run of comic to become unfunny and serious is the very nature of the business itself. Time was when a comic got himself one or two good routines, and they lasted nearly a lifetime of vaudeville. Having learned these, he could go after the pursuit of happiness. Today, one airing on teevee and the bit is either stolen, copied or becomes outmoded. There's the constant and expensive chase for suitable material, which in itself is enough to drive anyone to distraction. Thus the fun has gone out of the business.

Other Side of the Coin

However, there are still oases of good times and good people in the craft. It's difficult, for example, to find a living citizen who will speak ill of Joe E. Lewis. George Jessel is a respected figure among the comics. There are also certain events at which comics have a good time. The periodic luncheons given by the Friars permit the funnymen to become genuinely so in an atmosphere in which they can let down their hair, and sharpen their wits and fangs on each other. This event permits the boys to insult each other amid spirit of good fellowship. But at most other times they are playing for real—whether it's a table in Lindy's or under the trees at the Concord or Grossinger's, or beside a swimming pool in Beverly Hills or Miami Beach. No matter where they are, comics, particularly, are still accompanied by themselves. They are always on, the same hates still prevail.

The Youngman outburst, it seemed to observers, was unintentional. He had a excellent evening. The wine and food were ample and good, Gene Leone having exceeded himself in the preparation of this repast. Columnist Hy Gradner brought along a reproduction of the N. Y. Herald Tribune of July 16, 1933, the day Youngman went into the business, and Gardner further documented the theatrical events of that day. He pointed out that dinners at the Hotel Astor were $1.75. A six-day cruise on the Morro Castle was $60.

The various guests included Harvey Stone, recently discharged from the hospital. Jack Durant came over between shows from the Latin Quarter, and the Don Tannen was on hand. Adams did an excellent job of emceeing, and the various guests got up to pay a short tribute to the main guest. Youngman somehow got out that outburst, repaying in kind some of the barbs directed his way.

24 'Parisienne' Starts

"La Parisienne," the new Brigitte Bardot starrer which United Artists is releasing, has been set for 24 regional openings around the country starting today (Wed.).

Key cities figuring in the dating program include Philadelphia, San Francisco, Chicago, Boston, Washington, Los Angeles, Baltimore, Minneapolis, Atlanta and St. Paul.

Run-of-Stream at Karlovy Vary

Karlovy Vary, July 22.

Film showmen, critics, journalists and others in attendance at this grind find the three daily screenings in the hot ballroom, aforesaid, a penalty in the name of "art." Compound the complaint by saying current product is mostly lacklustre. Some films to date have been woefully below special festival criteria.

India's "Andhare Alo" (Light in Darkness) proved a meandering love tale of two people kept from clutching by social convention. Japanese "Ibo Kyodai" (Step-Brothers) depicts a stern military papa who alienates his whole family. Full of insight and well made, it seems too home market for successful export. Poland's "King Macius I" is also for the home trade, being about a boy king.

The West German entry, "Night When the Devil Comes," is a taut tale directed by Robert Siodmak. It centers on a murderer who becomes a Nazi. Separating good and bad Germans, the film could possibly find U.S. bookings. Ditto the Alec Guinness gimmicked comedy from Britain, "Barnacle Bill."

Yugoslavia's "Svoga Tela Gospodar" (Master of His Own Body), directed by Fedor Hanzekovic, is about a young peasant married off to a crippled girl to get her dowry of a cow. It is bucolic and naive but has some interest in its insight into peasant behavior. It is well made and acted.

Egypt's "Arduna El Chadra" (Land of Our Fathers), directed by Ahmad El Din, is a hokey affair about a mean landowner who gets his comeuppance from the new (Nasser?) government after exploiting his peasants for years. Quickly forgettable.

East Germany sent "Gejagt Biz Zum Morgen" (Chased All Night), directed by Joachim Hasler, about depression Germany of the 30's. Pic is well made but superficial in feeling and mood. It is old fashioned and lacks U.S. interest. Denmark's "Other People's Children" is an okay moppet pic about a kindly farmer who adopts too many children.

Russia sent part two of a trilogy on the life of Lenin called "Stories of Lenin" and directed by Sergei Youtkevitch. Pic has some historical interest but is too academic for showing in other than Soviet bloc countries.

Film Critics' Prizes at Stratford

Stratford, Ont., July 22.

Film Festival (third year), which is supplemental to the Shakespearian Drama Festival here, awarded prizes for the first time this season. These are not in the name of Stratford, which is out-of-competition under International Federation of Film Producers regulations. Awards were voted and given under the responsibility of Canada's film critics in attendance.

Louis Applebaum, director of the Film Festival, made the revelations after the final night, at which Leland Hayward's Warner release, "The Old Man and The Sea," starring Spencer Tracy, was unreeled. But this film did not win the "Best Film" prize. Thereby hangs both the producer own's personal and obvious chagrin and the American film industry's conviction that U.S. films are usually also-ran to "art," if foreign, at festivals.

Stratford Film Festival Critics Award hereafter is to include the votes of all qualified critics, of whatever nationality who attend the showings.

The 1958 inaugural picks were:

Best Feature: "Pather Panchali" (India).

Best Actress: Giulietta Masina, "Nights of Cabiria" (Italy).

Best Actor: Nikoli Cherkasov, "Don Quixote" (Russia).

It is interesting to note that the "Don Quixote" characterization scored in the light of the Mike Todd venture with that Cervantes tale being abandoned since his death.

Winners will get Stratford shields, with swan symbol, suitably inscribed. These will be artifacted in the property shop of the Stratford drama facilities.

Films As Bard's Hard Pard

Continued from page 13

(but beautifully-played) scene of seduction.

Why Anti-American?

Anthony Asquith's "Orders to Kill" was a tremendous success, and far from being anti-American (as Charles Vidor thought in Cannes) seems to this correspondent to exhibit the best qualities of mankind in the sympathetic portrayals given by Paul Massie and Eddie Albert. It is one of the most moving and intellectual statements about war "making murderers of us all" ever put on film.

Not to be confused with "Orders to Kill" is "Intent to Kill" (the first film to be directed by Jack Cardiff) which, being just another program picture, was requested because it is based on a Canadian novel and was partly filmed in Montreal. With Richard Todd, Betsy Drake and Alexander Knox, its final melodramatics convulsed the house with laughter.

Forgot To Subtitle

Not shown was Lattuada's "Guendalina," which arrived sans English titles. "An Angel Came to Brooklyn" also came without titles, but at the last moment, so it had to be unspooled. Fortunately, Peter Ustinov's villainy as a grasping landlord wasn't difficult to follow.

"Don Quixote" (Russia's first film in the anamorphic lens process) was beautifully made and photographed; "Throne of Blood" (Kurosawa's version of Macbeth) was an endurence test, flat and disappointing; Gavin Lambert's "Another Sky" proved an odd but interesting story, showing the hypnotic effect of Morocco and a group of musicians on an English girl. It was a lively topic for discussion afterwards.

Heinosuke Gosho's "Yellow Crow" turned out to be an excellent entry from Japan, beautifully photographed in Eastmancolor, cleverly exploring the relationship between a father (returning from a prison camp after nine years) and his wife and young son; Vladimir Pogacic's "Fugitive in Belgrade" is a harsh but affecting story of partisan conflict with the Gestapo; and Andrzej Wajda's "Kanal" (dealing with Polish resistance at the fall of Warsaw) has a similar style but is not so well-shaped dramatically.

Ingmar Bergman's "Seventh Seal" lived up to its reputation, a truly brilliant achievement dealing with man's eternal search for the truth and meaning of life; Ichikawa's "Harp of Burma" has a related theme in its sensitive study of the impact of war on soldiers in Burma.

'Old Man' Impressive

The festival could not have ended with a more suitable film however, than "The Old Man and the Sea" (introduced by Leland Hayward) which cast a spell over the packed theatre and held the audience until the final fade out. In being faithful to Hemmingway, it frequently fails the cinema, but its obvious sincerity, beautiful photography, and Spencer Tracy's performance triumph over lack of conflict in the ordinarily understood sense.

Tracy's performance was heightened by the off-screen narration which he reads. Hayward himself was a lively and interesting visitor at Stratford and he was highly thought of for his courage in filming Hemingway's story.

So-What Forums

Besides the screenings there were four forums; at the first, Arthur Mayer, Arthur Knight, Ralph Foster and Michael Langham discussed the future of the movies; at the second, Mayer, Knight, Julian Roffman and Nat Taylor spoke on production problems, the third had George Stoney, Lother Wolfe, Ron Dick and Ross McLean get lost in aspects of reality; while in the fourth, Hayward, Clyde Gilmour, Langham and Spencer Caldwell gave their views on critics and their worth. The atmosphere of the theatre was not conducive to lively conversation.

There were showings of special children's films on the two Saturday mornings, including "The Kid from Canada" and "The Stolen Plans," both from the Children's Film Foundation of the United Kingdom

Also, two well-presented (and free) retrospective screenings were arranged by the Canadian Federation of Film Societies with the MMA of New York. The silent program contained Chaplin's "The Adventurer" and Keaton's "The General," and the sound program included Lewis Milestone's classic, "All Quiet on the Western Front." Detailed program notes were written by Federation members for all the films shown, and printed by the festival.

Other Matters

Some interesting stills and displays in the foyer failed to brighten the gloom of the theatre, while in the nearby festival hall a small exhibition of early equipment from the George Eastman House was neither here nor there. A bright social feature this year was the opening of a press club where visitors gathered after showings to discuss the films and meet the actors in the plays.

The more than 80 shorts were an ill-assorted collection, shown without much rhyme or reason, with too many dealing with art and artists. The best among them were Norman McLaren's "Le Merle," Klenman-Davidson's "A Home of their Own" (Canada), "Tailgate Man from New Orleans" (France), "Himalyan Tapestry" (India) and Bert Haanstra's "Rembrandt" (Holland).

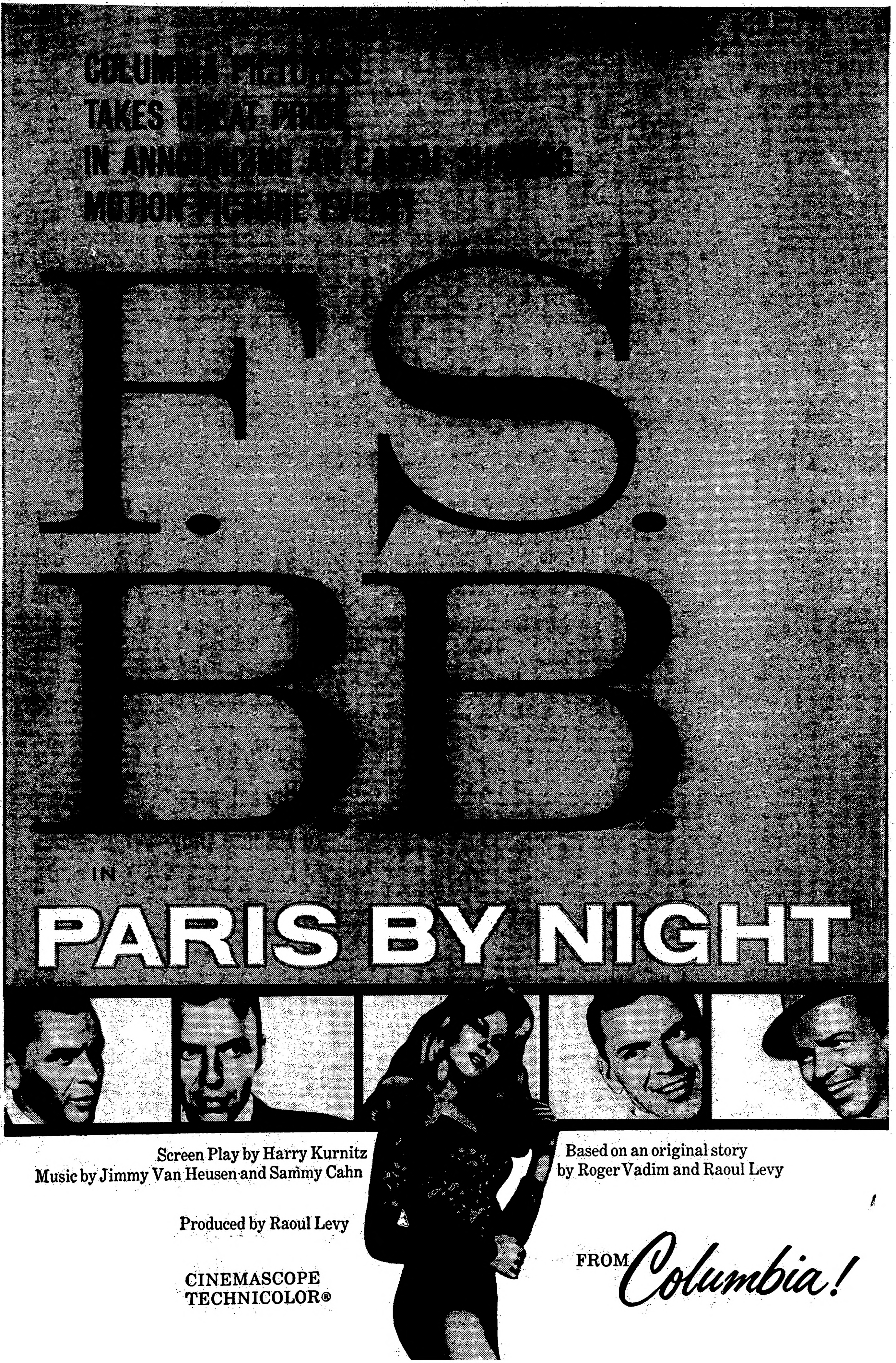
Attendance for the two weeks totalled 7,182 at $1.00 admission fee. Expenses were high, in some cases taxis being used to fetch late-arriving films from London and Toronto airports, the latter 100 miles away. Many of the foreign-language films came through embassies and were introduced by vice-consuls and second secretaries.

'Sgts.' Pleases Antonio

San Antonio, July 22.

"No Time for Sergeants" (WB), starring Andy Griffith, has been held over for its third week here at the Aztec Theatre.

"King Creole" (Par) with Elvis Presley has been shifted over to the State Theatre from the Majestic for a second week's run.



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Picture Grosses

'Indiscreet' Smash 13G, Prov.; 'Creole' Warm 8G, 'Vikings' Nice 7½G, 3d

Providence, July 22.

Majestic's "Indiscreet" is riding the crest with smash total. Most other stands are good to solid. State's third week of "The Vikings" looks nice. Strand looms good with "King Creole." "Adam and Eve" is equally good at Albee.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Adam and Eve" (Indie) and "Raiders of Old California" (Indie). Good $7,500. Last week, "Voice In Mirror" (U) and "Wild Heritage" (U), $4,000.

Majestic (SW) (2,200; 65-80)—"Indiscreet" (WB) and "Dangerous Youth" (WB). Smash $13,000. Last week, "No Time For Sergeants" (WB) and "Manhunt In Jungle" (WB) (2d wk), $8,000.

State (Loew) (3,200; 65-80)—"The Vikings" (UA) (3d wk). Nice $7,500 after $10,000 in second.

Strand (National Realty) (2,200; 65-80)—"King Creole" (Par) and "Space Children" (Par). Good $8,000 or near. Last week, "This Happy Feeling" (U) and "Night Ambush" (Indie), $3,000.

'SGTS.' ROUSING 22G, TORONTO; 'LAW' SAD 6G

Toronto, July 22.

New champ at wickets currently is "No Time for Sergeants" which is pacing the city to night turnaway biz. "10 North Frederick" also is swell. "Revenge of Frankenstein," in an eight-house downtown and nabe combo, looks fine. Of the holdovers, "South Pacific," in third frame, is building after a slow start. "Kings Go Forth" and "Vikings," both in fourth stanzas, still are lusty.

Estimates for This Week

Beach, Century, Downtown, Glendale, Midtown, Oakwood, Odeon, State (Taylor) (1,288; 1,338; 1,059; 995; 1,089; 1,393; 752; 694; 50-75)—"Revenge of Frankenstein" (Col). Fine $26,000. Last week, "Attack 50-Foot Woman" (AA) and "War Satellites" (AA), $15,000 for a four-theatre combo with total seating of 4,036.

Carlton (Rank) (2,518; 75-$1.25) — "The Vikings" (UA) (4th wk). Swell $12,000. Last week, $16,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,485; 1,385; 50-$1) — "Gang War" (WB). Okay $11,000. Last week, "Young Lions" (20th) (14th wk), $8,500.

Hollywood (FP) (1,080; $1-$1.25) — "10 North Frederick" (20th). Great $14,000. Last week, "Desire Under Elms" (Par) (2d wk), $6,500.

Hyland (Rank) (1,357; $1) — "Kathy O" (U). Fair $5,500. Last week, "Angry Age" (Col) (2d wk), $5,000.

Imperial (FP) (3,344; 75-$1.50)—"No Time for Sergeants" (WB). Smash $22,000. Last week, "King Creole" (Par), $15,500.

International (Taylor) (557; $1) —"Great Dictator" (UA) (reissue) (5th wk). Virile $3,500. Last week, $3,800.

Loew's (Loew) (2,098; 75-$1.25)—"Kings Go Forth" (UA) (4th wk). Big $9,600. Last week, $11,500.

Tivoli (FP) (955; $1.75-$2.40) — "South Pacific" (20th) (3d wk). Not up to hopes but building to $14,000. Last week, $13,000.

Towne (Taylor) (693; $1)—"Gulliver's Travels" (IFD) and "Secret of Reef" (IFD) (3d wk). Fine $4,000. Last week, $4,500.

University (FP) (1,233; $1.50-$2.40)—"Cinerama Holiday" (Cinerama) (16th wk). Upsurge to big $13,500. Last week, $10,500.

Uptown (Loew) (2,074; 60-$1) — "Law and Jake Wade" (M-G). Sad $6,000. Last week, "High School Confidential" (M-G) (2d wk), $8,500.

PITTSBURGH

(Continued from page 9)

(Cont) (2d wk). Dropping sharply to oke $2,200. Last week $3,200.

Stanley (SW) (3,800; 80-$1.25) — "Light in Forest" (BV). Got off fairly well with personals on stage of Mousketeers. But fell away after that and will be lucky to get sad $7,000. Last week, "No Time for Sergeants" (WB) (3d wk-9 days). Could easily have stayed but house had locked booking on Disney picture.

Warner (SW) (1,500; $1.25-$2.50) —"Gigi" (M-G) (4th wk). Fine word-of-mouth continues along with constant press support; it's all paying off: Keeps getting better all the time. Up to big $11,500. Last week, $11,000.

CHICAGO

(Continued from page 9)

wk). Fancy $32,000. Last week, $33,300.

Monroe (Jovan) (1,000; 65-79)—"Angry Age" (Col) and "Return to Warbow" (Col). Good $6,200. Last week, "Colossus of New York" (Par) and "Space Children" (Par), $5,800.

Opera House (Nat'l Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT) (4th wk). Oke $23,300. Last week, $25,800.

Oriental (Indie) (3,400; 90-$1.50) —"Time to Love" (U) (3d wk). Hep $26,000. Last week, $24,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Search for Paradise" (Cinerama) (14th wk). Brisk $21,800. Last week, $25,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"The Key" (Col) (3d wk). Sparkling $22,500. Last week, $22,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Vikings" (UA) (5th wk). Hotsy $30,000. Last week, $32,000.

Surf (H&E Balaban) (685; $1.50) —"Blue Murder at St. Trinian's (Cont) (3d wk). Sock $6,200. Last week, $7,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (68th wk). Happy $17,000. Last week, $18,700.

United Artists (B&K) (1,700; 90-$1.50)—"Kings Go Forth" (UA) (4th wk). Fast $17,000. Last week, $18,500.

Woods (Essaness) (1,200; 90-$1.50)—"Attila" (Indie) (3d wk). Neat $18,000. Last week, $28,000.

World (Teitel) (606; 90)—"God Created Woman" (Kings). Boffo $7,000. Last week, "Beggar Student" (Indie) (3d wk), $3,300.

'Fly' Fast $9,000, Port.; 'Pacific' Loud 11G, 8th

Portland, Ore., July 22.

Town continues to be bogged down with longruns. Lone newcomer, "The Fly," shapes torrid at Orpheum. Trade is showing up fairly well in view of near 100-degree heat. "South Pacific" is pushing to a smash round at the Broadway. "No Time For Sergeants" still is amazingly great in fourth week at the Fox.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (8th wk). Climbed to fancy $11,000. Last week, $10,100.

Fox (Evergreen) (1,536; $1-$1.50) —"No Time For Sergeants" (WB) (4th wk). Sturdy $10,000, amazing for period of run. Last week, $10,200.

Liberty (Hamrick) (1,865) ($1-$1.50)—"Vikings" (UA) (4th wk). Okay $5,500. Last week, $6,400.

Orpheum (Evergreen) (1,600; $1-$1.50) — "The Fly" (20th) and "Space Master X-7" (20th). Hotsy $9,000 or near. Last week "The Key" (Col) and "Paradise Lagoon" (Col) (2d wk), $5,900.

Paramount (Port-Par) (3,400; $1-$1.50)—"King Creole" (Par) and "Maracaibo" (Par) (2d wk). Fairish $5,000. Last week, $7,800.

'Walk' Oke $9,000 In Buff; 'Vikings' 10G, 3d

Buffalo, July 22.

First-run trade is holding remarkably well here this stanza, with the real strength in the longruns and holdovers. "Gunman's Walk" at the Center looms as best newcomer, with an okay figure at the Center. "Vikings" is still solid in third round at the Buffalo. "South Pacific" is perking to a tall total in ninth session at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) —"Vikings" (UA) (3d wk). Fancy $10,000. Last week, $12,200.

Center (ABPT) (3,000; 70-90) — "Gunman's Walk" (Col) and "World Was His Jury" (Col). Near okay $9,000 in nine days. Last week, "King Creole" (Par) and "Colossus New York" (Par) (2d wk), $7,400.

Century (UATC) (1,410; 70-90)—"South Pacific" (9th wk). Group sales helping this to better than $10,000. Last week, $9,500.

Lafayette (Basil) (3,000; 70-90)—"War of Satellites" (AA) and "Attack of 50-Foot Woman" (AA). Active $8,500. Last week, "Peter Pan" (BV) (reissue) and "Across Bridge" (Indie), same.

Paramount (ABPT) (3,000; 70-90) —"No Time for Sergeants" (WB) and "Badman's Country" (Indie) (3d wk). Okay $8,000 in 5 days. Last week, $12,000.

Teck (Loew) (1,200; 70-$1.25) — "Kings Go Forth" (UA) (4th wk). Slow $4,000. Last week, $5,000.

Cinema (Martina) (450; 70-$1.25) —"God Created Woman" (Kings) (12th wk). Robust $2,500. Last week, $2,300.

LOS ANGELES

(Continued from page 8)

"Badman's Country" (WB) (m.o.). Beefy $8,700. Last week, El Rey, "Bridge on River Kwai" (Col) (4th wk), $1,200.

Hollywood Paramount (F&M) (1,468; $1.65-$3)—"Gigi" (M-G) (2d wk). Big $20,000. Last week, $21,900.

Four Star (UATC) (868; 90-$1.50) —"Julius Caesar" (M-G) (reissue) (2d wk). Slow $2,400. Last week, $1,700.

Fox Beverly (FWC) (1,170; $1.50-$2.50)—"Kings Go Forth" (UA) (3d wk). Fast $8,000. Last week, $10,500.

Warner Beverly (FWC) (1,612; $1.25-$2)—"The Key" (Col) (3d wk). Fair $7,500. Last week, $9,300.

Downtown (SW) (1,757; 90-$1.50)—"King Creole" (Par) and "Summer Love" (U) (3d wk). Dull $3,100. Last week, with Vogue, $7,000.

Orpheum, Hollywood, Loyola (Metropolitan-FWC) (2,213; 756; 1,298; 90-$1.50)—"Vikings" (UA) and "Toughest Gun in Tombstone" (UA) (3d wk). Stout $22,000.

Fine Arts (FWC) (631; 90-$1.50) —"10 North Frederick" (20th) and "Hot Spell" (Par) (2d wk-5 days). Slow $1,500.

Egyptian (UTAC) (1,392; $1.65—$3.30)—"South Pacific" (20th) (9th wk). Sturdy $25,000. Last week, $25,100.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (15th wk). Brisk $17,000. Last week, $17,100.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cine) started 59th week Sunday (20) after nice $15,600 last week.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World in 80 Days" (UA) (83d wk). Great $18,100. Last week, $17,300.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Folies Bergere" (Indie). Tepid $3,700. Last week, "Confessions of Felix Krull" (Indie), "Plea for Passion" (Indie) (3d wk), $3,300.

'Light' Bright $10,000, Indpls.; 'Baby' OK 9G

Indianapolis, July 22.

Biz at first-runs is only moderately good this stanza, with damp, cool weather discouraging outdoor competition. "Light in Forest" is doing very well at Circle to lead new product. "Rock-A-Bye Baby" at the Indiana looks oke as does "Key" at Loew's. "No Time For Sergeants," in fourth week at Keith's, looks smash.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Light in Forest" (BV). Good $10,000. Last week, "Thunder Road" (UA) and "Country Music Holiday" (Par), $7,500.

Indiana (C-D) (3,200; 75-90)—"Rock-A-Bye Baby" (Par). Okay $9,000. Last week, "King Creole" (Par), $8,000.

Keith's (C-D) (1,300; 75-90)—"No Time For Sergeants" (WB) (4th wk). Dandy $9,000. Last week, $12,000.

Loew's (Loew) (2,427; 75-90)—"The Key" (Col) and "Return to Warbow" (Col). Nice $7,000. Last week, "Vikings" (UA) (2d wk), $6,500.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (20th). Sturdy $11,000. Last week, $11,500.

BOSTON

(Continued from page 8)

"Young Lions" (20th) (13th wk). Nice $5,000. Last week, ditto.

Kenmore (Indie) (700; 75-$1.25) —"Proud Rebel" (BV) (4th wk). Oke $4,000. Last week, $6,000.

Memorial (RKO) (3,000; 60-$1.10) —"No Time for Sergeants" (WB) and "Badman's Country" (WB) (4th wk). Great $14,000. Last week, $16,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Rock-A-Bye Baby" (Par) and "Colossus of New York" (Par). Ordinary $15,000. Last week, "King Creole" (Par) and "Space Children" (Par) (2d wk), $8,000.

Paramount (NET) (2,357; 70-$1.10)—"Light in Forest" (BV) and "Undersea Girl" (AA). Oke $13,000 or over. Last week, "Adam and Eve" (Indie) and "Raiders of Old California" (Rep), $15,000.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (15th wk). Hotsy $18,000. Last week, ditto.

Orpheum (Loew) (2,900; 90-$1.50) —"Vikings" (UA) (3d wk). Bright $13,000 or close. Last week, $16,000.

Trans-Lux (T-L) (730; 75-$1.25) —"Step To Eternity" (Indie) and "Bride Much Too Beautiful" (Ellis). Oke $4,000. Last week, "Naked and Bold" (Indie) and "Manon" (Indie), $5,200.

State (Loew) (2,800; 75-$1.25)—"Kings Go Forth" (UA) (4th wk). Fair $5,500. Last week, $8,000.

Urges Congress Restore 'Development'

Fund Far Better Tool Against Reds Than Grants, Argues Eric Johnston

Washington, July 22.

Appearing last week (18) before the Senate Appropriations Committee holding hearings on the Mutual Security Appropriations Bill, Eric Johnston, prez of the Motion Picture Assn. of America, urged restoration of the $625,000,000 appropriation for the Development Loan Fund.

Congress originally allocated $500,000,000 for the agency's first year and $625,000,000 for the second. Later, it reduced the first year's amount to $300,000,000. Johnston held that the Fund was a vital tool to combat Communist economic warfare and was preferable to gifts and grants.

Appearing also in his capacity as chairman of the Committee for International Economic Growth, Johnston argued that, while there were a number of banks and loan funds operating in the field, there's still a $3,500,000,000 gap between what is available and what is needed to stimulate economic expansion in the less developed world.

"Democracy and liberty and freedom cannot expect to survive in a world in which we alone live like kings and one-third live in squalor and poverty and degradation," Johnston told the committee.

Rice of Columbia Pics Heads IATSE Scribes; D. Cassidy Biz Agent

Harry Rice, Columbia field exploiteer, has been elected president, and David Cassidy, of the International Alliance of Theatrical Stage Employees international office, has been named business agent of Publicists Local 872, IATSE, union of film publicists employed east of the Mississippi. New union is the sister local of the Hollywood Publicists Local 818, IATSE, whose jurisdiction is west of the Mississippi.

Other officers elected were: Alvin Adams, first v.p.; Mel Smith, second v.p.; Tom Kirby, secretary-treasurer. All three are independent publicists who work on assignments from motion picture companies.

Local 872 has a membership of approximately 100 film publicists. Membership includes publicists employed at the Paramount Pictures and RKO Theatres homeoffices, field exploiteers permanently employed by film companies, and independent film publicists.

Organization, with headquarters in New York, was recently granted a charter by IA prexy Richard F. Walsh.

The new union has jurisdiction over theatre publicists on hardticket attractions. Previously, this type of operation was handled by legit pressagents affiliated with the Assn. of Theatrical Press Agents and Managers. As a consequence ATPAM members are joining the new union so they can be eligible to handle picture assignment, particularly the hardticket presentations. However, the ranks of ATPAM remain closed to film publicists.

Local 872 is also a rival of the Screen Publicists Guild, an AFL-CIO union that represents homeoffice publicists at Warner Bros., Columbia, Universal, 20th-Fox and Metro.

Stanley Victory: Can Have Houses To Dispose Only

A N.Y. Federal Court order permitting Stanley Warner to "retake" the Columbia Theatre in Warren, Pa. and the Liberty Theatre in Sharon, Pa. under certain conditions was signed Monday (21) by Judge Edmund L. Palmieri.

The theatre chain was enjoined from operating the properties as motion picture houses, but was permitted to convert the theatres for non-film use. In addition, the circuit was ordered to dispose of the properties by lease or sale within a period of six months.

At the same time, the Court ruled that SW's Library Theatre in Warren, Pa. should be subjected to product limitation for a period of five years. Under the restriction, the SW house is limited to 60% of the product available to the city in any one year, except in cases in which the competition has not made an offer or has made an insufficient offer.

ROCK 'N' ROLL HITS SPAIN

British Film Okay—Earlier Yank Features Banned

Madrid, July 15.

First rock 'n' roll film feature opened in Madrid this week but it turned out to be a British import, "The Tommy Steele Story."

Two from American International Pictures, "Shake, Rattle and Rock" and "Rock All Night," were banned by censor as "obscene" several months ago.

With Tommy Steele billed as the "King of Rock 'n' Roll," trade is watching boxoffice. If the public digs and censor clears, American r & r pioneers may finally get screen time here.

Podhorzer Finds Germans Savez Problems in U.S.

Berlin, July 22.

Hope for an expanded Export-Union setup in New York was expressed here last week by Munio Podhorzer prez of United German Film Enterprises and of Casino Film Exchange, at the close of the Berlin film festival.

Noting that tthe Export-Union had skedded a meeting in Munich which was to discuss this very topic, Podhorzer, who's the Export-Union rep in the States, stressed the need to widen his promotional activities to stimulate the expansion of the German film. He recommended that German producers make their best product available to American distributors and the establishment of a permanent Gotham outlet for the German releases.

Podhorzer said he had found a more positive understanding on the German side of the problems facing German pix in the States. He contended that, each year, there are between three and five German films which would appeal to the broad American public. This was particularly true of the German output during the past year, he found.

How to Stop Suicide

Chicago, July 22.

An exhibitors' spokesman last week suggested that the "suicidal policy" of selling theatrical pictures to television might be checked by educating film company stockholders to the dangers involved.

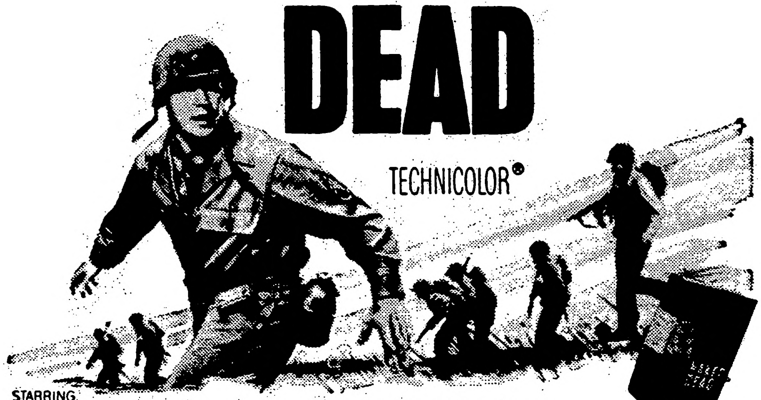
Jack Kirsch, prexy of Illinois Allied, said he was convinced that "top men" in distribution stand honestly against the selloffs to tv, "but, after all, they are only employes, and when stockholders lay down the law, they are helpless, for fear of losing their jobs." Then Kirsch stated, "Maybe we will have to start an educational program among film company stockholders to strongly show them the errors of their way."

Kirsch indicated he wasn't necessarily advocating this course, but left the implication that the suggestion might be considered by delegates to National Allied's convention here Oct. 13-15. The showman is general chairman of the conclave.

Film company shareholders, he said, are "hastening the ruin of a formerly healthy and lucrative business by insisting that management dispose of its most precious asset, films, to television for the sake of grabbing a few extra dividends."

THE
BIGNESS
AND THE
BOLDNESS
OF

THE NAKED AND THE DEAD



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COAST TO COAST FROM WARNERS IN AUGUST!

Herb Aller and His Labor Peers Fling Non-Complimentary Remarks

Hollywood, July 22.

Rift between the Hollywood AFL Film Council and Herbert Aller, business agent of IATSE Photographers Local 659, continued last week as Aller blasted away at the California State Theatrical Federation. He labelled the latter outfit as a "wind-puffing group of debaters with nothing to say about the way Locals in Hollywood should conduct themselves."

Local 659 quit the Council 11 days ago and its action prompted the Council to state that 659 should have been kicked out six years ago. Buck Harris, Council spokesman, asserted "Local 659 had no right to be in the Film Council since September of 1952, when Aller took the Local out of the CSTF." The Film Council is chartered by the CSTF.

Aller also cited Grips Local 80 and Painters Local 729, both IATSE, as being delinquent in dues payments to the Council and up for expulsion. Harris branded this charge as "hokum" and declared that all is well with Local 729 while Local 80 has "not been a member of the Council for about a year."

Resignation of Local 659 from the Film Council automatically cancelled the latter's trial of Aller on charges of being an "unbecoming delegate to the Council." Trial originally was slated to have been held today (Tues.). Major reason given by the Local's exec board for the resignation is the Council's indulgence "in practices not in keeping with ethics of the AFL." This drew a sharp rebuttal from the Council.

Local 659 also claimed that Teamsters Union Local 399 was repped on the Council despite the fact it was no longer an AFL member. It based its objection on the grounds that the AFL constitution prohibits anyone from sitting on the Council unless they are AFL members. A Council spokesman answered the charge with the explanation that the Council is chartered not directly by AFL-CIO, but by the California State Theatrical Federation, a voluntary association of AFL-CIO unions and guilds in the film industry.

Any Old Bardot, Except as 'Nice' Girl, In Demand

Brigitte Bardot's "march of triumph" in the States continues, and with it the search for some of her older pictures — provided they've got the right "sex" content.

Latest Bardot starrer to be acquired is "My Son Nero," which Irving Shapiro bought for his Films-Around-The-World. Italian-made, fim stars — besides Miss Bardot — Vittorio DeSica, Gloria Swanson and Italy's top comedian, Alberto Sordi. Shapiro earlier had released the Bardot film "Mademoiselle Pigalle."

Accent with Miss Bardot is on s-e-x but with capital letters. A producer's rep who last week contacted several of the distributors with a Bardot film in which she plays a "nice" girl (with no exposures) was virtually laughed out-of-town.

That the Bardot fad is still on the upturn is evidenced by the strong openings of "The Night Heaven Fell." Next coming up is her "Une Parisienne" from United Artists. After that the latest is "En Cas de Malheur" (In Case of Accident). She's just completed "The Woman and the Puppet" and is slated to do a comedy with Frank Sinatra.

New York Theatre

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in
"INDISCREET"
A Warner Bros. Release
and GALA NEW STAGE SPECTACLE

Par Charts Future

Hollywood, July 22.

Fall production plans for Paramount will be discussed and a sked tentatively worked out in a series of daily confabs current at Paramount.

Prexy Barney Balaban is here with eastern toppers for huddles with studio vp Y. Frank Freeman and his aides, D. A. Doran and Jacob H. Karp. Accompanying Balaban are George Weltner, vp in charge of global sales; eastern production chief Russell Holman and Jerry Pickman, vp in charge of ad-pub-exploitation.

Reduced Melons Prevail in 1958

Washington, July 22.

Film industry dividends for June and for the first six months of 1958 continue a downward skid.

During June, the stockholders received melons aggregating $3,712,000, compared with $4,193,000 for the corresponding period of 1957. For the full half-year, the stockholders were paid $12,171,000, a sharp dip from 1957's $14,529,000.

Latest figures collected by the U. S. Department of Commerce show that four companies skipped the customary June dividend this year. No melon for stockholders was paid by Loew's, which disbursed $1,286,000 in June 1957; Universal, nothing against $59,000 a year earlier; Walt Disney, nothing versus $131,000 in June 1957; and Official Films, none.

On the upbeat was AB-PT which paid $1,126,000 last month; a year earlier, no dividend was paid. Companies reporting the same dividends for both Junes were Allied Artists, $21,000; Consolidated Amusement, $55,000; Paramount Pictures, $1,094,000; 20th, $1,058,000; United Artists Theatres, $8,000; and United Artists, $350,000.

International Production Associates Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of $20,000, $1 par value. Directors are: Wallace Worsley Jr., Joseph Zigman, Edward B. Winslow, Royall, Koegel, Harris & Caskey, of Manhattan filing attorneys.

ALBANY MAKES MUCH OF PAR EXCHANGE FADE

Albany, July 22.

As the news spread of job losses for veteran employees in the to-be-closed Paramount exchange, a committee of distributor and exhibitor representatives proceeded with plans for a testimonial dinner, Aug. 11 in the Empire Room of the Sheraton-Ten Eyck Hotel, for Dan Houlihan, who moves to Boston as branch manager, effective July 31.

The committee consists of Ed Susse, Metro manager, as chairman; Howard Smidt, Paramount salesman and to be the company's local representative after Houlihan leaves for Boston; Joe Miller, former Columbia branch manager and now owner of Menands Drive-In, Albany-Troy Road.

The committee is shooting for an attendance of 125 including E. G. De Berry, recently promoted from Eastern division manager to assistant for Vice President Hugh Owen, and other Paramount home officers. Representatives from Fabian, Kallet, Schine and Stanley Warner circuits are also expected. Houlihan has served here, with Educational, Tiffany, 20th Century-Fox (all the way from shipper to manager) and Paramount. He joined the last-named in Nov. 1951.

Meanwhile, Local F-43 (comprising office workers for distributing companies) tendered a farewell dinner to the Paramount unit, Monday night (21).

Aside from Houlihan and Smidt, the only person who apparently will remain on the Paramount payroll is booking manager Francis Lynch (a son of Schine Circuit chief buyer George Lynch). Lynch will be transferred to the Buffalo exchange, as booker for Albany.

India Columnist Blasts Rossellini's Govt. Films

New Delhi, July 22.

Pinch-hitting in India for Roberto Rossellini, whose work of making documentary films for the government was interrupted last year by romatic complications involving Sonali Das Gupta, is fellow-Italian director Romolo Marcellini. Marcellini is to complete the series of documentary pix which the Indian government commissioned Rossellini to do. Latter now believed unlikely to return to this country himself.

Blasting Western cinematic "slanders" against India, among which he lists "Seven Wonders of the World" (Cinerama) and "Around World in 80 Days" (UA), an Indian columnist includes among the targets of his wide-ranging burst of fire the Rossellini documentaries. The columnist, ex-Americanophil K. Ahmad Abbas, writes that the documentary pix "shot in India at the expense of our government by the Italian director are really intended to be sold to American commercial tele."

Fruchtman Fructifys

Baltimore, July 22.

Jack Fruchtman, owner-operator of four firstrun and three neighborhood houses here plus four more in Southern Maryland, has added 301 Drive-In in Waldorf, to his list.

Ozoner, erected at approximate cost of $250,000, is located 20 miles from Washington.

Labs Rue Swerve To Monochrome

Color laboratories are noting, with concern, the drop in business volume and the even greater decline in the number of color films. One of the major labs this week reported that its work this year was running only 28% color and the rest black-and-white. Last year, the ratio was 40% color and 60% b & w.

Situation, brought about in part by the high color print cost, is being watched carefully abroad. If it continues, chances are very good that some of the foreign color manufacturing outfits — notably Belgium's Gevaert company—will invade the U. S. mart with color rawstock that will undersell Eastman Kodak.

A lab exec recently back from Europe said he had seen the Gevaert color and was very impressed with its quality. Also Gevaert has added a new coating alley and, by the end of 1958, should be in a position to export in quantity.

Gevaert already is underselling Eastman in the black-and-white field in the States. The E-K color price to the labs is $37.50 per 1,000 feet. Gevaert feels that, despite import duties, it can offer its stock for less.

Meanwhile, the overall situation reflects itself in the color lab field. Paramount has sold its lab in the east to Consolidated and Warner Bros. has made a deal for both its east and west Coast labs with Technicolor.

The film companies still are sold on color, particularly on the big films, but the cost of tinting enters more and more into budget considerations. Thinking now has reverted to the line that a good many pictures actually are more effective in black-and-white and, of course, can be released at considerably lower cost in a difficult and uncertain market.

Loeb Sees Screen Strong Again, But Television Rapture Clouded

Hollywood, July 22.

Motion picture production has seen its lowest point and is on an upward trend, with the healthiest outlook at present it has had since the peak year of 1946, according to Gerald M. Loeb, E. F. Hutton & Co. partner and specialist in investment in entertainment company stocks, when here on his annual survey of all phases of films, video, radio and legit.

Loeb said that while production of theatrical films is in a more attractive position than at any time in the past 12 years, television production is now facing its period of greatest trouble.

Loeb, author of "The Battle For Investment Survival," said his belief in the strength of motion picture production is based on both short-term and long-term prospects. "Five years from now," he said, "motion picture production will probably be stronger and healthier than ever."

He emphasized he was not basing his beliefs on temporary and transitory gains shown by the motion pix companies as the result of inventories sales or oil exploration.

"This is what I call the selling of the past," he explained. "What I base my estimates on is the selling of the present, production and the sale of motion pictures, the business of motion picture producing companies. No company can remain permanently in good health selling the past. But the motion picture business today is selling the present."

Loeb cautioned against too great diversification by production outfits. He said it remained a good trend "provided the diversification is not fields too widely divergent."

Loeb stated that some form of pay-tv is inevitable," although the financing will be astronomical." He did not say it would necessarily be a financial success, but predicted it would be attempted "and then nature will take its course."

"Pay tv is going to get its money to show what it can do," he said, "and it is probable that, if successful, it will fill a special need for a special group of consumers. Not every customer patronizes drive-ins, for instance. There is probably a similar, if not comparably sized, segment of the audience for pay tv."

He said it is accepted that tv audiences will take diminished values, loss of color, wide screen, etc., for the advantages of tv, availability at home, greater comfort, smaller cost, etc.

"You will always have one part of the audience that wants to see 'Gigi' on a widescreen, in color and at a theatre," he said, "while you will have another segment that is willing to wait and get it for nothing even if the effect is only a small percentage of what it was."

While theatrical pic production has made its adjustment to changed situations and is headly for steadier success, Loeb said tv production is facing new and mounting problems.

"It is reaching the stage where its problems of production are getting infinitely greater," he pointed out. "The initial magic is gone and the emphasis now must be on quality. Tv is feeling the demands of time—that enormous amount of time it must fill, day after day, week after week."

Loeb said he believed tint tv will be a factor in both set manufacturing and tv production but that the cost of the set is currently a major cause in its lagging acceptance. He said the cost must and probably will come down.

Loeb will be here all next week before returning to his desk in New York.

Arthur Kelly's Widow Sues Chaplin

Charges Renege on Owed Commissions and Use Of Dummy Corporations

Longtime close business association between Charles Chaplin and the late Arthur W. Kelly was spotlighted anew last week when the actor, producer and onetime part owner of United Artists was named defendant in a $250,000 breach of contract suit brought in N.Y. Supreme Court by Kelly's widow. A co-defendant is Roy Export Co., S. A., a Tangiers, Morocco, outfit to which Chaplin allegedly transferred his assets in 1952.

Kelly, a former UA executive v.p. who died in Nice, France, in 1954, for years was Chaplin's eastern representative. After Kelly was eased out of UA during the abortive Paul V. McNutt - Frank McNamee regime he opened a private office to function as sales rep on a number of pictures which Chaplin made for UA release.

Crux of the action filed by Mrs. Josephine Kelly as executrix of the estate of her husband is that Chaplin had balked on paying commission to Kelly for supervising distribution of his films under a 1950 agreement. This pact called for payment to Kelly of 3% of the pictures' domestic gross and 5% of the foreign take. But, the suit charges, after Chaplin moved to Switzerland in 1952 both he and Roy refused to pay the agreed upon remuneration.

Roy Export Co., it was indicated by attorney Peter J. Unger who reps Mrs. Kelly, is a Chaplin-dominated firm that was largely instrumental in whisking away Chaplin's American assets to the safety of European vaults. This international money siphoning is said to have begun sometime around 1952 when the actor-producer left Hollywood with his family to become a resident of Switzerland.

Par Presses For 'Elms' Relief Vs. Chi Bluenoses

Chicago, July 22.

Paramount will offer a motion for a summary judgment on purely legal issues tomorrow (Wed.) in its court effort to obtain a general permit here for its "Desire Under the Elms." With a pink ticket (adults), pic played to so-so grosses recently at the Par-owned Esquire Theatre, then was withdrawn from sub-runs pending outcome of the suit to win full clearance.

Among several legal points the motion will raise is the constitutionality of certain provisions in the Chi censorship code, including those dealing with criteria for adulting films, and with submission of pix to censors. Motion will claim that latter requirement is in violation of first and 14th amendments. However Federal District Court Judge Win Knoch may rule eventually on the legal points, he will also be asked for an order enjoining the city from preventing "Desire" playing to all audiences.

Picture was not adulted for obscenity or as immoral, but on the rather nebulous grounds (and in the language of the city code) that it would tend to "create a harmful impression on the minds of children." Paramount has insisted this section of the code is too "vague and indefinite," and that it's application is an "unreasonable use of police power."

Defendants in the slow-moving case are the city of Chicago, Mayor Richard J. Daley and Police Comr. Timothy J. O'Connor.

Decline of Brownwood

Brownwood, Tex., July 22.

Downtown Lyric Theatre, which opened in 1918 as a vaude house, closed its doors here because of "high rent, high overhead and a decrease in patronage." Mrs. James F. Holland was owner of the house, taking over only in May.

During the war years this city of 20,000 had eight theatres in operation. Now there are two hardtops, one first run downtowner, the Bowie, the second, the Queen, a subsequent run, and two ozoners.

TROUBLES COME BY THE DOZEN

Ike 'Needs' Montgomery, Too

Washington, July 22.

In the eyes of the White House, Robert Montgomery is the indispensible man—NBC's contrary view notwithstanding.

"I don't know how we would get along without Bob Montgomery when the President is making a nationwide television broadcast, either here or out of town," White House Press Secretary James C. Hagerty told VARIETY in an interview.

Hagerty explained that Montgomery has always served President Eisenhower on an on-call, on-the-cuff basis, and that it will continue to be that way.

Because Montgomery has more spare time—being currently without a job after NBC let his no-show, $52,000 per annum contract drop July 15—doesn't mean the White House will call on him any more or any less, Hagerty said.

"When we are going to have a nationwide program," Hagerty said. "I give Bob a call and tell him we need him. He is always willing to help."

This is a Congressional election year, meaning Ike will likely take to the airways more often. The Middle East crisis may also require extra tv time.

Montgomery, who has never been paid any salary or expenses by the Government, works only for Ike and not for the Republican National Committee or other national politicians, Hagerty explained.

"Most people seem to think—because there has been some inaccurate reporting—that Bob has an office and secretary at the White House on a fulltime basis," Hagerty said. "That is not true. When he comes down from New York to do a job for us, we make a desk available to him and borrow a secretary from some one else to help him during that day."

The cuffo parttime job at the Executive Mansion has not been without its rewards for the Republican showman. He has harvested a bonanza in publicity.

"There are many problems," Hagerty observed, "and Bob knows how to handle them. The President and I turn it all over to him. And we know that when the President walks in to make his speech, everything will be ready to go. We never have to give any concern to all these arrangements."

With all the weight-throwing which goes with settling arguments among lensmen, Montgomery is not apt to win a personal popularity contest among them.

"We used to get a lot of criticism having Bob around," Hagerty said. "By now—and especially in the 1956 campaign, which was the turning point, I think—the Democrats and the public generally have recognized the superior nature of his work."

Quinlan: 'I'd Do It Again'

Ponders Costly WBKB-TV Preemptions on Rackets Probe Pickup; No Regrets

Chicago, July 22.

WBKB's extravagant limb-climbing the past two weeks with a solo pickup of the Senate Rackets Committee Hearings from Washington inevitably summons the practical question: was it worth it? Post mortem shows it was probably the most costly pubaffairs program ever underwritten by a local station in the Windy City, and, since Committee chairman Sen. John L. McClellan vetoed the use of advertising with the telecast, the station showed no earnings for some six hours a day in the last seven weekdays of the pickup.

While Sterling (Red) Quinlan, ABC veep in charge of the station, would not reveal the costs of the remote he said it would ultimately have to be compounded of business lost-and-unrecouped and the out-of-pocket expenses. The Chicago Sun-Times, morning newspaper which split the costs of the telecast with WBKB, told VARIETY it expected its half of the tab to total around $20,000 for the eight broadcast days, the figure representing line charges ($3.100 a day) and studio and staff costs. WMAL in Washington provided the feed on the ABC line, which WBKB alone picked up.

Despite the exhorbitance of the telecast, Quinlan believes the bene-

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Decide Today On More Rating Yak

Washington, July 22.

The Senate Commerce Committee will reach a decision tomorrow (Wed.) on whether to reopen its adjourned general investigation to hear the three network presidents and Sylvester (Pat) Weaver on ratings and their influence over programming.

Committee chairman Warren Magnuson (D-Wash.) is cool to further hearings this year, arguing

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Tennyson to L.A.

Hollywood, July 22.

Al Tennyson has been transferred from N. Y. by Kenyon & Eckhardt agency to v.p. the radio-tv operation on the Coast.

MAJOR SPONSORS MISSING FROM TV

The failure of the three major tv networks to induce a dozen national advertisers who last year sponsored nighttime programming to return to the medium accounts in large measure for the "softest" demand for airtime in television annals.

Reasons behind the withdrawal of sponsors include spiraling costs of shows, the economic situation which sees slimmer margins between sales and profits, discount advantages of daytime programming as compared to nighttime and finally the flexibility and cost of spot television as compared to nighttime network.

The wholesale defection of former nighttime sponsors who have either withdrawn from the medium completely or have gone into spot or daytime partially accounts for the webs having more than 35 half hours unsold and on the hook for nearly $150,000,000 in time and programming costs.

The list of national advertisers who sponsored programs last year and who have withdrawn from the medium spells distress to the industry.

Max Factor, which sponsored "Love That Jill" and had alternating interest in "Polly Bergen Show" has given up the ghost. Royal McBee, bankroller of "Sally" on alternate weeks has also tossed in the sponge. U.S. Time, one of the clients who picked up the tab on Steve Allen has faded out of the network nighttime picture. Helena Rubinstein, last season's sponsor of the "Sid Caesar Show" has also pulled a fade as has Knomark, which had partial sponsorship of Perry Como.

The networks' loss of 39-week sponsors doesn't end here though and includes Mogen David, which backed "Dick & The Duchess" alternate weeks, and Purex, which financed a hunk of the Perry Mason fare. Hazel Bishop, sponsor of "M Squad" and Jane Wyman is not slated to sink any coin in nighttime shows. Other national sponsors in-

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ABC-TV Affils Rally Round New Daytime Plan; Jerry Chester's Nod

ABC-TV virtually has gotten past the last major obstacle in kicking off its new daytime schedule next fall. The web's primary affiliates, called into special session in New York last Friday (18), for the most part were willing to go ahead and open the three hours a day necessary to implementation of the plan.

As expected, Oliver Treyz, ABC-TV prexy, had picked a new daytime programming boss in time to announce it to the affiliates in attendance. Jerry Chester (ex-NBC and currently Ted Bates Agency) got the nod for the post and affils were told that he was slated for a veepee strip.

When the all-day session with the ABC stations closed, the network was lacking 4% of the national coverage it has promised the new batch of daytime advertisers. However, the approval of one station was withheld, it's understood, only because the station boss was hospitalized before the affil get-together. A couple of other tv outlets delayed approval until later this week. It was reported that they "must solve local program problems before they can offer their support." There were approximately 80 ABC affils in attendance. (At press time, ABC said it was certain the necessary clearances would be made.)

Chester, who for the past few months has been No. 2 man in the Ted Bates radio-tv programming department, is moving into his new network post shortly. Apart from the firmly-pacted Liberace show, Chester is said to have the prerogative of changing part or all of the other five half-hours laid out tentatively by ABC prior to his appointment.

Armand Grant, who has done a heavy share of the administrative and policy work in programming the new daytime plan, becomes daytime's No. 2 man at the web. Though he has been handling all the web's daytime program chores for the past several months he has not had an official title. How-

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Schlesinger Quits AFTRA

After 11 years this August as a field rep for the American Federation of Television & Radio Artists, Ed Schlesinger has handed in his notice. He's leaving AFTRA on Aug. 31.

Schlesinger, who has been a key trouble-shooter for the actors' union, said he's fed up with the heavy amount of travelling he has to do as a field rep. He hasn't indicated his future plans.

'Sponsors' Yen For TV Specials Poses Problems for Nets

Hollywood, July 22.

Current boom in sales of television spectaculars, in contrast to the softness of the market in regular nighttime program sales, frankly has some network execs worried. For the first time, a competitive element has entered the half-hours vs. specs picture, with sponsor money ordinarily earmarked for regular programming now designated for the specials.

In light of the ticklish and complex preemption problems that attend scheduling of the specials, plus more importantly the fact that the webs don't make any money on the specs because of the preemptions, the boom in spec sales is giving the webs cause for concern. Particularly when the heavy spec buyers are those who pulled out of weekly programming in favor of the specials.

Chrysler, for example, has diverted its first tv allocation into sponsorship of the two Fred Astaire specials on NBC-TV, after having dropped "Climax." Buick,

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'64G Challenge' Switching to NBC?

If negotiations currently under way by P. Lorillard (out of the Lennen & Newell house) jell, the EPI-packaged "$64,000 Challenge" will switch to NBC-TV next season, moving into the Thursday night 10:30 slot for Kent cigarets. Lorillard originally blueprinted the Arthur Murray show for that time but is switching the latter to Monday night at 10 and has incepted the bid for "Challenge."

Decision is up to EPI, but seems surrounded by a variety of "ifs" and "buts." For one thing, even though CBS has not rescheduled the show for next season (it was sponsored by Lorillard and Revlon in the Sunday at 10 slot), Revlon has not actually terminated its hold on the show. Furthermore, CBS has been toying with the idea of returning it to the program schedule. Ticklish, too, would be the idea of shuttling contestants on the CBS-berthed "$64,000 Question" on to "Challenge" as an NBC property.

It's all up in the air at the moment.

McAndrews Gets Bates Nod as Coast Topper

Hollywood, July 22.

Thomas F. McAndrews, production head of Ted Bates in N. Y., has been named successor to H. Austin Peterson as Hollywood topper of the agency.

Latter has resigned, effective in two months, to return to creative production.

WEBS, STATIONS BYPASS $1,000,000 TO STAY ON TOP OF MIDEAST CRISIS

Broadcasters, both on a network and indie level, made it abundantly clear last week that they were keenly aware of their duty to the public during the outbreak of the Middle East crisis. It is estimated that American tv and radio station operators will dig into their pockets for approximately $1,000,000 in order to cover the cost of bumping off commercial and sustaining features during a four-day period. Undoubtedly, the cost will rise as tension mounts in the broiling Middle East. The networks are continuing to stay on top of the story virtually every minute and are continuing to interrupt their regular schedules for major news reports both here and overseas.

CBS-TV, in an endeavor to provide coverage of the UN Security Council emergency sessions and overseas pickups, preempted some 28 commercial programs, partially or entirely and its business office figures it'll cost the network approximately $595,000 for performing this public service to its viewers. CBS Radio did some 15 hours of special coverage in a four-day period.

The CBS video news staff was on the alert constantly and majority opinion had it that Daniel Schorr at the UN; Richard Hottelet, Walter Cronkite and Winston Burdette at the CBS News Center in N. Y., and Richard Kallsen in Beirut, were particularly outstanding in their handling of respective assignments.

NBC-TV, which did a singularly effective job, preempted a total of 29 programs, both commercial and sustaining, between last Tuesday and Friday. In addition, two programs were preempted Sunday for the Navy film, bringing the total to 31 program preemptions, in full or in part. Its live coverage of the UN sessions shaped up as follows: Tuesday, 90 minutes; Wednesday, 140 minutes; Thursday, 170 minutes, and Friday 100 minutes, making a total of 500 minutes. All told, it estimates that it devoted a total of 1,285 minutes to news about the Middle East crisis between Tuesday and Sunday. NBC-TV would not provide any figure at this time regarding its cost for preemptions of commercial programs but it is estimated that it'll run into hundreds of thousands of dollars, certainly in the vicitiny of a half-million dollars, at least.

ABC-TV, which opens the net-

(Continued on page 42)

ABC-TV Hot Again On CBC 'Interplay'

The Canadian-produced live hour dramatic production that ABC-TV had originally planned to use next fall (on a feed from CBC) appeared to be dead two weeks ago, but a revival of interest in the dramatic stanza has been shown by the U. S. web.

Latest word is that the program, called "Interplay," will be slotted from 9:30 to 10:30 every Sunday, instead of from 10 to 11 on the same night. Program, which has no national sponsors lined up for the moment, will be put on sustaining if necessary, in an effort to attract participating advertisers later on.

Decision to keep "Interplay" evidently came shortly after the network was given the final word that Warner Bros.' "77 Sunset Strip" was being moved to Friday—with sponsors. "Strip" had been set tentatively for Sundays on ABC-TV, from 9 to 10.

The web did not disclose the exact nature of its 9 to 9:30 Sabbath offering (between "Lawman" and "Interplay") but it was learned that the new 9 o'clock half-hour would be a live show. A live program obviates the use of "Public Enemy," another Warners film show in that anchorage. "Enemy" had been talked of both for Sunday and for Friday and both as an hour and a 30-minute offering.

One web source said that CBC, in order to facilitate the live feed at 9:30, will arrange its own schedule accordingly.

ABC's World Beat

ABC's news dept, claimed a three-hour world beat yesterday (Web) when its staffer in London, Yale Newman, reported at 8 a.m. that he had it on high authority that Eisenhower and Macmillan had agreed to meet with Krushchev in a summit conference at the UN in N.Y.

Newman reported that Foreign Secretary Selwyn Lloyd would make the announcement of the summit conference agreement at 11 a.m. (NYT.) Announcement came through that Macmillan agreed to the meeting at 10:55 a.m. Shortly after, the White House indicated that the U.S. was in accord.

Scalpone's Indie La Mesa Shop To Roll on 4 Series

Hollywood, July 22.

Al Scalpone, who exited as Coast programming v.p. for CBS-TV in April to set up shop as a telefilm indie with the network's backing, has acquired two properties from the web and is working on two others as his initial projects under the newly created La Mesa Productions.

As part of his deal with CBS-TV, network will finance a minimum of four pilots over a two-year span, in which it will participate in return for financing. If web doesn't sell the shows, properties revert to Scalpone, who can peddle them elsewhere, even to other networks. Scalpone may turn out two of the four pilots as hourlong shows, but thus far hasn't plotted any hours in light of the sponsor resistance to the 60-minuters.

Two properties he's acquired from the network are "The Sergeant and the Lady," series about a policewoman localled in San Diego and in cooperation with the S. D. Police Dept., and "Man on the Beach," private eye series which CBS originally intended for Mickey Rooney under the title of "Personal and Private." Scalpone is reworking the scripts and will shoot new pilots, even though CBS did a pilot previously on "Sergeant."

Two other properties already in work are "The Man Who Fought Back," action-adventure series created by Scalpone and Herb Meadow, and "Grip of Terror,"

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Joyce Brothers, Haymes, Heatherton Into Slots Vacated by Tex & Jinx

The various niches about to be vacated by Tex McCrary and his wife Jinx Falkenburg on WRCA and WRCA-TV will be filled by Dr. Joyce Brothers, psychologist and "$64,000 Question" expert on pugilism; Bob Haymes, the vocalist, and Ray Heatherton, with an interview show from a restaurant.

In the afternoon spot from 1:30 to 2 on WRCA-TV formerly occupied by Tex & Jinx, Dr. Brothers will deal such topics as love, tension, marriage, divorce, etc. She'll answer questions from viewers on all aspects of domestic life in a cross-the-board series. This marks Dr. Brother' first regular program on the airlanes. Heretofore she's made guest appearances and served as a sportscaster at prize fights.

Haymes' spot on WRCA will be called "Jazz, Voices and Strings" and will feature recordings of pop singers, bandleaders as well as an occasional vocal by the emcee. Haymes show will be aired Monday through Thursday from 10:05 to 11 p.m.

Heatherton will do a Monday-through-Friday 11:15 to 12 (Midnight) program originating at Leone's Restaurant.

WNTA's Mutual Show A Portent of Future Affiliation With Web?

A Mutual Broadcasting stanza, Arnold Michaelis' "Insight," was carried last night (Tues.) by WNTA-AM, a Newark-based indie. The show was set in the 10:30 to 11 p.m. slot by WNTA, and it will continue indefinitely at that time every Tuesday and Thursday.

There had been reports last week that Mutual was looking for another metropolitan area station to air some of its programs and, eventually, perhaps all of them. WOR, which currently is the primary New York affiliate for MBS, does not carry all the network's shows. It has an affiliation contract with the network which was signed when WOR owner Tom O'Neil sold the web to outside interests. O'Neil guaranteed that WOR would remain the web key for a couple of years. WOR, which has been going more and more indie, has not given any indication what it will do when the pact has expired.

On the other hand, says a spokesman for WNTA, the mere signing of the Michaelis stanza by the station "does not constitute a network affiliation."

See Leder Over WOR-TV Plus AM

Bob Leder, veepee of RKO Teleradio Pictures Inc. and general manager of WOR-AM, is reported ready to take on the additional duties of managing WOR-TV.

Gordon Gray, veepee of RKO Teleradio, now in charge of WOR-TV, in the event of a changeover, would step into the parent company in an exec capacity.

Leder joined WOR two years ago. Previously he was veepee and general manager of N. Y. indie WINS and sales manager of WRCA, NBC's Gotham flagship outlet.

'Perry Mason,' 'Playhouse' Pick Up Short-Term Coin

Both "Playhouse 90" and "Perry Mason" on CBS-TV have come up with a couple of sales, short termers, to be sure, but it is currency in the till, nevertheless.

National Carbon Co., for Prestone, picked up two half-hours of "Playhouse 90" on Thursdays at 9:30 p.m. and "Perry Mason" on Saturday at 7:30 p.m. Sales are for Oct. 2 and 16 on "Playhouse 90" and Oct. 14 and 18 on "Perry Mason."

Despite its healthy ratings (it equalled Perry Como in the recent Nielsen) there's still a sponsor famine on the hour-long Saturday night show. As for "Playhouse 90," it's in good shape with only an alternate week half-hour to sell. Its list of backers for the fall are American Gas Assn., Kimberly-Clark, All State Insurance and R. J. Reynolds Tobacco.

Matthew J. Culligan
(VP in charge of NBC Radio Network)
gives his own formula on why he advocates

Plant Your Program Ideas at Summer Economy Time

* * *

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TV-RADIO REVIEW & PREVIEW NUMBER
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Celler Shills for Liquor Ads

Washington, July 22.

Protests against banning by radio and television of commercials for "hard" liquor were logged with the National Association of Broadcasters by Rep. Emanuel Celler (D., N.Y.), it was revealed when Celler placed into the Congressional Record correspondence between him and NAB president Harold E. Fellows. But it was learned by VARIETY that, despite the strong language used by Celler, NAB plans to continue the broadcasting code provisions which forbid acceptance of such commercials.

Celler told Fellows that liquor is a legal product, that the prohibition is "timid and pusillanimous . . . the broadcasting industry cannot close its eyes to our everyday existence. Hard liquor and cordials, as well as beer and wine, are distributed and used throughout the nation—even in so-called dry territory. Why should your industry be so myopic?"

Fellows responded to the effect that the broadcasting industry had merely adopted "mores" recognized by the public long before broadcasting, and pointed out to Celler that the distilling industry had, itself, adopted a code binding its members not to use the broadcast media to advertise the "hard" products.

However, Fellows promised to file the Celler "suggestion" for consideration by the NAB Code Board. VARIETY was informed that the "file" is round and sits on the floor.

High Cost of TV in Canada; Budget Up $11,864,327 During '57-'58

Ottawa, July 22.

It cost the Canadian Broadcasting Corp. $11,864,327 more to operate during its 1957-58 fiscal year (to March 31, 1958) than it did during the previous year, according to CBC's annual report as tabled in the House of Commons. This was a 19.3% rise compared to a 25.5% rise in operating costs the year before.

Most of this was caused by the gross operating cost of CBC's television service leaping to $58,070,145 from the previous year's $46,581,000. Operating cost of the corporation's radio services jumped a relatively easy $365,000 over the 1956-57 figure.

CBC's commercial revenue showed nearly 20% increase over last year in spite of a 17% drop in radio's commercial revenue. The tv commercial take was a record $26,380,672 for the year.

CBC's radio, nevertheless, ended the fiscal year with a $180,201 surplus, while tv had a $5,148,676 deficit, the report said.

More figures from the CBC annual report:

Six new stations, non-CBC, added to the tv web: 71% of all homes in Canada now have tv sets; 720,000 radio sets sold in Canada, an all-time Canadian record; 82% of the population within reach of good television service from 46 stations, eight of them CBC-owned.

The report commented, "a number of advertisers supported Canadian television productions for national network distribution although in most cases it cost them a good deal more than if they had imported programs from the United States." It added that commercial activity on its radio web fell further during the fiscal year following a trend resulting from the rise of television. CBC experimented with non-web commercial business on its radio outlets.

The year's close, said the report, allowed the corporation to look back on five and a half years of "the most rapid development of television service of any country in the world and on a record of 21 years of national radio service which can be matched by few of the world's nations."

AM Alive In Canada

Ottawa, July 22.

Radio is far from dead in Canada, according to the annual report of the Canadian Broadcasting Corp. During its 1957-58 fiscal year, CBS took stock of Canadian radio and found more people buying radio sets every year and radio audiences — "particularly selective or isolated groups"—enjoying the airers.

CBC inaugurated a policy of repeating the best evening radio shows on daytime schedules and upping live music content of afternoon programs. CBS also increased emphasis on music, drama, news and public affairs in its radio daytimers.

FTC Zeroes In On Dentrifices And Filter Tips

Washington, July 22.

The radio-tv monitoring units of the Federal Trade Commission are going to work on some of the biggest money bags in tv sponsorship circles, it was revealed by FTC chairman John Gwynne at House Government Operations legal subcommittee hearings. Gwynne revealed that the FTC has made kinescopes of all tv commercials for toothpastes and has taped radio commercials for the same products, but also indicated puzzlement as to what the Commission could do about cleaning up alleged false and misleading claims.

Responding to questioning by subcommittee chairman John A. Blatnik (D., Minn.) and by member Martha W. Griffiths (D., Mich.) on charges by the American Dental Association that virtually all claims in tv commercials are fraudulent, Gwynne took two tacks. First, Congress does a lot of talking about ad excesses but is always careful to hold the FTC down to $6,000,000 in appropriations, an amount which permits no more than surface skimming for the most flagrant practices. Second,

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Tony Marvin's Deejay Tapping in Revamping Of WABC Radio Sked

Tony Marvin, Arthur Godfrey's longtime sidekick, was signed by WABC Radio to handle daily deejay and commentary chores in New York. The Marvin contract is still another step in the revamping job that was begun a couple of weeks ago by the network flag's new boss Ben Hoberman.

In addition to bringing in Marvin, Hoberman is breaking with a "Make Believe Ballroom" precedent of splitting the show into morning and afternoon segments

(Continued on page 44)

Gil Paltridge In KGO Frisco Exit

San Francisco, July 22.

Latest in series of shakeups at ABC's o-and-o, 50,000-watt KGO-AM has resulted in resignation of J. G. (Gil) Paltridge, who was appointed general manager only last December.

At the same time ABC vice-president John Mitchell, who was brought from New York to assume command of both KGO-TV and KGO-AM 18 months ago and was then deposed as radio boss, has been reinstated as general manager of the radio station.

Paltridge, former general manager of KROW, Oalkand, and an ex-network exec, departed KGO-AM with a bitter blast at the network's current management. He said:

"My prescription for what ails

(Continued on page 41)

BARROW: 'TRIM DOWN TO 3'

Harris All Primed for FCC Reforms

Washington, July 22.

The controversial House Legislative Oversight subcommittee goes behind closed doors this week to mark up a reform bill for the Federal Communications Commission.

Chairman Oren Harris (D-Ark) told VARIETY he is eager to get Congressional acceptance of subcommittee legislation to prove his scandal-hunting subcommittee is serious about its original task of improving existing New Deal FCC laws.

Harris has a hankering to include, in any FCC reform, an amendment taking the coveted communications chairmanship out of the hands of the White House. He would allow the chairmanship to be selected by the Commissioners on a rotation or seniority basis.

"Anything would be better than allowing the Chairman, who is all-powerful, to be named by the Executive Branch, and therefore, beholden to it," Harris said.

Four other law-changes, aimed to tighten up loopholes, which have invited influence-wrangling, are under consideration: 1) adopt a code of ethics by FCC, one of the few Federal regulatory commissions that has never formulated a code; 2) Clarify conditions under which commissioners can accept "reasonable honorarium or compensation" for speeches; 3) prohibit anyone (except certain limited classes of FCC personnel) from making ex parte contacts after radio and tv cases are designated for hearing; and 4) allow the President to fire any commissioner for neglect of duty or malfeasance in office, but for no other cause. The act now contains no removal provision.

The legislation is the outgrowth of staff studies of 23 communication cases revealing prevalent influence-peddling.

The subcommittee staff still hasn't completed investigations of the Crosley station in Indianapolis and the Herald-Traveler tv outlet in Boston, Harris said. An additional hearing will be held on them later—along with Pittsburgh channel 4 and Miami channel 7, on which staff work is finished, Harris said.

Riding Early Morning Milk Train Pays Off in $100,000 Sterling

When Jack Sterling was tapped to succeed Arthur Godfrey in the crack-of-dawn spot on WCBS Radio exactly 10 years ago, the latter's advice to the new comer was wrapped up in these words: "If you do it for 30 years, you'll never get used to getting your rump out of bed at that time!"

Godfrey's appraisal of the situation was shrewd and knowing but then Sterling soon noted that the pay more than compensated for catching the New Haven milk train and opening the flagship station of the CBS web every morning. Sterling was earning $250 per week as program manager of CBS Radio's WBBM, Chicago, when the search was started among the affiliates for a candidate to replace Godfrey in Gotham. Almost with indifference, Sterling said he'd make an audition record if the N.Y. office would pay for the waxing. WCBS Radio agreed to do so—and the rest of the story is they lived happily ever after. Sterling now earns a tidy $100,000 yearly.

Today the Jack Sterling Show is up to its gills in profitable commercials and its rating is, to put it mildly, on the enviable side. Sponsors it appears have a habit of staying with Sterling, among the veterans being Eastern Airlines (10 years), Franklin Savings Bank (nine years) and Esso (seven years).

Moreover, the show has other aspects of sturdy geriatrics, notably in the category of Sterling's literary aide-de-camps. There are

(Continued on page 44)

Tex & Jinx Look Set With WNTA-TV

Tex McCrary and his wife Jinx, who are leaving WRCA and WRCA-TV, are said to be dickering with WNTA-TV for an interview spot. McCrary salutes NBC for giving him "all the independence to say what I pleased on the airlanes."

In any new setup he makes with a tv outlet, McCrary will hold out for as much editorial freedom as possible. He's also indicated a desire to play a more active role in political life.

Anent his recent experiences in Washington, McCrary said that broadcasters spent more money on legal fees last year than they did on programming. Broadcasters, he insisted, have far less freedom than newspaper publishers.

Ray Diaz to MBS

Ray Diaz has joined the Mutual Broadcasting System as director of its station services department. The department is a consolidation of Mutual's station relations and sales service department.

Diaz's last network post was with ABC as program director of the radio network.

Abe Stark Pitches For TV City, But Nobody Listening

No few New York tv people perked an eyebrow at the "latest" suggestion for a tv centre in New York. It was made by Council President Abe Stark. Speaking before the opening of the AFTRA conclave in New York, the city official offered to support a centre built under Title I of the National Housing Act of 1949.

Title I is a slum clearance act permitting public acquisition of land and subsequent resale to private developers. Stark had in mind turning part of the property over to public housing in order to qualify the industry for the rest.

First off, the Title I gimmick had been suggested several times before but to no avail.

Stark apparently made the recommendation unbeknown to the Mayor's office. A spokesman for Mayor Wagner pointed out afterwards that the plan "had been dis-

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PAR CARTOONS FOR ABC-TV LATE AFT.

Having lost Kellogg and its half-hour film shows to national spot, ABC-TV has been angling for program replacements in its 5-to-5:30 weekday strip. First deal was made with Harvey Films for 170 Paramount theatrical cartoons, which the net will place next fall on Tuesdays and Thursdays.

Harvey bought the animations from the maker a few weeks ago, according to the web. A spokesman said that ABC took the product on a longterm video deal.

Monday, Wednesday and Friday replacements for the Kellogg stuff have not been set.

'N.Y., CHI AND L.A. O&O'S GOOD ENUF'

Washington, July 22.

The networks can gain enough station income through ownership of outlets in Los Angeles, Chicago and New York, Dean Roscoe Barrow told the FCC in the concluding session of the hearings of the FCC's Network Study Staff report. Actually, since the section of the report which was to have dealt with tv programming has never been completed, the likelihood of reopened hearings looms.

Barrow and his aides in preparation of the controversial report which bears his name last week went down the list of network objections to his recommendation that option time and must buy be banned. This week he bore down on multiple ownership, network spot sales representation of stations, and FCC direct regulation of networks. The staff executive secretary, Dean Louis H. Mayo, sought to tear down the web arguments against the recommendations the FCC require networks to make a public filing of their affiliation criteria, their rate making methods and their formulas for paying stations.

Barrow said that the FCC has "permitted a pattern of multiple ownership to develop which erodes it doctrines of diversification and local ownership in a manner contrary to the public interest." He insisted that the FCC should end uncontested sales of stations and should adopt a procedure under which anybody could meet the set sale price and enter into a hearing before the FCC against the prospective purchaser, with the commission to choose which is the better qualified. Otherwise, he argued, stations in major markets will in time be almost completely owned by broadcasters who have only been required to meet the very minimum standards. This, he charged would subvert the commission's most essential responsibility.

The dean of the Univ. of Cincinnati Law School derided the multiple owners' claim that they can provide a better programming service in the major markets. He said anybody who owns such a station must have plenty of money and reaps substantial profits to put into programming, plus the fact that independents have networks, independent program producers and others to aid them. On the other hand, centralized ownership leads to standardized programming to the expense of local needs, he argued.

He cited the fact that CBS had become the nation's top network while owning only three stations. Addressing himself to the web arguments that diverstiture of some of their stations might reduce their earning power to the extent that they might not be able to support radio networks, and that the radio webs are necessary to national defense, Barrow said if that becomes the case the Government should consider subsidies.

J. Walter Thompson's
Multiple Threat Man
Carroll Carroll
has his own idea about
*TV's Trouble:
A Triumph of Matter
Over Mind*
* * *
one of the Editorial Features
*TV-RADIO REVIEW &
PREVIEW NUMBER*
OUT NEXT WEEK

Rep. Roberts to Push $49,000,000 Educ'l TV Bill Despite Opposition; $1,000,000 Per State If It Passes

It's a Pip for BBC

London, July 22.

The BBC has pipped commercial tv for the exclusive rights of all major British athletics meets during the next five years. A record sum of $168,000 has been accepted by the British Athletics Board.

ITV competed with the BBC but, according to Harold Abrahams, treasurer of the Athletic Board, "they didn't seem very interested."

AFTRA Whips Up New TV & Radio Pact Demands

For four days a couple of hundred delegates to the annual convention of American Federation of Television & Radio Artists knocked themselves out whipping up the demands on a new two-year contract with tv and radio networks and with stations.

Contract demands were not detailed publicly, but the union is expected to present them to employer bargaining units sometime in the fall. The present contract expires on Nov. 15.

Clayton (Bud) Collyer, whom many AFTRAns expected to refuse a second term as prexy of the national organization, was returned to office for another one-year term. Ken Carpenter was reelected first veep, Eleanor Engle second veep and Virginia Paine third veep. Evelyn Freyman became fourth veep. Travis Johnson was reelected treasurer and Stanley Farrar recording secretary.

Hal Newell, Harry Halloway and Hal Wallace, all new to the national board, were elected fifth through seventh vicepresidents, respectively.

Conclave began officially Thursday (17). After a couple of days of caucusing, the entire union delegation spent from 10 a.m. Saturday until 11:50 a.m. Sunday working on new demands. There were only two one-hour breaks in the 26-hour period on the convention floor.

A sidebar of the convention was the George Heller Memorial Foundation. The trustees of the year-old outfit made it official by naming Henry Jaffe its first permanent president. A year ago, Jaffe was the first man to win the Heller Memorial Foundation Award (to the one who services contributed most to AFTRA).

The Foundation is currently working on a scholarship plan "to

(Continued on page 44)

WRCA-TV'S BANNER BILLINGS FOR '58

Billings at WRCA-TV reached an alltime high for the first half of 1958, according to Max E. Buck, director of sales and marketing for WRCA and WRCA-TV. Billings topped by 10% the same period last year.

Gotham video outlet also scored highest second quarter period in its history, topping all Aprils, Mays and Junes by 7%. Buck said the station's highest June in history was racked up when billings for that month beat by 5% the previous alltime high for June.

Recent biz by Hoffman and Kirsch Beverage and new income from Bardahl Oil, Roosevelt Raceway, Macy's and N. Y. Telephone Co. helped to establish station's record-breaking scorecard.

Washington, July 22.

Like motherhood and the flag, education tv appears to have the support of Congress. The only discordant note is being sounded by the pennywise Department of Commerce which can't bring itself to okaying, without a protest for the reward, anything that may ultimately leave the taxpayers with a $49,000,000 tab.

Nevertheless, Rep. Kenneth Roberts (D-Ala), chairman of the transportation and communications subcommittee of the House Interstate, expects to bring out a bill underwriting this cost after an executive session this week. Passage by the House, he hopes, will be as easy as the unanimous approval the bill got in the Senate.

The proposed legislation authorizing up to $1,000,000 to each State to establish or improve broadcasting for educational purposes. The money is earmarked for construction and equipment.

A long string of educational tv promoters testified this past week at two-day House hearings on what the legislation would mean.

"All over Alabama, tv antennas are being erected next to the flag poles of our schools," said Raymond D. Hurlbert, general manager, Alabama Educational Television Commission. "These additional spires signify to the world that they are bringing to the school rooms of the nation the best in art, literature, music, and science."

Margaret McIlhenny, secretary of Great New Orleans Educational Television Foundation, Inc., said passage of the bill would meet the great need of WYES-TV for new cameras and other equipment.

"The purchase of other microwave equipment would allow us to simultaneously kinescope and broadcast, whereas we must presently limit our kinescoping of programs for delayed broadcast to periods when the station is not on the air," she said.

A new building between Austin and San Antonio, to house the joint education-tv endeavor which five universities in the two cities are planning would be possible with Federal funds, Robert Schenkhon, director of radio and tv at the Univ. of Texas, testified. He said it would also provide funds to improve the inadequate

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Lotsa Moola For '77 Sunset Strip'

With two sponsors fixed for "77 Sunset Strip" and at least one other near a closing, ABC-TV has reportedly firmed the hourlong telefilm skein in the Friday, 9:30-to-10:30 p.m., slot for fall. Carter Pills probably will join two other Ted Bates clients (Whitehall and American Chicle) as a sponsor of the show.

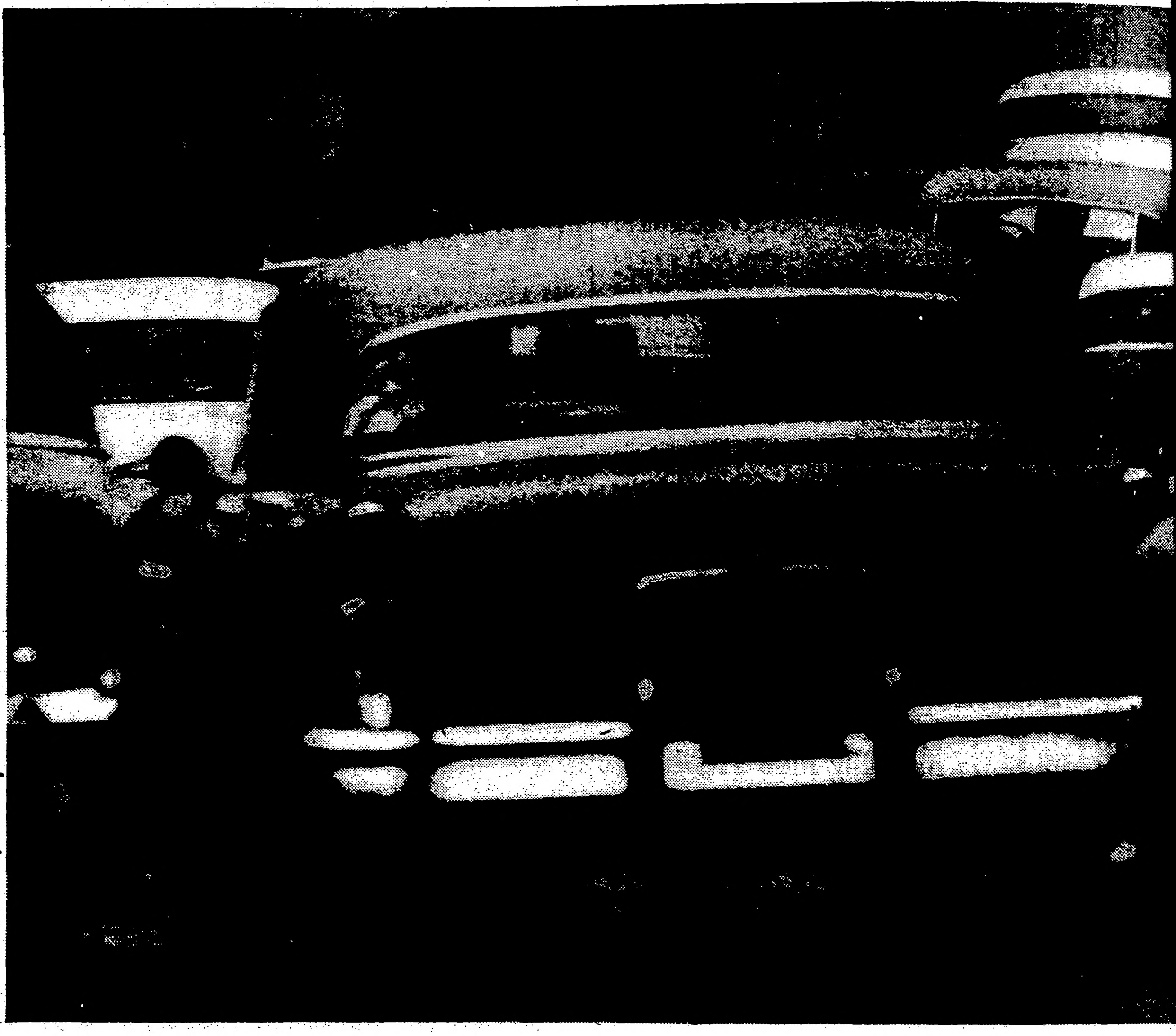
It's understood that Renault, the small French auto which lately signed with Leo Burnett for U. S. advertising, has between $400,000 and $500,000 it is ready to spend on ABC-TV. Automotive outfit is first interested in participating in the "Strip" deal as alternatives, is o.o.'ing ABC's 'Man' With a Camera" and "All-Star Golf."

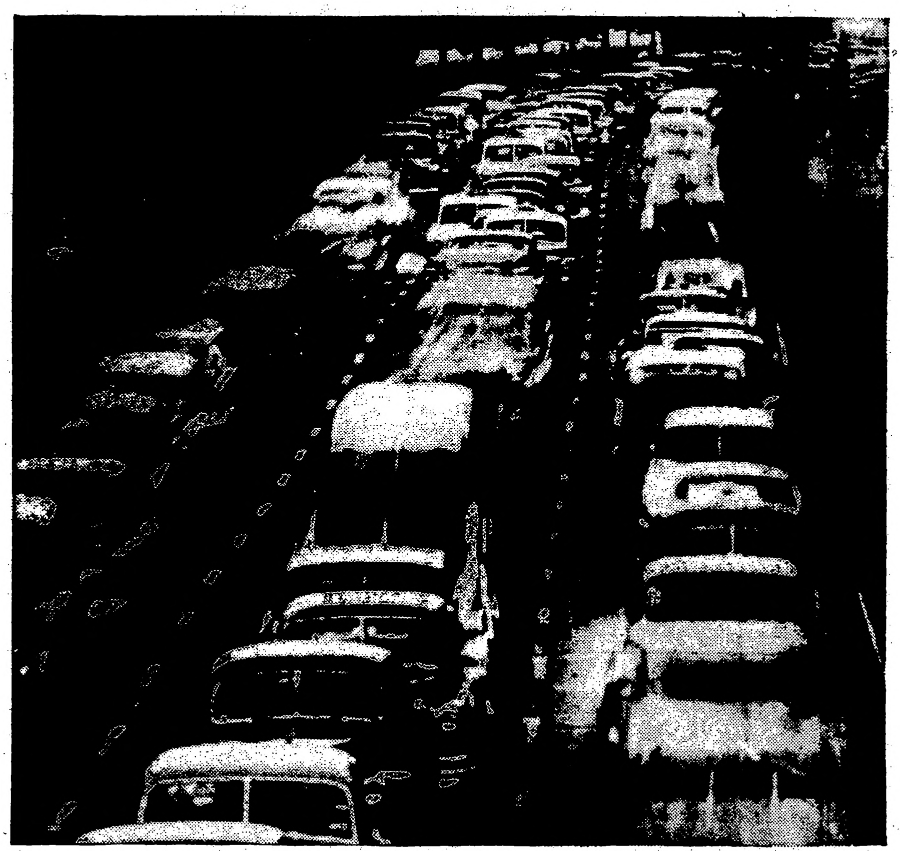
Joe Keating's MBS Spot

Joseph Keating, executive produced and special events director at Mutual, has been named program director of the network.

Formerly associated with NBC, Keating joined Mutual as director of operations in 1952. In 1956 he was named executive producer.

RADIO ONLY!





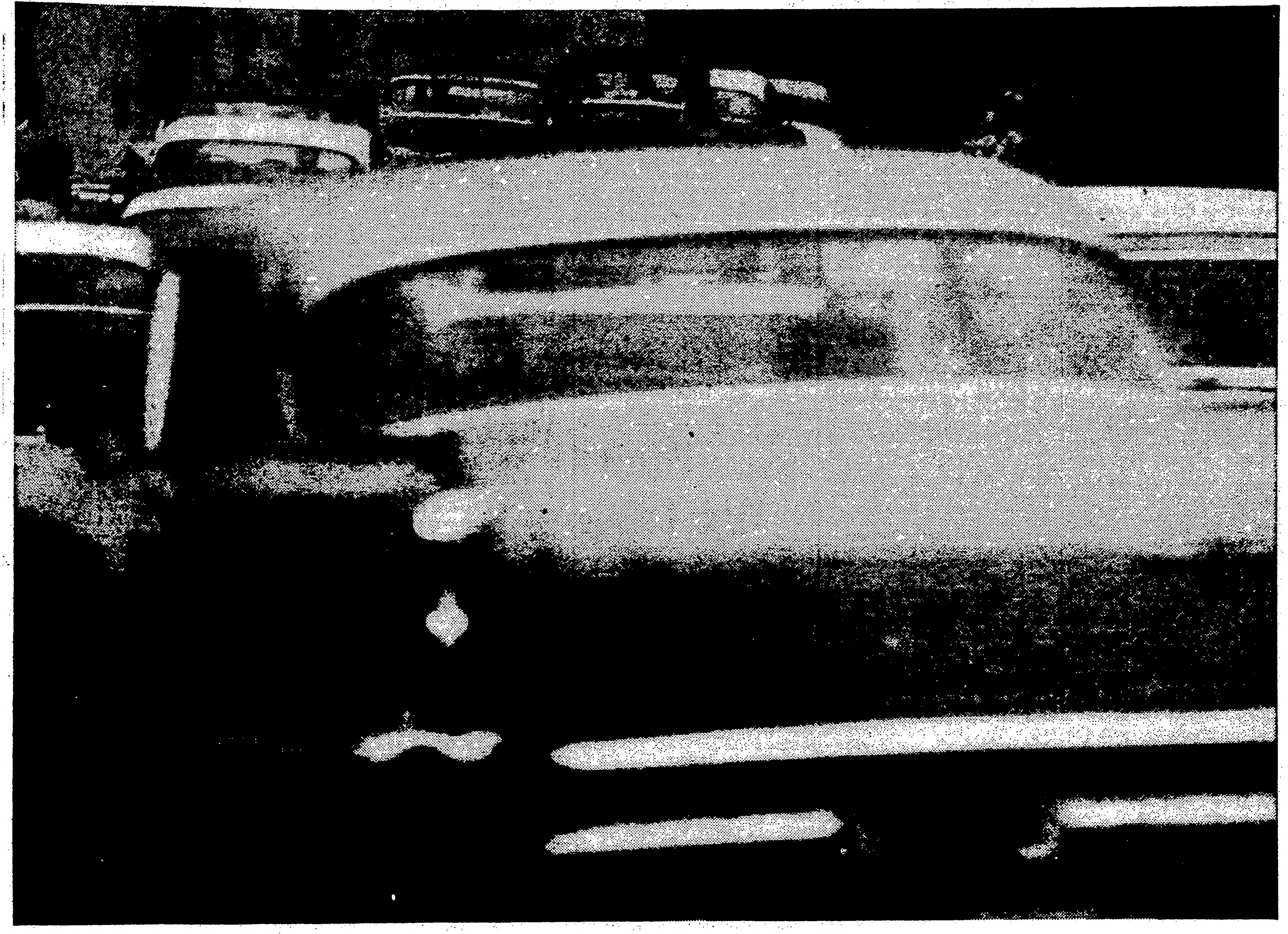
WHEN SOMEONE FINDS A WAY TO REACH, INFORM, ENTERTAIN AND SELL PEOPLE ON THE ROAD BETTER THAN RADIO DOES NOW...WE WILL MOVE OVER!

Meanwhile, of all advertising media, radio alone is in the driver's seat. And nationally, the CBS Radio Network delivers radio's biggest audiences to advertisers—41 per cent more listeners than the next network.* What's more, these are listeners who really *listen*. The very nature of the whole program schedule tells you so. And we can prove it!

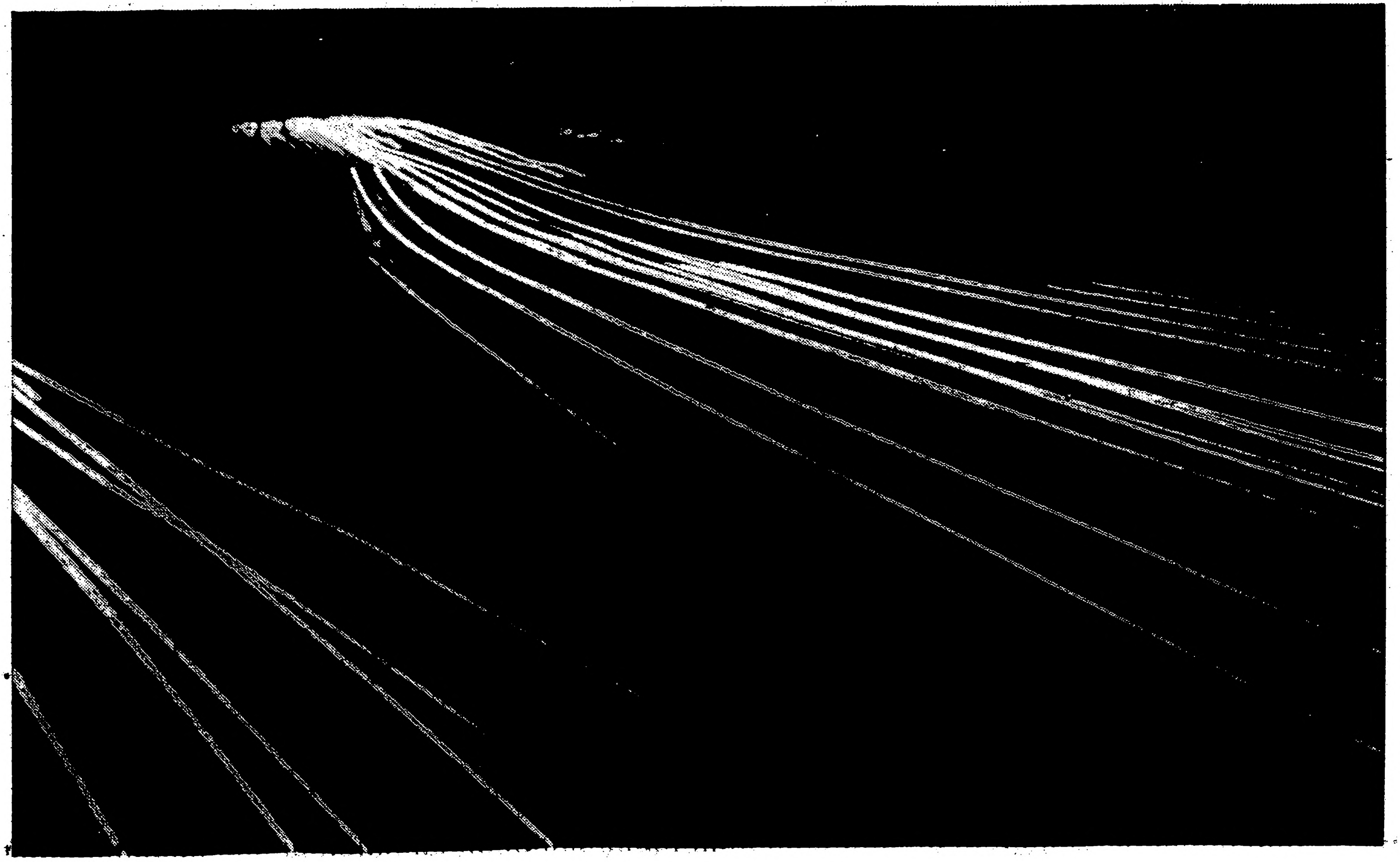
*NIELSEN RADIO INDEX, JANUARY 31 THROUGH MAY 10, 1958.

CBS RADIO NETWORK

RADIO ONLY!



RADIO ONLY!



British TV Writers Ask Ouster Of Starr in Protesting 'Ivanhoe' Fees

London, July 22.

On the grounds that rates paid for scripts in the "Ivanhoe" vidpic series were alleged to be "markedly below the level" generally accepted by other tv film producers in Britain, the British Screen and Television Writers Association has begun moves to get Irving Starr's working permit cancelled. It is understood that the association has already made formal representations to the Ministry of Labor, and has also made informal approaches to the Home Office.

In an official press statement, the screenwriters state that their action follows complaints by British writers against Starr. Owing to "the previous reputation of Screen Gems," they were at first cautious about accepting their members' and other writers' complaints, and they wrote to Starr asking him to refute the allegations.

"During the correspondence which followed," runs the statement, "Starr refused to give any information at all on the level of payments he was making on the 'Ivanhoe' series. The Screenwriters then investigated further and found that Starr had paid as low as £50 ($140) and £70 ($196) for teleplays written here—the lower figure being approximately one-eighth of the American minimum payment for a 30-minute script and one-quarter the figure which has come to be accepted here by custom as the lowest reasonable rate. In no case had Starr offered British writers residual payments."

The press release then refers to a "gentleman's agreement" between the Screen Writers Guild and American tv producers, that when U. S. producers made series abroad they would pay foreign writers no less than the American writers' minimum fee. The Association then took this point up with Starr, and received, by return of post, a reply from Screen Gems' lawyer "pointing out that Screen Gems here was a British company—by which they apparently inferred that, as such, the company was absolved from any obligations incurred by its American counterpart.

"In view of the fact," the statement concludes, that 'Ivanhoe' was partly financed by British money through the National Film Finance Corp., and that by agreement with the Independent Television Authority, series made here need to employ at least 50% British writers to take advantage of the British qualification requirements, the Screenwriters Council takes the gravest view of the whole affair."

Burt's Educ'l-Cultural Tape Shows to Get NYU Bankroll Assist

First taped educational show out of Hardy Burt's new National Public Service Network will be bankrolled by New York Univ., it's understood. The university will underwrite "World Science Report," and the half-hour stanza is expected to go into production two to three weeks hence, with distribution to follow immediately.

NPSN plans ultimately to deliver five different half-hour programs a week on tape to video stations in 113 cities. It's anticipated the total cost of each half-hour, including production and that of distribution, will be about $1,500 weekly. Stations will be getting the shows gratis.

Burt also intends doing "Can Freedom Win?" and "Mr. Ambassador," two stanzas which once had network airings, as part of his new setup.

Breakston, Mark Plan 'Far East Dispatch'

Hollywood, July 22.

George Breakston and Richard Mark, who collaborated to set up production of Gross-Krasne's syndicated "African Patrol," are mapping production of a new vidpix series on the other side of the globe. New venture, to be lensed in Tokyo, Hong Kong and Singapore, is titled "Far East Dispatch."

Reiner Woos Soviet

Manny Reiner, foreign operations veep for Television Programs of America, leaves tomorrow (Thurs.) for a European sales junket, which includes Russia and a couple of satellite countries.

Leningrad, Moscow, Warsaw and Prague are on his agenda.

Route 'Col. Flack' Into Syndication

Hollywood, July 22.

CBS Television Film Sales, which has been attempting to sell a network deal on "Colonel Flack," will put the property into syndication. Wilber Stark & Jerry Layton, who'll produce the stanza for CBS distribution, have rented offices at the Metro lot under a year's lease and will produce 38 stanzas there (pilot has already been filmed).

Stark-Layton own the property, which aired as a live show on DuMont about five years ago. Alan Mowbray and Frank Jenks, who starred in the live version, will also star in the telefilms. Series concerns a lovable con man and his sidekick. For CBS Film Sales, it's the second new series that has been set for production in the past week. "Border Patrol," Sam Gallu package, will go into production in October for January air date.

For Metro, the Stark-Layton deal is the third such below-the-line lease studio has made for telepix. Others were to Robert Enders for his "Best of the Post" Satevepost series, and to California National Productions, which did "Boots & Saddles" and "Union Pacific" there. Deal was set by Stark and Layton with Metro-TV topper Bud Barry.

'RAILROAD POLICE' FLAMINGO ENTRY

Flamingo Telefilm has mapped out a new half-hour vidflick series called "Railroad Police." Produced by Roger Carlin, the show will begin shooting before the first of 1959.

Flamingo, which has not decided whether to go the syndicated route or aim for a web sale, said the early scripts were penned by Irve Tunick and Max Ehrlich. Series, with location in N. Y., Detroit, Chicago, Toronto and Montreal, is based on activities of the Protective Division of the Assn. of American Railroads.

'Ding Dong' Tape Strip Sold To Utah Indie

Chicago, July 22.

WGN-TV has made its first sale of the "Ding Dong School" videotape series to KLOR-TV, new indie in Provo, Utah, which is due to go on the air around Oct. 1. It's the first deal to date for a five-day strip recorded on Ampex tape. Series was purchased for 52 weeks.

Station has hot prospects for the quondam NBC-TV moppet show at three Annenberg stations in the east and at several other indies. WGN-TV feels it has an advantage with its videotape series inasmuch as the show and its star, Dr. Frances Horwich, both have well-known track records from the network run. "Ding Dong School" settled down as a local show on WGN-TV nearly a year ago.

BBC's Donat Repeat

London, July 22.

The BBC will repeat its tribute to the late Robert Donat, first aired on June 24, on Thursday (24). This time the program will include a recording by Donat of the Prayer of St. Francis.

The prayer was recorded privately by the actor and not discovered until after his death by his son.

Hood Dairy in Regional Renewal on '26 Men'

A nine station regional deal with Hood Dairy in New England capped the initial 21 renewals on ABC Film's "26 Men" telefilm skein.

For the second year of the show, Hood has bought Bangor, Boston, Burlington, Hartford, Poland Springs, Portland, Presque Isle, Providence and Springfield. Additional deals were made with KRCA, L. A.; KARD-TV, Wichita; KTVK, Phoenix; KFBB, Great Falls; KGHL-TV, Billings; WBAY-TV, Green Bay; KIMA-TV, Yakima; WNEP-TV, Scranton-Wilkes-Barre; KRDO-TV, Colorado Springs; KCSJ-TV Pueblo; KOLD-TV, Tuscon and WIMA-TV, Lima.

Incidentally, the cowboy skein began dubbing into Spanish this week in Mexico City. All 39 of the original "26 Hombres" will be dubbed, with three sales in the bag.

Japanese Protest Vidpix Ceilings

Tokyo, July 22.

Topper Shimizu of Pacific Television Corp. took a dim view of current Finance Ministry binding regulations on imported tv product and said the regulations will have to be changed for next fiscal annum.

Present limits have $300 top price for single showing of half-hour tv films with stations held to nine series per year. For hour-long show or feature film, lid is $600 with limit of 26 per annum for each Tokyo station. Under this arrangement, if films sell to a Tokyo station for $300, for example, it cannot be resold again in Osaka for even $1. Result is that reps here are trying to spread product even thinner.

Another result, according to Shimizu, is that blackmarketing is encouraged with dollars paid above board and difference in worth being made under the table in yen. Foreign companies are now not permitted to accept yen without special permission which has not been forthcoming.

Shimizu said "It would be better to allow yen sales at better prices than a small amount of dollars. There could be a condition attached that the yen would have to be spent in Japan for coproductions and other ventures."

Pacific reps 12 overseas companies including NBC, NTA, Pathe Overseas, BBC and Fremantle.

Kling Execs Resign

Chicago, July 22.

Kling Film Co., Chi commercial and industrial film plant, is experiencing a turnover in the top echelon with Hilly Rose and Bill Robinson departing this week. Robinson, who was general manager of sales promotion and training at Kling, is starting a new corporation to be known as Knipschild-Robinson Inc., which will specialize in sales promo and training. Rose, who at Kling was creative director, sales manager and a veepee, will join Robinson's new company to head up its motion picture and slidefilm department.

Rose said his and Robinson's departure from Kling did not betoken any disenchantment with the operation. Kling had lost Harry Lange, veep and general manager of the company, several weeks ago in what appeared to be a difference-of-opinion resignation.

It Had to Happen

Hollywood, July 22.

Alaska Trooper Corp. has been set up by producer-director Charles E. Skinner and writers Nelson Gidding and Robert C. Bennett for new vidpix series about new 49th state, tagged "Alaskan Trooper."

Lensing starts in August. Skinner heads north with camera crew next week for three weeks of background footage. Skinner and Gidding produced and wrote initial 39 "Sgt. Preston of the Yukon" series.

Can't Go Wrong With Brit. Partner In Shooting For Global Markets

Hollywood, July 22.

Establishment week before last of Independent Television Corp. as a worldwide distribution company, along with the formation of a permanent coproduction arrangement between Jack Wrather and Associated Television-Independent Television Programme Co. serves to point up anew the growing potential of the worldwide television market.

In particular, it accents the desirability of British partnership in pegging a series for the world market. For not only does the quota eligibility status of the series enable the producer or distrib to make a guaranteed sale of up to $5,000 per episode (or over 15% of the negative cost), but eases the chances of selling to the Commonwealth countries, Canada and Australia in particular, which can account together for another $7,000.

Thus, a U.S. producer in coproduction with the British can recoup some 40% of his negative cost from Commonwealth markets—which doesn't require additional production outlays for dubbing as in Latin America—and find himself in a highly competitive position in pricing his show for the U.S. market.

It's for this reason that a number of Hollywood-localled producers will shoot at least part of their footage overseas. Sam Gallu and Screen Gems will do eight to 10 "Behind Closed Doors" shows in England, and Gallu will film several "Border Patrol" segs there for CBS Film Sales. Gross-Krasne, in spite of owning their own California Studios here, are filming four new shows overseas. TPA is filming "Cannonball" in Canada; did the same with "Tugboat Annie" and "Hawkeye."

Wrather, who brought in the N.Y. investment house of Carl M. Loeb, Rhoades & Co. into the deal, will coproduce a minimum of four shows with ATV-ITP annual for distribution through ITC, factor that holds promise of a British production upbeat. Strangely enough, Wrather has never been in tv distribution of any kind, with TPA having handled this for him on his "Lassie" and "Lone Ranger" properties. Apparently, foreign revenues so impressed Wrather he decided to enter the field himself, and at the same time seeing how coproduction abroad could recoup a substantial chunk of the negative cost, decided to tie the two steps together.

Gold Mine as Sponsor

There's gold in "I Led Three Lives," the Ziv syndicated series.

Homestake Gold Mine, billed as the largest gold mine in the western hemisphere (it took $19,000,000 out of the ground last year), will sponsor the telefilm skein beginning next month on KOTA-TV, Rapid City, S. D. Rapid City is where the mine is located.

It's Now Ty Hardin Vice Clint Walker

Hollywood, July 22.

With Clint Walker, star of Warner Bros.' ABC-TV "Cheyenne" series, still a holdout and the deadline for fall drawing closer, the studio this week installed newcomer Ty Hardin in the lead of the series. Hardin will play a completely separate character, Bronco Layne, though series title of "Cheyenne" remains unchanged. Production rolled on the first segment yesterday (Mon.).

Studio is still hoping for a reconciliation with Walker, who wants permission to do p.a.'s and merchandising. If he should return, he'd move back into the series as costar with Hardin, resuming his old Cheyenne Bodie identity. Idea would then be to use two lead characters in the series, a la "Maverick," either alternating them or at times even using them together.

"Cheyenne" is the last of WB's programs set for fall thus far to get rolling. "Sugarfoot," "Maverick," "Lawman" and "Colt .45" started weeks ago, but studio held off until the last minute hoping to reach an understanding with Walker.

'WITCH'S TALE' AS TPA VIDPIX SERIES

Television Programs of America purchased video rights to "The Witch's Tale," an old radio series. A pilot will be lensed shortly, based on supernatural type material.

Alonzo Deen Cole, who created the radio stanza, serves as story supervisor and consultant on the proposed TPA series. Raymond Levy, former Quigley Publishing veepee, is associate story editor.

"Tale" started on WOR in 1931 as an experimental show. Thereafter, the stanza ran on radio for 16 years.

Bebe Daniels, Ben Lyon For U.S. Syndication

Associated Rediffusion, the English commercial video outlet, has assigned U. S. distribution of "Life With the Lyons" to Charles Michelson. The English situation comedy, fronted by Bebe Daniels and Ben Lyon, will go the syndicated route here.

Associated tried initially to line up a network deal via William Morris. First year of the program in England was done live, according to Michelson. Second year is film and 20 are already in the can.

And Still They Roll

Hollywood, July 22.

With western series already at an unprecedented high in Hollywood's telefilmeries, Four Star Films has just put three more vidpix oaters before cameras, bringing to more than half the ratio of westerns as opposed to all other types of series currently lensing here. Of four series lensing for Four Star, all are westerns.

Back into action at Four Star are "Wanted, Dead or Alive," "Trackdown" and "Dick Powell's Zane Grey Theatre." Already filming at company's newly-leased Western Ave. lot is "The Rifleman."

Look Mag 'Photocrimes' As Capsule Segs For Stripped Syndication

A new five-minute series for syndication, "photocrimes," based on the Look Magazine series of the same title, will be distributed by Teleworld, headed by Richard F. Feiner in association with Richard B. Morros.

Series, slated for strip programming, will consist of 260 episodes. Like the Look series, there will be an enactment of a crime with clues given for the solution. Richard Derr will star. Program content will be 3 and ½ minutes, allowing for opening and closing sponsor message, plus a minute commercial to be delivered between the dramatization of the crime and the presentation of a solution.

Presently shooting is being done at M-K-R Studios in N.Y.

Prior to forming his own company, Morros was station relations manager for International Latex. He is the son of Boris Morros, the film producer turned counter-espionage agent for the U.S. Feiner was formerly western sales manager of C & C Television.

Seiter to Ride Herd On Gale Storm Show

Hollywood, July 22.

William A. Seiter, one of Hollywood's vet directors, will helm "The Gale Storm Show" for CBS-TV.

He previously acted as co-director on series, which begins its third season on web this Fall.

FIELD DAY FOR PUBLICISTS

Tax Boys Move In On Vidpix

Washington, July 22.

A uniform national policy for taxing the incomes of producers of filmed programs for television is being sought by the Internal Revenue Service, according to tax rulings division head Harold T. Swartz. He explained that up until now individual agents have made rulings, but there has been no official national policy.

IRS plans a searching study into business operations of the producers, it was indicated, to learn exactly how they recover their production costs, how much they make on reruns, value of residual rights, and earnings to be expected from foreign distribution.

The first step is to invite industry views, and all who are engaged in producing films for tv exhibition are invited to submit information and views in writing by Sept. 15 to the Commissioner of Internal Revenue, attention: T:R:C-TV, Washington, 25, D.C.

Swartz said IRS does not plan formal hearings before issuing a ruling, but does intend to invite some of those who submit views in writing to appear informally for personal conversations about the workings of the industry.

Swartz noted that considerable industry consternation had been aroused by past rulings made by individual agents, and that it is now perfectly possible for an agent in New York to rule one way, while an agent on the West Coast rules the opposite.

He said that most companies in the business now file tax returns on the "cost recovery" basis, which applies all income against production costs until they are recovered, and thereafter treats all income as taxable. others use three or four-year "step-down" periods under which the first year sees greater deductions and each succeeding year lesser deductions. He said many of the returns filed under these methods are "still open" for possible action to secure additional tax payments.

Vidpix Producers On a History Kick; Just 'Westerns in Uniform'

Hollywood, July 22.

Telefilm producers are going on an American history kick for next fall. With more and more westerns grinding out of the Hollywood vidpix mills, need to avoid the "just another western" characterization has become so important that virtually every new western series is being pegged on a facet of American history, in an effort to give it a distinctiveness of its own.

Ziv's upcoming "MacKenzie's Raiders," for example, is based on the real-life exploits of a cavalry colonel who stirred up political controversy by crossing into Mexico during the 1870's to clean up the southwest. Metro-TV's "Northwest Passage" is set in the French and Indian War. CBS Film Sales' "The Silent Saber" is based on the exploits of Maj. Benjamin Tallmadge, George Washington's Revolutionary War espionage chief. "Bat Masterson" is based on the life of the famed marshal, as was (and is) "Wyatt Earp."

Other series have been precisely set as to place and time. Couple are post-Civil War, as in the case of "Derringer," with an ex-Confederate soldier operating for the New Orleans police on the Mississippi riverboats, or "Rough Riders," with the heroes all Civil War veterans. One pilot that didn't make it, "The Virginian," also concerns an ex-Confederate soldier who goes west. Another pilot, "Johnny Risk," is set in Gold Rush days in Alaska.

Whatever the refinements or lo-

(Continued on page 43)

SG Up an Alley On Bowling Segs

On Thursday (17) Screen Gems announced officially that it was going to syndicate a new half-hour telefilm series tabbed "Bowling Queens," but on Friday the company decided that it wouldn't distribute the sports show after all. No reason, other than the statement that "a hitch developed," was given by SG for the sudden change of plans.

"Queens," which already has 26 30-minutes canned, was produced by Sam Weinstein's Tenpin Tattler Productions. Program first ran live last year on WBBM-TV, Chicago.

While it came unofficially, the understanding is SG's syndication head, Jerry Hyams, backed off a closing with Weinstein because it was decided that the Columbia Pictures subsidiary should stick as closely as possible to straight entertainment product.

Earl Rettig

(President of California National Productions)

has his own views of the industry problem which he details in

It's Not So Much Getting It On —As Keeping It On !

* * *

one of the many Editorial Features

TV-RADIO REVIEW & PREVIEW NUMBER

OUT NEXT WEEK

KTTV Coast Clinic Keys Virtues Of 'Tape Revolution'

Hollywood, July 22.

Extreme flexibility and economy of videotape, as well as its ability to uncover new sources of revenue —production as well as advertising—for stations was demonstrated in a special clinic staged by KTTV here for some 150 ad execs and newsmen last week.

At the clinic, KTTV prexy Dick Moore announced:

1. KTTV's locally produced hour long "Divorce Court" goes into national syndication Aug. 1, first show on tape to do so. He held up name of the distributor, however, pending a joint announcement.

2. Station is creating a taped unit to handle production of programs and commercials for all comers at the KTTV studios and lot. Programming v.p. Bob Breckner will head the unit.

3. First independently packaged pilot has been done on tape, Henry Berman's hourlong "Time and Place," which is already making the agency rounds in N. Y. Berman shot the pilot in four hours of camera time, resulting in a savings of 75% from what filming would have cost.

4. Problem of department store

(Continued on page 42)

Milt Gordon Back

Milton Gordon, president of Television Programs of America, returned yesterday (Tues.) from a six-week European trip.

It was a combination holiday-business junket.

ZIV'S ZIPPY 100G AS A PACESETTER

Telefilm producers are beginning to "exploit" in a big way.

Ziv discloses that it's spending next season at the rate of $100,000 to drumbeat its own shows and that a couple of hundred persons are involved directly in this monster flacking enterprise. Unique aspect of the deal is that Ziv has laid aside part of this budget to plug its three new network series.

While it may not be unheard of, it is rare for a vidfilm producer to fork out its own coin to promote a web stanza. In the past, most producers figured it was infinitely more important to sustain general interest in their syndicated shows, particularly since there were no strong network bally guns to bugle for them.

Industry sources find a good part of the explanation as to why a film producer such as Ziv suddenly decides to pour corporate coin into publicizing a network show is the fact that two of the three shows it will have on the networks next season are not filled up on sponsor coin. Idea is that heavy publicity (to complement network flacking) will help in the search for sponsors.

This, it's believed, marks the beginning of a fuller swing by telefilm producers into ballying their web shows. In these lean video days, there may be several such programs committed for by webs but they are without sponsor backing.

A strong attitude among telefilm producers is that a show, even though bought by a network, still needs sponsors. True, a producer probably won't lose money on a skein which a network has bought, even if it doesn't carry advertisers. But if a show runs for any length of time without advertisers, both the public and the industry are inclined to look upon it as a nervous entry. It may stay on the air for a 13 or 26-week cycle—depending on the contract with the web—but it's dead after that—both in terms of a network renewal and its syndication prospects. Without some kind of extended run for a film series in tv, it's axiomatic the show won't make a profit for its producer and, what's more, might do damage to the producer's rep.

This belief is supported by the long-standing practice of production houses, especially the larger ones, Screen Gems, Ziv itself, MCA, etc.—to increase the chances of a network sponsor pickup (after a network pact has been made) by sending its salesmen out to make a sale. Rarely are the webs left alone to carry on the selling.

Fact of the matter, insofar as Ziv is concerned, is emphasized by the manner in which publicity work on the three web skeins was handed out by the producer.

Rogers and Cowan, which long handled the overall Ziv account, is the only flack house set to work on "Bat Masterson," fully sold on NBC to Kraft and Sealtest. But "World of Giants," slated for CBS-TV without bankroller support as yet, has hired four individual publicists working on their own out of New York — Jack Tirman (columns), John Freidkin (newspapers), Gabe Sumner (syndicates) and Frank Goodman (general publicity). Plus that, Ziv has inked

(Continued on page 44)

B&W's 19-Market Buy On 'MacKenzie's Raiders'

Brown & Williamson has inked for a 19-market national on Ziv's newest syndicated series, "MacKenzie's Raiders." Post-Civil War dramatics, fronted by Richard Carlson, kick off in October.

Only the pilot has been completed so far, but Ziv has already started on the second half-hour in the series. Cigaret buy includes Detroit, Pittsburgh, Portland, Ore., Baltimore, Seattle, Louisville, Milwaukee, Cleveland and Knoxville.

New York City Cooperation On 'Naked City' Shooting a Big Switch

There have been other television film series photographed in New York, but "Naked City" is being filmed at such a time and in sufficiently peculiar circumstances to make it an important focal point for the several Gothamites interested in keeping video at home.

Lensed by Bert Leonard's Shelle Productions for Screen Gems and for use on ABC-TV next fall, the series of 26 half-hour films is being made strictly in New York, and its initial production schedule coincides with a drive by several New Yorkers to "get relief" for the video industry from city, state and other interested officials.

Perhaps because of this, the generally relaxed attitude of city fathers toward filmmakers, and the way the producer is approaching the situation. Leonard's crew and production staff have had no serious trouble arranging the heavy location schedule for the first two flicks, second of which was finished this week, and no problems have arisen in arranging for the shooting of the third episode of "Naked City."

Recalls Cold Shoulder

Compare this atmosphere of cooperation to events of a few years ago, when the same Screen Gems, in conjunction with Ted Granik, announced "New York City Story," a skein blueprinted as an official anthology about New York City's various departments. Police Commissioner Stephen Kennedy put the kibash on that one with the much-disputed proclamation that he figured official police files were worth a lot of coin.

"Naked City" is not an official series of New York. And while the stanza has a cops-and-robbers base, it is as much a yarn about all New York as it can possible get, according to the people who are working on it.

"It's not a police series," said Sterling Silliphant, the stanza's No. 1 scripter. "It happens the main characters are two police officers, but we're telling stories of people in the city. It's just an anthology with running characters."

The scripts presented for perusal seem to bear this out, and the

(Continued on page 44)

ABC Film Syndication Prez

George T. Shupert

indicates in his article why

The Customer ISN'T Always Right !

* * *

one of the many Editorial Features

TV-RADIO REVIEW & PREVIEW NUMBER

OUT NEXT WEEK

UN in Appeal To Stations for Coin On Vidpix Projects

The United Nations has called upon several chain and independent television station operators to underwrite its future telefilm projects. Last week, the UN, counselled by Les Harris, CBS Film chief, requested that the outlets in at least 25 major markets, split among them the production costs on continuation of two or more old UN skeins and also back a quarter-hour "in depth" series on the workings of various UN agencies.

Corinthian Broadcasting, Metropolitan Broadcasting, Triangle, WPIX and WOR-TV, both New York stations, were among those said to be in attendance. The response, according to one source, was favorable, although there is one station known to be indefferent to the idea.

Each quarter-hour episode in the new UN series, it has been estimated, will cost over $2,000. What Harris and the UN proposed at the meeting was that the stations apportion themselves—according to the size of the market—a share in the negative costs.

UN hopes to ship each Friday evening a quarter-hour show that could be aired on Sunday and thereafter would remain station property. For video outlets with news setups, clips could be pulled and used on regular newscasts as feature material.

In the past, the UN has distributed its "UN Newsreel" and a one-shot called "Count Down." It's understood "Count Down" had exposure in very few locations beyond New York. "Newsreel," did better. Both shows will be continued, if enough stations accept the money plan.

Guild's 'Divorce Court' As 1st Taped Stanza; Cash Only—No Barter

Guild Films becomes the first distributor of telefilm to take on a taped stanza for syndication. Outfit has gotten distribution rights to "Divorce Court," an hour program which has been seen live on KTTV, Los Angeles, for approximately the past six months.

In conjunction with the take-on of "Court," Guild bought two Ampex tape machines. They are for its New York headquarters, where, said Guild prexy John Cole, they will be used for screening purposes exclusively.

In the past, in syndicating its properties, Guild has gone in heavily for barter arrangements. Cole said that in the case of the KTTV show, the distrib company will concentrate on cash deals and only take barter "when we can't get cash."

NBC Economies Spread to CNP

Personnel slashes being made by NBC h[illegible]e extended into California National Productions, the web's telefilm subsidiary. Top brass at the subsid will not be touched but an undisclosed number of administrative and service staffers will be cut, along with a few people from the CNP sales department.

Latest sales report for CNP showed that the company, which until lately had worked primarily in syndication, was way up in sales. Consequently, the cutbacks appear simply to be part of the overall retrenchment made by the parent network.

It was reliably reported that CNP's program-production department will not be affected by the slashing. Company is continuing with its plans for four or five new syndicated skeins and a like number of network pilot offerings for next season.

Metro Still on Prowl For TV Exec Producer

Metro topper Joseph Vogel, financial boss Robert O'Brien and Metro-TV head Charles (Bud) Barry winged Coastward the past few days.

In addition to work in the theatrical area, all three men will be huddling on video matters. In particular, Metro still has to find an executive producer in television.

Vogel left Friday (18) and the other two on Monday (21).

ABC
DEF
GHI
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PLaza 1-
2345

EASY AS PL1-2345

It's easy because it's radio. One phone call from you and radio's in selling action for you tomorrow. It's easier still because it's WCBS Radio you're calling. No other radio station reaches so many different New York families (over 1.6 million*) every day. And selling comes easiest of all when you use famous, established personalities for the job...the kind that listeners have told us they believe in most**...and the kind that WCBS Radio has nothing but. Jack Sterling, for example, and Lanny Ross, Jim Lowe, Martha Wright. Performers like these give new conviction to a sales story. And this moves products. So just give Sales Manager Tom Swafford a ring (handiest phone number in town) and you're in business. Lots of business.

WCBS RADIO

REPRESENTED BY CBS RADIO SPOT SALES

*Most recent Cumulative Pulse Analysis **Motivation Analysis, Inc. Study of Listener Attitudes

Around the Ad Agencies

SHORTS: Food products with a reported $8,900,000 in May and a cumulative total of $44,000,000 since the first of the year, continued to lead in the product classification tabulation of the Television Bureau of Advertising.

Filling out the list of the top five were soaps, cleaners and polishes, $27,546,680; automotive, $25,628,343; tobaccos, $24,332,266, and medicines and proprietaries $23,948,631.

Total network tv gross time billings for May 1958 were $47,918,145, up 10.5% over a year ago; and the cumulative total for January-May 1958 was $239,302,344, up 13.3%.

The American Gas Assn., which last Christmas scored a first by having Bing Crosby do the association's commercials on "Playhouse 90" is currently dickering with Fred MacMurray to do the plugs this year. MacCurray has never done a commercial. Lennen & Newell is handling the negotiations.

SWITCHES: Alfred Tennison, in charge of commercial production at Kenyon & Eckhardt, is being shifted to the Coast to head up K&E's programming and commercial production. John Murphy, formerly of Universal-International, replaces Tennison in New York.

Joseph A. Fierro, previously with Donahue & Coe, to the media selection staff of N. W. Ayer & Son, Philadelphia.

Chester Glodek, formerly with the Chicago office of Campbell-Mithun, has joined the production dept of Guild, Bascom & Bonfigli, San Francisco.

Joseph P. Hardie, v.p. and plans board member of Sullivan, Stauffer, Colwell & Bayles, has been elected a member of the executive committee.

Thomas M. Morton has been appointed a veep of William Esty.

L. C. MacGlashan, account manager on American Motors and Wright Nodine, account manager for the Boyle-Midway and Joseph Burnett accounts, have been upped to vicepresidents.

Stephen Lukacs has been appointed general office manager of the Bloomfield Hills headquarters of MacManus, John & Adams.

Lost & Found: The status of the $5,000,000 account of Studebaker-Packard and the agency of record, Burke, Dowling & Adams, is regarded along Madison Ave. as shaky. There was talk in the trade the agency would be dropped this month but Studebaker-Packard has decided to ride with the agency until the new Studebaker models are out and then make a decision whether to switch agencies.

WOV, New York, has appointed Jay Victor & Assoc. as its advertising agency.

KBTV, Denver, has named Lorie-Lotito Productions, same city, as its ad agency.

General Electric Credit Corp. has appointed BBDO as its agency.

Campaigns: Bar Zim Toy Co., which recently appointed Friend Reiss Advertising as its agency, is prepping a tv campaign to promote "Tap-A-Song," a music toy, in key cities. Campaign starts Sept. 1.

American Tobacco, which last week introduced its new Tareyton Dual Filter, will begin a large newspaper and radio-tv campaign on Aug. 5. Lawrence Gumbinner Agency is repping Tareyton.

Sheaffer Pen Co. will start its back to school drive in August using a heavy magazine and spot tv schedule.

Relaxacizor, makers of reducing machines, has renewed its contract with WOR, New York, for sponsorship on the "Dr. Carlton Fredericks Show." Renewal is for 26 weeks. William Warren, Jackson & Delaney is the agency.

Pabst Brewing via Norman, Craig & Kummel, is kicking off heavy spot tv drive. Brewery bought 13 alternate weeks of syndicated film "African Patrol" on WTMJ-TV, Milwaukee.

National Airlines, based in Miami, has reduced its spot radio-tv budget 60% for month of August. Marschalk & Pratt is agency of record.

White King Soap, repped by EWRR, Los Angeles, is kicking off a spot radio drive beginning Sept. 1. Schedule to run three weeks.

Reps: Robert Burke, formerly of Adam Young, has been appointed general sales manager of KBUZ, Phoenix, and KVOA, Tucson.

Howard Rothenberg, former assistant sales and research manager of Forjoe, has joined the Everett-McKinney reppery as an account executive.

Douglas Brown has been appointed sales manager and Edward Argow named senior account executive at Forjoe. The rep firm has also named Robert A. Lazar as general manager of its Chicago-Midwest sales division.

Broadcast Time Sales has added three men to its sales staff: George Beavers, formerly of CBS-TV Films; Arch Kerr, previously with the Grant reppery and Paul Kinsley, formerly of CBS sales service.

Richard O'Connel has been named as reppery for WORC, Worcester.

John Blair has prepared a book dealing with the factors which make up "successful" radio programming.

Chi Agencies

By LES BROWN

Chicago, July 22.

Future of the Maryland agency is iffy now that its principal account, Oklahoma Oil, has ankled for Needham, Louis & Brorby. Maryland still handles Community Builders. Oklahoma, by the way, has created new post of advertising manager for Walter T. Kadi, who will be doubling at Pate Oil Co. in Milwaukee, firm with which he has a 17-year affiliation.

Gordon Best agency plucked Campana Italian Balm, which pulled out of Erwin Wasey, Ruthrauff & Ryan. Best has been handling DDD Prescription for Campana Sales Co., and EWR&R retains Ayds and Pursettes Tampoons for the company. Fletcher D. Richards agency recently acquired three Campana products, formerly on the Grant roster, namely Solitair, Magic Touch and Sheer Magic.

Herbert Baker Advertising tapped two new electronics accounts, Pentron Corp. of Chicago and Electro-Voice of Buchanan, Mich. for all divisions.

Quaker Oats Co. named John W. Shaw agency for its new product, Instant Macaroni.

Arnold C. (Jack) Graham has ankled Kenyon & Eckhardt, Chicago, where he has been a veep and account supervisor serving Blatz Brewing Co.

Daniel A. Packard and Ray J. Mauer elected to board of directors of Geyer Advertising.

Samuel Guard joined McCann-Erickson here as senior analyst in research dept. He was formerly with Chi Tribune's consumer research office.

Boris Moroz named copy director of Foote, Cone & Belding's Detroit office, replacing the late Robert J. Hakken, who died recently. Moroz has been writing copy on the Edsel account.

London Agencies

By BARRY BARNETT

London, July 22.

TV Advertising Ltd. has announced three new personnel changes in its tv ad mag department. Trevor Miles will take charge of the London area for TVA's two Southern Television ad mags; R. K. Rogers is to become local representative for these magazines, and Arthur Powell is to be responsible for sales in the London zone for TVA's ad mags for TWW and Associated TeleVision.

Public relations for an exhibition of the work of designer Fornasetti, organized in conjunction with some of London's top stores, will be handled by the W. S. Crawford agency. Exhibition will present some of the designer's work ranging from paper weights to large decorative screens, and will be held in September at the Tea Centre in London's Haymarket.

Ed Reich, for the past 18 months director of the Erwin Wasey agency's tv creative department, winding up his affairs here prior to heading home to the States early next month. Reich will settle at the agency's Los Angeles office.

Screening The Beanery

A CBS-TV publicist pointed with pride, last week, to one of his more difficult accomplishments, namely the placing of his client's picture in the window of Colbee's Restaurant, the CBS hangout on East 52d St., N.Y.

However, the management of the eatery has failed to remove a flock of former CBS personalities whose studio portraits continue to occupy valuable window space under the daily menu. They include Red Barber, Julius LaRosa, Bing Crosby, Perry Como, Jack Barry, Herb Shriner, Jo Stafford, Art Carney, Red Buttons and Peggy Wood.

Top billing among present-day CBS names goes to Arthur Godfrey. Right next to the chef's special of the day.

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27 U.S. Markets, Four Foreign Countries Now 'Tape It Up' Via Ampex

Hollywood, July 22.

Latest count by Ampex Corp. on distribution of its videotape units finds installations in total of 27 U.S. markets, four foreign countries, four commercial production houses and in various non-broadcasting operations.

Total of 45 U.S. stations now have one or more Ampex units, not including most network o&o's which make use of network-owned units. Three webs combined have a total of 45 units, and NBC, of course, has additional RCA videotape machines.

Fact that 27 markets now have tape origination and playback facilities sets the basis for a market for syndicated tape programming plus spot commercials-on-tape. On this score, four commercial producers already have tape, all centred in New York. They are Carl Gould's Telestudios; Elliot, Unger & Elliot; Marty Ransohoff's Filmways and Howard Meighan's Videotape Productions of N.Y. Inc.

Foreign distribution of Ampex recorders shows Canadian Broadcasting Corp. with six units in Alberta; Sakata Shokai of Japan with one recorder in Kobe and four in Yokahama; Siemens & Halske of West Germany with six; and Britain's BBC-TV with one, Associated-Rediffusion with two and Granada-TV with two. Non-broadcasting users are Yonkers Raceway with one, U.S. Government with six and research labs with four.

Domestically, eight stations have two units, WCBS-TV, N.Y.; KRON-TV, San Francisco; WFIL-TV, Philadelphia; WEAR-TV, Pensacola; WOAI-TV, San Antonio; KTTV, Los Angeles; WGN-TV, Chicago and WABD, N.Y. Markets in which more than one station is tape-equipped are Portland, Ore., New York, San Francisco, Houston, Chicago, Philadelphia, Los Angeles, San Antonio, Dallas, Boston.

Grand total of Ampex units in circulation is 128, 95 of them in use in U.S. broadcasting and 22 in use overseas.

$30,115,000 Sales

Redwood City, Cal., July 22.

Ampex Corp. last week reported record sales of $30,115,000 and record net earnings of $1,540,000, or $2.10 a share for the fiscal year ended April 30.

Sales were 62% higher than the 1957 total of $18,737,100 and earnings were 42% over last year's $1,087,000 ($1.51 a share).

Ampex President George I. Long said the firm has stepped up its research expenditures more than $900,000 to a new peak of $2,300,000 during the year. He added that curernt backlog amounts to $11,500,000.

GM's Arthur Murray Buy

General Mills is currently negotiating for alternate sponsorship of Arthur Murray now ticketed for fall showcasing on Mondays, NBC-TV at 10 P.M. Murray program was originally slotted for Thursday at 10:30. P. Lorillard has the other half.

In addition to the Murray negotiations, General Mills this week firmed up two daytime quarter hours a week on ABC-TV.

Philadelphia—Roy Nassau, director of information for the Pennsylvania Department of Revenue, will resign (Aug. 1) to join WFIL as director of community services.

TV-Radio Production Centres

IN NEW YORK CITY .

Jack (WCBS Radio) **Sterlings** are expecting again. This will be their fourth child. They have three girls now . . . **George Charles** taken on by **Ted Mills** as an associate on the Patti Page ABC-TV show this fall . . . **Don Herbert** of "Watch Mr. Wizard" NBC-TV show has signed with Doubleday to do a new science book for moppets. His first book, "Mr. Wizard's Science Secrets," published by Popular Mechanics Press in '52, sold nearly 100,000 copies . . . **Stan Freeman** of WCBS Radio will team with **Richard Hayes** of "Robert Q. Lewis Show" to sub for **Martha Wright** on the program when the baby arrives . . . **Bill Manhoff** set to do a script for "The Real McCoys" . . . **Anne Cerami,** musical director of WVNJ, is engaged to **Anthony Baffa,** who is with Atlantic Refinery in Livingston, N.J. Wedding will take place next spring . . . **Al Ward** and team of **Vic Knight** and **Lewis Reed** to script separate segments of new NBC-TV "Pete Gunn" series . . . WCBS Radio Sales Manager **Tom Swafford** will be guest speaker at Advertising Men's Post American Legion, Monday, Aug. 4 at Hotel Lexington.

Herb Kamm, World-Telly Saturday ed, will have a six-article series on **Milton Berle** syndicated by United Features starting Monday, Aug. 18. Kamm also did an intimate closeup of Berle for the October issue of Radio-TV Mirror . . . WOR's **Marvin Camp** in Havana on a news assignment . . . **Marian Carr** doing the lead in "True Confessions" on WRCA Monday (28) . . . **Mary Lou Forster** signed to record radio spot campaign as actress and announcer for Geritol . . . **Hermione Gingold** and **Allan Sloan** have signed with Frank Cooper Associates for tv representation . . . **Lou Salaman,** formerly head writer on the NBC-TV "Wide Wide World" show, signed to write for the new "Patti Paige Show" on ABC-TV this fall. **David Geisel,** formerly director on "The Hit Parade" will do likewise for Paige program . . . **Undine Forrest,** who does "My True Story" on NBC Radio is scheduled to make her first Broadway appearance in "Drink To Me Only" which **George Abbott** will direct and **George Ross** will produce. Play is set to open Oct. 8 . . . **Elmer Lower,** director of operators, CBS News, spent last week at seminar of Fund for Adult Education at Ardsley-on-Hudson. Subject of discussion: "Responsibility in Mass Communications Media." . . . **George Klayer,** CBS-TV Network Sales Manager, back at his desk after fortnight's stay at Uniontown, Pa. . . . **John Derr,** special assistant to **Arthur Godfrey,** aided sportscaster **Jim McKay** in CBS-TV coverage of PGA golf tourney over the weekend . . . **Syd Eiges,** veepee of NBC press and publicity, to Oakland, Maine, for a holiday . . . **Harry Feeney,** manager of trade and business news for CBS-TV, spending a week at his Narrowsburg-on-the-Delaware retreat . . . "UN In Action" producer **Harry Rasky** sailed for Europe to cover "Atoms for Peace" conference at Geneva and will visit other cities to get film footage for his program . . . **Lowell Thomas** to receive Argosy Magazine's "Giants of Adventure" award at Explorers' Club. Vet broadcaster-traveler returns to CBS-TV with "High Adventure" on Oct. 3 . . . **Keith Hefner** replaces **Bill Britten** (now signed to WABD) as WABC-TV's latest "Johnny Jellybean" . . . Producer-director **William Hammerstein** has signed with Frank Cooper talent reppery for freelance tv . . . Ditto **Hermione Gingold** . . . After seven years with "See It Now," **Edmund Scott** joins WNTA-TV as manager of press relations . . . **Junius Fishburn** is mid-western sales manager for Metropolitan Broadcasting Corp . . . **Paul Winchell's** return to ABC-TV has been set for Oct. 12 . . . First of the new (fourth year) "Millionaire" casters will be **Bobby Driscoll, Leif Erickson** and **Marguerite Chapman** . . .

Owen Spann, ex-jock in WBT, Charlotte, N. C., joins WINS to handle Saturday 7-11 p.m. and Sunday 7-midnight chores . . . **Harvey Marlowe** appointed manager of tv and radio for Greater New York Fund . **Shari Lewis** into Steve Lawrence-Eydie Gorme Show Aug. 13 . .

Maj. Clifford B. Mandell, USAF Reserve and CBS-TV Press Info staffer, on his annual 15-day tour of active duty in the Pentagon from now through Aug. 3 . . . **Ralph Levy,** producer of CBS-TV new Garry Moore Show next fall, off to Sante Fe, thence to Hollywood for two-weeks visit . . . **Kenneth Banghart** subbing for vacationing **John K. M. McCaffrey** on WRCA-TV's "Eleventh Hour News." Banghart is a regular on the Sunday night stanza . . . CBS music conductor **Alfredo Antonini** guest conducting Grant Park Symphony in Chicago this week . . . **Burton Benjamin,** producer of CBS-TV's "20th Century" series, to Washington for series of briefings with Defense Dept. officials re upcoming program . . . **Bill Brower,** former copy writer in CBS' Radio's Sales Promotion and Advertising Dept. named Manager of Program Promotion and Advertising for CBS Radio Network . . . **Lester "L" Wolff,** tv panel chairman and prexy of Co-Ordinated Marketing Agency Inc. commissioned by U.S. Congressional Consumer Study Subcommittee to investigate food and economic conditions overseas. Departed (17) on 44-day tour of various countries . . . Vocalist **Louise O'Brien** joins CBS Radio's "Galen Drake Show" this week . . . CBS Radio's **Robert Q. Lewis** starts month's vacation Aug. 4. Husband-and-wife team **Lew Parker** and **Betty Kean** will sub first week . . . CBS-TV's **Jim Fleming,** Public Affairs Dept. producer, is father of newborn daughter, Ann, who arrived on July 17 . . . **Arnie Christie,** assistant record librarian for WCBS Radio, also became father of a son on July 16 . . . **Frank Satenstein,** director of CBS-TV's "Jackie Gleason Show" invited to participate in National Spearfishing Championships in Bahamas next month.

William Altman will become producer of NBC-TV's "The Investigator" for remainder of season . . . **Jesse Zousmer,** co-producer of "Person to Person," to San Francisco yesterday (Tues.) for week then to Los Angeles to lineup programs for coming season . . . **Helen Cotton** is doing an original, "Climate of Marriage," for "U.S. Steel Hour" Wednesday (30) over CBS-TV . . . **Frank D. Gilroy** is scripting an original, "The Last Summer," for "Studio One in Hollywood" Monday, Aug. 4 on CBS-TV . . . **Van Fox,** ex-director of "Wide Wide World," named director of "Concentration," NBC's new memory contest program. **Jack Farren** is producer of the show. Program starts Aug. 25, not July 28 as previously announced . . . **Chet Young** and **Marshall Keeling** have joined NBC Radio Network sales staff as account execs . . . **Gene Rayburn,** host for NBC-TV's "Dough Re Mi," will emcee special closed-circuit telecast for salesmen and distributors for Alberto Culver, one of network's larger advertisers at Hotel Sheraton in Chicago tomorrow (Thurs.).

IN HOLLYWOOD .

Col. Albert McCleery completed his tour of inspection of the AFRS radio network in Korea and is back on the mainland to chart his production course next season . . . **Harold "Scrappy" Lambert,** early recording star, is now selling real estate . . . **Arthur Q. Bryan,** veteran radio actor, is ailing at Motion Picture Country Home . . . **Mary Markham's** "Jumping Jackpot" may be one of the two Hollywood-originated shows for the opened-up matinee time on ABC-TV . . . KABC trimmed its publicity sails by shipping **Frances Rice** to tv and letting **Virginia West** and **David Nowinson** run the department . . . **Gordon Currie,** whose caricatures were an early tv offering, is back from Australia with a new gimmick for his drawing board . . . **Tom McDermott,** tveepee at Benton & Bowles, looking in on the start of production of "December Bride" and Ann Sothern show . . . **Jack Runyon** has a sale on fire for Pepsi-Cola to sponsor the first awards telecast of the new Music Academy . . . The moral to this story is: be good to actors. When

(Continued on page 40)

Sunday Aft. Iraq Quarterbacking

The tv networks, notably NBC and CBS, did some alert and heady Sunday afternoon quarterbacking on the ominous Middle East situation and came up with some corking good programming.

On both the "Comment" and "Outlook" segments, NBC-TV gave its viewers a complete, comprehensive and in-depth treatment of the crucial situation. Chet Huntley in a swift yet thorough recapitulation of the week at the UN Security Council meetings offered a step-by-step stand as taken by the various member countries and after updating entire pregnant situation proceeded to give his evaluation based on facts and backed by a positive point of view with no equivocation. He felt strongly, thought clearly and knew the reasons for his convictions.

The earlier "Comment" show moderated by Merrill Mueller featured a round-table of authoritative newsmen each speaking from first hand and on-the-spot information. As with "Outlook," clarity, knowledge and deep conviction tended to give an aura of confidence and a guide to action to the viewer. John Chancellor of NBC (Beirut); Hanson Baldwin of the N.Y. Times, Harry Ellis of the Christian Science Monitor and NBC's Joseph Harsch (both film and telephoric pickup from London) all spoke on the aspect and the country they knew best. They were more than newspapermen; each contributing a rich commentary and an incisive evaluation. Moderator Mueller fervently pled for the need of the U.S. to heed the Soviet proposal as a serious and sincere desire for a peaceful solution.

CBS-TV's "Face the Nation" had Hashim Jawad, the newly-appointed Iraq representative to the UN by the rebel regime; CBS correspondent Daniel Schorr; Joseph Lash of the New York Post; Peter Lisagor of the Chi Daily News, with Stuart Novins as moderator. Jawad was extraordinarily articulate in both word and thought and more than able to answer well yet judiciously for his side. Secure and with apparently no doubts about his newly-created Government, he parried yet didn't sidestep. If anything "Face the Nation," demonstrated conclusively that a country represented by so shrewd and able a diplomat is hardly just a band of rebellious troublemakers.

At the opposite extreme, NBC-TV for some baffling reason saw fit to present a film released by the Navy Sixth Fleet. The overall effect at this crucial period was propaganda for recruiting, via a display of our fighting strength and an invitation to war as its solution.
Rose.

Tele Follow-Up Comment

Bob Crosby Show

There's a happy, ingratiating flavor that runs through Bob Crosby's summer replacement show that makes it perfect fare for Saturday evenings. Host's easygoing manner plus show's overall production values give the hour a relaxed quality that's easy to take. Only drawback, at least on show caught Saturday (19), was Crosby's concentrated stare at the cue cards.

It's disconcerting, annoying and unnecessary.

As in the past, Crosby lined up some topflight guesters to keep the show moving. On hand for Saturday's outing were Georgia Gibbs, who scored with "Areverderci Roma" and "Sunny Side of the Street," Jimmie Rodgers, who was appealing in a plug for his new release, "Are You Really Mine" and "Wizard," and English music hall comic Max Bygraves. Showcasing of the International Youth Jazz Band, put together for the Newport Jazz Festival, didn't come over too well although the boys blew with exuberance.

Bygraves came over neatly in a patter sequence and in a parody of his "You Need Hands" with Crosby and Gretchen Wyler, one of the show's regulars, is an important asset to the show supplying the spark and zest that fits into the overall pattern. She came over strongly in a production number pegged on "Life Is Just a Bowl of Cherries."

Crosby was his usual relaxed self in patter and song but he should learn to shake his cue-card habit or make it a little less obvious.
Gros.

Shirley Temple Storybook

Had not "Peter Pan" been around twice before, this fantasy of a lame prince taking flight to wherever the urge spurred him by simply exclaiming "Skiddle-de-ho" would have taken a tighter hold on the imaginings of the young believers in fairy tales. As with previous issues of this "Shirley Temple Storybook" series, it was handsomely mounted, well acted and targeted chiefly at the young 'uns and all the traffic they can lure to the set.

Perhaps not as well known as some of the others on the "Storybook" agenda, it has all the whimsical elements to delight the enchanted. The prince, played with boyish naivete by Rex Thompson, is both befriended and bedeviled by characters that run the gamut from a villainous kind to a friendly flower girl and endowed with such supernatural gifts as a magic clock and charmed spectacles to find his dream. His flights of fancy take him to the heavens, where he meets the starduster, to the North Pole and into the garden of the blue flowers, where the king, who usurped his throne, gets knocked for a loop.

Young Rex Thompson seemed too prissy and prone to direction to give the part more than superficial delineation. Despite all his magical powers, he still hobbled through the hour on a crutch. None of his supporters, Lorne Greene, James Mitchell, Joan Weldon, Katherine Squire or George Mitchell gave distinction to their roles. Harry Horner's direction from the adaptation of S. S. Schwitzer was workmanlike if not glittering.
Helm.

Ed Sullivan Show

The Army took over for Ed Sullivan on Sunday (20) while the conferencier continues at Las Vegas' Desert Inn. It seems that the Armed Forces has a lot of talent and it is doing something about encouraging same. For example, it has kept intact two sets of twins and apparently it has used professional standards and judges with savvy in talent as well as current entertainment modes in selecting the winners.

The pro entertainment was by Teresa Brewer and Jack Carter. Miss Brewer conferenciered affably, and sang in her usual uninhibited fashion for a lively interlude. Carter came off nicely despite the fact that he didn't use his prime material in competition with the servicemen.

The troops showed up amazingly well in the entertainment arts. One impressionist, Pvt. John Erwin, showed a lot of promise. Another performer of note was Pfc. Constantine Cassolas, a well-schooled tenor of professional calibre who sang an aria from "La Tosca." The acrobatics of the Birk Twins and the eccentric dances of the Cavanaugh Twins also perked up the show. As a matter of fact the display had both professional as well as homegrown qualities. There was a hillbilly group, a barber shop quartet, instrumental and songs outfits which rounded out some good entertainment. Of course, with so many acts in one bill, the presentation itself became drawn out. The proceedings were capped with the gifting to Sullivan (in absentia) of a reproduction of the Explorer I by the adjustant general of the United States, Gen. Herbert M. Jones.
Jose.

Manhattan Shirt Buys Sammy Kaye TV Show

Manhattan Shirt Co. reportedly has inked for the new Sammy Kaye musical stanza. Last week, ABC-TV put the live half-hour in Saturday at 10 p.m. for fall, in lieu of Screen Gems' "Frankenstein."

Manhattan is understood to have purchased the entire 30 minutes. Stanza, which will front Kaye with an augmented orchestra, goes back-to-back on ABC with the Dodge-sponsored Lawrence Welk hour.

Peck Advertising is the Manhattan agency.

PORTRAIT OF U.S.S.R.
With John Wingate, Julien Bryan, guests
Producer: Marlene Sanders
Director: Stanley Epstein
Writer: Herbert Dorfman
Exec Producer: Milton Robertson
30 Mins., Sunday, 12 Noon
WABD-TV, from New York

In the second installment of a seven-part series on the "Portrait of the U.S.S.R." over WABD last Sunday (20), one got the feeling that the Commies also were capable of relaxing, sitting in the Sunday sun at the beach or in a vast amphitheatre watching a hotly-contested soccer game, or applauding the dancing feats of their compatriots. All was not grim and stern on the Volga and Russia steppes, judging by Part II devoted to the culture pattern of the sons and daughters of the Soviets.

"Portrait of the U.S.S.R." is a fine series about the Russians. It is down-to-earth and basic in its approach to what makes the Soviets growl in their vodka cups. Featurned in this particular episode were Julie and Tom Whitney, husband and wife. Whitney is a former AP Moscow correspondent and his wife is a former Soviet Union citizen with song-writing proclivities. In addition, the entire series is supplemented with film provided by the International Film Foundation and narrated by Julien Bryan, who also shot the footage.

John Wingate is the interviewer and he has evidently researched the subject well because his questions are sound and pertinent. Bryan's film, although not too arresting in scope and content is nevertheless sufficiently interesting to hold the attention of the viewer. Footage caught dealt with activities of Russians at the ballet, the beach, the athletic field and the theatre. Particularly noteworthy were Bryan remarks on Russian puppetry (theatre, not citizenry) and his observations that Russian cinema-making, once extremely exciting, was today on the dull side. There's a great future ahead for Russian youth in ballet and theatre, Bryan said, what with the Soviet great subsidy in these art forms. One gathered there is no Bohemian garret in the Soviet land for the actor, the dancer, the writer or the painter.

Mrs. Whitney reported the jazz music, now okay in the U.S.S.R., was strongly nixed before 1953. Her husband spoke of current trends in Russian literature, pointing out that there is a Socialist realism present but nothing of a modernistic trend. What the Russian people are getting today appears to be nothing less than advertising copy for communism, Whitney declared. Nevertheless the Russians do not appear satisfied with the brand of reading matter dished out to them and since the death of Stalin, Whitney asserted, there has been ferment among writers as well as readers.

Other subjects in upcoming programs will include education and science, health and welfare, industry and agriculture, foreign policy and a wrapup show tagged "Peace or War?" Experts in various categories will be interviewed by Wingate. Station, in view of current interest in Russian affairs, has decided to tape and kinnie all the programs and syndicate the series. For a start, WTTG, Washington, will start carrying the show. Also, "Portrait of the U.S.S.R." will be moved to a better time (Mondays at 8 p.m.) starting with third program (28).

Series should help inform our populace of the Russian man, an organization man, to be sure, but one utterly devoid of freedom's choice.
Rans.

REPORT FROM AMERICA
With Joseph C. Harsch, narrator
Writer: Jane Ashman
Producer-Director: Don Cash
30 Mins., Sun.; 11:30 a.m.
WRCA-TV, N. Y. (film)

Various aspects of the "American way of life" are being shown abroad in a special series of films produced and directed by NBC's Don Cash for the U. S. Information Agency. They were designed originally for telecast via the British Broadcasting Corp. and the BBC gets a "presented by" billing on the films along with the USIA.

Generally, the American public seldom has an opportunity of observing firsthand the manner in which it's depicted for the benefit of foreign viewers. Hence, "Report From America," a batch of 13 half-hour films culled from the Cash series, will likely have more than average audience interest in a run that began Sunday (20) via WRCA-TV, N. Y.

Initial film was "The American Farmer." This was a "visit" with what was described as a typical American farm near Boone, Ia., operated by the Adams family. No

(Continued on page 41)

FROM BROAD ST. TO RED SQUARE
Director: Don Lennox
30 Mins., Sun., 3:30 p.m.
WCAU-TV, Philadelphia

This half-hour lensing of a day in the life of a local family now residing in Moscow was begun as an idea of Charles Vanda and completed by WCAU staffers. Vanda had previously produced the excellent session on the Girard case, filmed in Japan. Although subject has equal possibilities present opus lacks impact of predecessor.

One reason may be in the unavoidable poor timing of release, with present state of Mideast politics. Films were started when there was a strong policy of cementing relations with U.S.S.R. and newscaster Charles Shaw is shown in a pleasant chat with Ambassador Menshikov. The ambassador stressed the friendly attitude of his people and told that in any "fighting" (he meant sports contests) the Russian audiences favored the guests.

Judging by most reports from U.S. travellers in the Soviet Union this session is a pretty idealized version of a U.S. citizen's life in Moscow. The mother and small daughter start the day with shopping and school. They describe their activities with little color. Papa works at the American Embassy as budget director under Ambassador Thompson. Pix show the relaxed atmosphere in the American school as compared to the much more crowded and stricter Soviet system. Only hardship seems to be queueing for wanted items and the lack of American food products, except at the Embassy store.

There are pictures of such Soviet staples as Red Square, the Gum Dept. store and some nice shots of the daughter taking ballet lessons. The day ends with a trip to the visiting Philadelphia Orchestra's concert, which must have been taken at a much later date than the initial reports, since Vanda was out of Russia before that time.

At the close Shaw noted that there had been little talk of politics and hoped that this might be some contribution to the prospect of peace between the two countries. This is first in a series tagged "Prospect," sessions on subjects that affect the lives of people here.
Gagh.

CRISIS IN THE MIDDLE EAST
With Bill Small, Mark Ethridge, Ed Engles, Jay Crouse
30 Mins., Tues. (15), 7:30 p.m.
WHAS-TV, Louisville

On the same day that U. S. troops' movement into Lebanon was announced (15), WHAS-TV aired a special "Crisis In the Middle East" program during prime evening viewing time. Introed by WHAS new director Bill Small, program included special taped telephone interviews with Kentucky Senators John Sherman Cooper and Thruston Morton from their Washington offices, made earlier in the day.

Also on the program, Mark F. Ethridge, v.p. of WHAS, Inc., Courier-Journal and Louisville Times, and publisher of the two newspapers, who has traveled extensively in the Middle East, and who knows many of the government leaders personally, spoke about the situation. Ethridge represented the U. S. on the U.N. Palestine Commission, and is a trustee emeritus of Beirut U., Lebanon. His comments were authoritative, and he gave a clearcut resume of the situation.

News editor Jay Crouse reported on late developments in the Middle Eastern Crisis, and news editor Ed Engles outlined the recent history of the area which has led to the present situation. Engles also narrated film of Egyptian Prez Nasser, the U. S. Sixth Fleet, and deposed Iraqi King Faisal from the WHAS-TV film library.

Show was an indication of how a local station can be on the ball to get the news to home town listeners pronto. Staff rates bows for the short notice editorial preparation involved.
Wied.

Blueprint Companion Shows for 'Omnibus'

NBC-TV is reportedly mulling over the possibility of two program ideas as an alternate week feature for "Omnibus" which is slated to start in September as a 60-minute attraction at 5 p.m.

Program execs have in mind an in-depth news show to be fashioned by Bill McAndrew's news department and a low-budgeted concert hour type affair. Current feeling is that the probing news show, in keeping with the former "Wide Wide World" concept, would be more suitable as an "Omnibus" companion piece.

THE RUBLE WAR
With Howard K. Smith, moderator; Daniel Schorr, Ernest Leiser, Winston Burdett, Peter Kalischer, Richard C. Hottelet.
Producer: Leslie Midgley
Director: Av Westin
60 Mins., Mon. (21), 10 p.m.
CBS-TV, from N.Y.

CBS-TV's Monday night (19) presentation of the "Ruble War" found six of the network's crack correspondents covering the global beat doing the roundtable "summit" bit from N.Y. headquarters at the midyear mark. Coming smack in the midst of the explosive Middle East situation, the individual and collective analysis of the Soviet Union's carefully planned economic infiltration served to point up vividly the present crisis.

The hour-long report covering the world-wide areas that are susceptible to Soviet influence took off from moderator Howard K. Smith's pivotal reprise of Khrushchev's statement of October, '57: "We declare war upon you in the peaceful field of trade." Then each correspondent, from personal observation and thinking, submitted progress reports on the Moscow "ruble war".

Winston Burdett (Middle East) outlined the judicious use made by the Soviet aid program in long range credit loans at low interest rates; also their awareness of Egypt's position as the gateway to the east. Peter Kalischer (Far East) stated that the Russians skillfully dramatize their aid even though it is only half as much as ours. In Indonesia they are out to prove that economic relations between countries can be based on socialist aims. Ernest Leiser (Bonn) acknowledged that we had penetrated Free Europe with our Marshall Plan but that the Soviet Union had given important aid in the form of a large loan to strategic Iceland. Richard Hottelet was sure that economic necessity pushes South America in the direction of Soviet trade, while Daniel Schorr gave the Soviet picture in the terms of her phenomenal growth and asserted that even though she was not a "have" nation as yet she is an economic force to be reckoned with and is steadily marching on in her "ruble war."

Each of the men gave their proposed plans on how the United States could fight in this new mode of warfare, with a general unanimity of opinion on the need for continuance of foreign aid, plus many valuable suggestions for new approaches.

All in all a serious consideration of a very serious problem.
Rose.

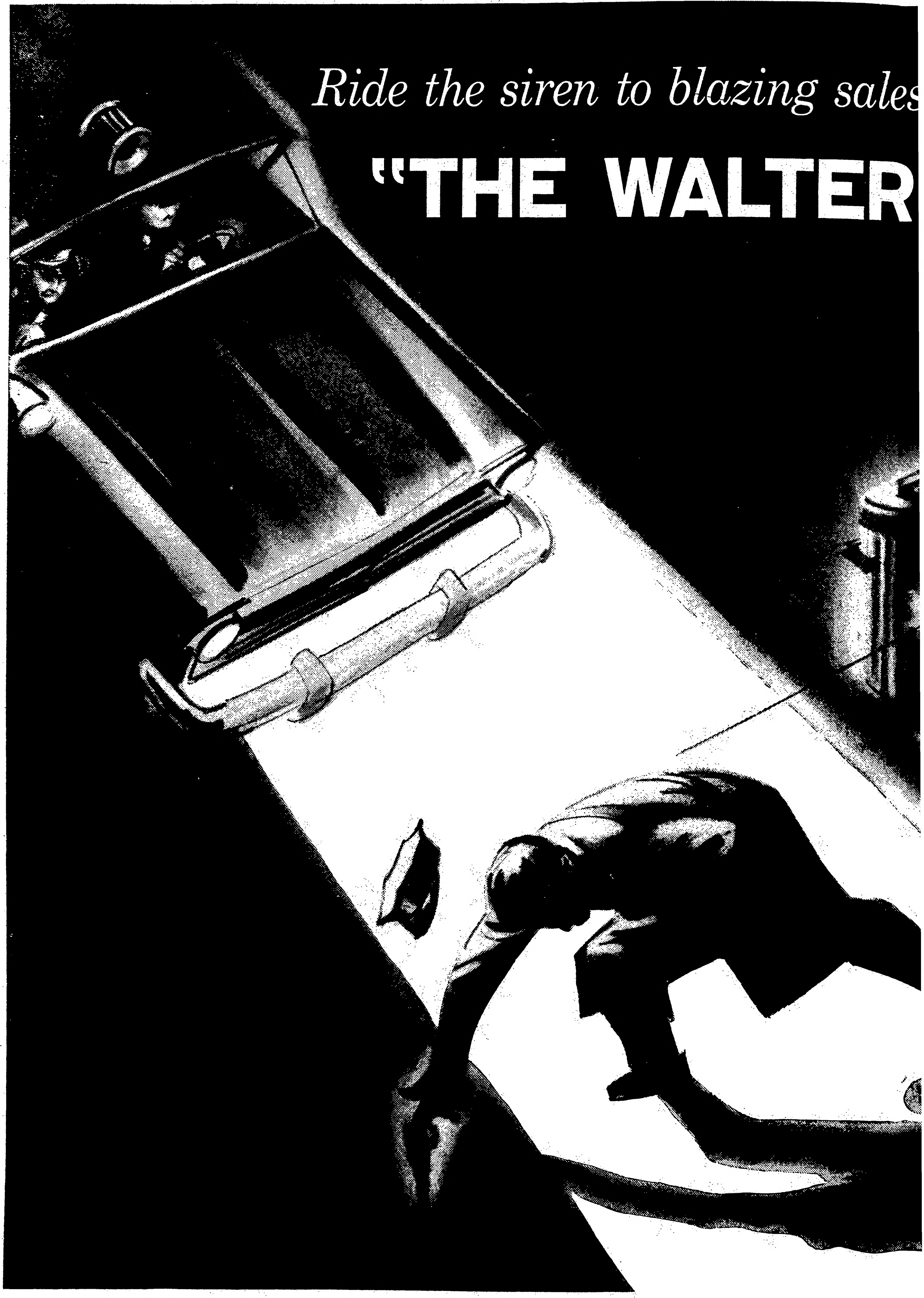
KEEP TALKING
With Monty Hall, emcee; Joey Bishop, Danny Dayton, Ilka Chase, Shari Lewis, Paul Winchell
Producer: Herb Wolf
Director: Jerome Shaw
30 Mins.; Tues., 8:30 p.m.
CBS-TV, from N.Y.

"Keep Talking," the Tuesday night 8:30 entry on CBS-TV, rates as the most refreshing and entertaining new summertime show in the game-panel genre on the tv networks. Plus the fact that, as panel-game shows go in these merchandise-happy times, it's perhaps the most revolutionary concept yet evolved—no prizes. Maybe, if tv's lucky, it'll spark a trend.

"Keep Talking" owes what success it has attained in its first time out to a format which calls for nothing else but a knack for glibness and the ability to carry the erudition ball on the part of its two-team participants. Thanks (on the initial effort) to Joey Bishop, a comedian who continues on the ascendancy, it had some peak moments of high entertainment. A lot more Bishop and "Keep Talking" can't go wrong.

The format is simple—much simpler than it sounds. Two teams of three members each compete, with their primary purpose to "smokescreen" secret phrases so that the opposition cannot detect these phrases in the course of conversation. Emcee Monty Hall gives one panelist from each side different phrases (shown only to home viewers). Panelists begin ad libbing a story wherein they must "hide" the phrase. Teams are asked to identify the opposition's phrase.

Obviously "Keep Talking" can only be as good as its participants. Where packager-producer Herb Wolf and exec producer Lester Gottlieb played it smart was in lining up such personalities as Bishop, Ilka Chase, Danny Dayton and Shari Lewis in carrying the whacky conversational ball—but mostly Bishop. That's a funny man.
Rose.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VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

SAN FRANCISCO

Stations: KGO, KPIX, KRON, KSAN, KTVU. TV Homes: 817,700. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	KPIX	35.5
2.	**Perry Como** (Sat. 8:00-9:00)	KRON	35.0
3.	**Boxing** (Fri. 7:00-7:45)	KRON	32.3
4.	**Groucho Marx** (Thurs. 8:00-8:30)	KRON	30.5
5.	**G. E. Theatre** (Sun. 9:00-9:30)	KPIX	28.5
6.	**Restless Gun** (Mon. 8:00-8:30)	KRON	27.5
6.	**Cheyenne** (Tues. 7:30-8:30)	KGO	27.5
7.	**Wagon Train** (Wed. 7:30-8:30)	KRON	26.2
7.	**Alfred Hitchcock** (Sun. 9:30-10:00)	KPIX	26.2
8.	**People Are Funny** (Sat. 7:30-8:00)	KRON	25.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**†Shell News** (M-F 6:00-6:15)	KRON	15.3
1.	***NBC News** (M-F 6:15-6:30)	KRON	15.3
2.	**†Popeye** (M-F 5:30-6:00)	KRON	15.0
3.	**†Big Movie, Misc.** (M-W,F 10-11:30)	KPIX	13.6
4.	***CBS News** (M-F 6:15-6:30)	KPIX	12.8
5.	**†Channel 5 News** (M-F 6:00-6:15)	KPIX	12.4
6.	***Queen for a Day** (M-F 1:00-1:45)	KRON	11.3
7.	**†Fireman Frank** (M-F 5:15-5:30)	KRON	10.5
8.	**†Golden Gate Pl'yh'use** (M-F 3-5:15)	KRON	10.3
9.	**†Amos 'n' Andy** (M-F 6:00-6:30)	KTVU	9.8

RK.	TOP TWENTY SYNDICATED SHOWS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Honeymooners** (Thurs. 7:00)	KRON	CBS	23.2	45	Big Story	KPIX	15.2
2.	**Highway Patrol** (Tues. 6:30)	KRON	Ziv	22.5	46	Name That Tune	KPIX	12.9
3.	**Martin Kane** (Sat. 9:30)	KPIX	Ziv	20.9	35	Turning Point	KRON	18.2
4.	**Harbor Command** (Wed. 6:30)	KRON	Ziv	19.2	44	Casey Jones	KPIX	13.2
5.	**Sea Hunt** (Sun. 7:00)	KRON	Ziv	18.5	37	State Trooper	KPIX	16.5
6.	**Science Fiction Thea.** (Thurs. 6:30)	KRON	Ziv	18.2	41	Sgt. Preston	KPIX	13.5
7.	**Silent Service** (Sat. 7:00)	KRON	NBC	17.9	35	Perry Mason	KPIX	17.9
8.	**Gray Ghost** (Fri. 6:30)	KRON	CBS	17.2	35	Intrigue Theatre	KPIX	13.9
9.	**Men of Annapolis** (Mon. 6:30)	KRON	Ziv	16.9	38	Robin Hood	KPIX	13.2
10.	**Science in Action** (Mon. 7:00)	KRON	TPA	16.5	29	Burns & Allen	KPIX	24.9
10.	**State Trooper** (Sun. 7:00)	KPIX	MCA	16.5	33	Sea Hunt	KRON	18.5
11.	**Dr. Hudson's Secret Jour.** (Sat. 10)	KPIX	MCA	16.2	33	Best of MGM	[illegible]	17.2
12.	**Big Story** (Thurs. 7:00)	KPIX	Official	15.2	30	Honeymooners	KRON	23.2
12.	**Sheriff of Cochise** (Wed. 7:00)	KRON	NTA	15.2	26	Leave It to Beaver	KPIX	19.2
13.	**Popeye** (Mon.-Fri. 5:30)	KRON	AAP	15.0	42	Early Show	KPIX	7.7
14.	**San Francisco Beat** (Sat. 10:30)	KPIX	CBS	14.9	31	Best of MGM	KRON	15.7
15.	**City Detective** (Sun. 10:30)	KRON	MCA	14.2	33	What's My Line	KPIX	20.9
15.	**I Search for Adventure** (Th. 7:30)	KPIX	Bagnall	14.2	23	Tic Tac Dough	KRON	19.9
16.	**Decoy** (Tues. 9:30)	KPIX	Official	13.5	24	Bob Cummings	KRON	24.9
17.	**Casey Jones** (Wed. 6:30)	KPIX	Screen Gems	13.2	30	Harbor Command	KRON	19.2

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: June 2-9, 1958.

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	KMOX	40.5
2.	**Perry Como** (Sat. 7:00-8:00)	KSD	35.4
3.	**Danny Thomas** (Mon. 8:00-8:30)	KMOX	34.5
3.	**Have Gun Will Travel** (Sat. 8:30-9)	KMOX	34.5
4.	**Red Skelton** (Tues. 8:30-9:00)	KMOX	32.2
5.	**Oh Susanna** (Sat. 8:00-8:30)	KMOX	30.9
6.	**December Bride** (Mon. 8:30-9:00)	KMOX	30.5
7.	**Wyatt Earp** (Tues. 7:30-8:00)	KTVI	30.2
8.	**I've Got a Secret** (Wed. 8:30-9:00)	KMOX	29.5
8.	**Tales of Wells Fargo** (Mon. 7:30-8)	KSD	29.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**†10:00 News, Wea.** (M-F 10-10:15)	KMOX	16.0
2.	**†Eye on St. Louis** (M.Th. 10:15-10:30)	KMOX	13.9
3.	***Art Linkletter** (Mon.-Fri. 1:30-2:00)	KMOX	13.3
3.	**†Latest News** (Mon.-Fri. 6:15-6:30)	KSD	13.3
4.	**†Wea., Sportsview** (M-F 6:00-6:15)	KSD	13.1
5.	***Mickey Mouse Club** (M-F 5:30-6)	KTVI	13.0
6.	**†Wrangler's Club** (M-F 5:00-5:45)	KSD	12.5
7.	**†Late Show** (M-F 10:30-Signoff)	KMOX	12.6
8.	***Verdict Is Yours** (M-F 2:30-3:00)	KMOX	12.0
9.	***Search Tomorrow** (M-F 11:30-11:45)	KMOX	11.7

1.	**Death Valley Days** (Sat. 9:30)	KMOX	U. S. Borax	29.5	56	Your Hit Parade	KSD	13.5
2.	**State Trooper** (Tues. 9:30)	KSD	MCA	25.2	44	Silent Service	KMOX	17.5
3.	**Whirlybirds** (Tues. 10:00)	KSD	CBS	21.5	51	10:00 News Eye on St. Louis	KMOX KMOX	13.7 12.7
4.	**Frontier Doctor** (Thurs. 10:00)	KSD	HTS	19.5	42	10:00 News Eye on St. Louis	KMOX KMOX	18.0 15.7
5.	**Highway Patrol** (Thurs. 9:30)	KSD	Ziv	17.9	41	Playhouse 90	KMOX	24.9
6.	**Annie Oakley** (Sat. 6:00)	KMOX	CBS	17.5	54	Men of Annapolis	KSD	7.9
6.	**Silent Service** (Tues. 9:30)	KMOX	NBC	17.5	31	State Trooper	KSD	25.2
7.	**Harbor Command** (Wed. 9:30)	KSD	Ziv	17.3	31	U. S. Steel Hour	KMOX	24.9
8.	**Mike Hammer** (Fri. 10:00)	KSD	MCA	17.2	40	10:00 News In My Opinion	KMOX KMOX	18.7 16.3
9.	**Studio 57** (Wed. 10:00)	KSD	MCA	17.0	40	10:00 News Eye on St. Louis	KMOX KMOX	16.7 15.7
10.	**I Search for Adventure** (Sun. 10:00)	KMOX	Bagnall	16.5	41	Spooktacular	[illegible]	13.3
11.	**Martin Kane** (Mon. 10:00)	KSD	Ziv	16.2	45	10:00 News Eye on St. Louis	KMOX KMOX	12.7 11.3
11.	**Sea Hunt** (Wed. 9:30)	KTVI	Ziv	16.2	25	I've Got a Secret	KMOX	29.5
12.	**Gray Ghost** (Sun. 9:30)	KSD	CBS	15.2	28	What's My Line	KMOX	27.2
13.	**Cisco Kid** (Sat. 5:30)	KSD	Ziv	14.5	45	Gun Play	KTVI	10.2
14.	**Damon Runyon Theatre** (Tues. 9:30)	KTVI	Screen Gems	14.2	25	State Trooper	KSD	25.2
14.	**Honeymooners** (Sun. 6:00)	KTVI	CBS	14.2	31	Lassie	KMOX	20.5
15.	**Big Story** (Fri. 9:30)	KTVI	Official	13.9	27	Person to Person	KMOX	26.5
16.	**Sheriff of Cochise** (Mon. 9:30)	KTVI	NTA	13.5	23	Suspicion	KSD	25.2
17.	**Sky King** (Sat. 11:30 a.m.)	KMOX	Nabisco	12.9	57	Fred Moegle	KTVI	5.9

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 323,500. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WKRC	39.5
2.	**Restless Gun** (Mon. 8:00-8:30)	WLW-T	34.5
3.	**Real McCoys** (Thurs. 8:30-9:00)	WCPO	34.2
4.	**Perry Como** (Sat. 8:00-9:00)	WLW-T	32.8
5.	**Cheyenne** (Tues. 7:30-8:30)	WCPO	32.3
6.	**Wyatt Earp** (Tues. 8:30-9:00)	WCPO	32.2
7.	**Tales of Wells Fargo** (Mon. 8:30-9)	WLW-T	30.0
8.	**Maverick** (Sun. 7:30-8:30)	WCPO	29.2
9.	**Loretta Young** (Sun. 10-10:30)	WLW-T	28.9
10.	**Zorro** (Thurs. 8:00-8:30)	WCPO	28.5
10.	**Playhouse of Stars** (Fri. 9:30-10:00)	WKRC	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	**†50-50 Club** (M-F 12:00-1:30)	WLW-T	21.8
2.	**†News-Grant, Wea.** (M-F 11-11:15)	WLW-T	16.5
3.	***Mickey Mouse Club** (M-F 5:30-6)	WCPO	15.9
4.	**†News-Weather** (M-F 11-11:15)	WKRC	13.1
5.	***Tic Tac Dough** (M-F 1:30-2:00)	WLW-T	12.3
6.	**†News-Grant, Wea.** (M-F 6:30-6:45)	WLW-T	11.9
7.	***NBC News** (M-F 6:45-7:00)	WLW-T	11.8
7.	**†Pantomime-Parade** (M-F 6:30-7:30)	WCPO	11.8
8.	***Price Is Right** (M-F 11-11:30 a.m.)	WLW-T	10.9
9.	**†Al Lewis Show** (M-F 9-10:00 a.m.)	WCPO	10.7
9.	***Treasure Hunt** (M-F 10:30-11 a.m.)	WLWT	10.7

1.	**Highway Patrol** (Sat. 10:30)	WKRC	Ziv	27.5	55	Your Hit Parade	WLW-T	14.2
2.	**Harbor Command** (Sun. 10:30)	WLW-T	Ziv	20.5	44	What's My Line	WKRC	20.2
3.	**Dr. Christian** (Mon. 7:00)	WKRC	Ziv	19.2	42	Mama	WLW-T	13.5
4.	**Kingdom of the Sea** (Wed. 7:00)	WLW-T	Guild	18.5	47	Pantomime-Parade	WCPO	10.5
5.	**Sheriff of Cochise** (Thurs. 7:00)	WKRC	NTA	16.9	38	Twenty Six Men	WLW-T	16.2
6.	**Boots & Saddles** (Wed. 9:00)	WKRC	NBC	16.5	28	Kraft TV Theatre	WLW-T	25.5
7.	**Studio 57** (Wed. 10:30)	WLW-T	MCA	16.4	37	U. S. Steel Hour	WKRC	17.5
8.	**Death Valley Days** (Fri. 7:00)	WKRC	U. S. Borax	16.2	38	Outdoor Guide	WLW-T	13.5
8.	**26 Men** (Thurs. 7:00)	WLW-T	ABC	16.2	36	Sheriff of Cochise	WKRC	16.9
9.	**Annie Oakley** (Fri. 6:00)	WCPO	CBS	15.5	45	Gold Cup Matinee	WLW-T	10.5
9.	**Sea Hunt** (Thurs. 7:30)	WKRC	Ziv	15.5	31	Circus Boy	WCPO	19.5
10.	**Sky King** (Thurs. 6:00)	WCPO	Nabisco	14.5	47	Gold Cup Matinee	WLW-T	8.2
11.	**Mama** (Mon. 7:00)	WLW-T	CBS	13.5	29	Dr. Christian	WKRC	19.2
11.	**Whirlybirds** (Fri. 7:30)	WKRC	CBS	13.5	28	Rin Tin Tin	WCPO	21.5
12.	**S. Donovan, W. Marshal** (Tues. 6:30)	WKRC	NBC	13.2	37	News-Grant, Wea. NBC News	WLW-T WLW-T	12.0 11.7
13.	**Cisco Kid** (Sun. 6:00)	WCPO	Ziv	12.9	39	Gold Cup Matinee	WLW-T	13.2
14.	**Jungle Jim** (Mon. 6:00)	WCPO	Screen Gems	12.5	43	Gold Cup Matinee	WLW-T	8.5
14.	**Tracers** (Mon. 10:30)	WCPO	Minot	12.5	27	Suspicion	WLW-T	20.2
15.	**Men of Annapolis** (Sun. 6:30)	WCPO	Ziv	12.2	34	Gold Cup Matinee	WLW-T	14.9
15.	**Mike Hammer** (Tues. 10:30)	WKRC	MCA	12.2	27	Comet TV Theatre	WLW-T	21.2

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 180,400. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WBNS	49.5
2.	**Danny Thomas** (Mon. 9:00-9:30)	WBNS	37.5
3.	**Have Gun Will Travel** (Sat. 9:30-10)	WBNS	35.9
3.	**Wyatt Earp** (Tues. 8:30-9:00)	WTVN	35.9
4.	**Restless Gun** (Mon. 8:00-8:30)	WLW-C	35.5
5.	**Cheyenne** (Fri. 7:30-8:30)	WTVN	35.3
6.	**Tales of Wells Fargo** (Mon. 8:30-9)	WLW-C	34.5
7.	**G. E. Theatre** (Sun. 9:00-9:30)	WBNS	33.5
8.	**Maverick** (Sun. 7:30-8:30)	WTVN	32.5
9.	**December Bride** (Mon. 9:30-10:00)	WBNS	32.2
9.	**Playhouse 90** (Thurs. 9:30-11:00)	WBNS	32.2
9.	**Red Skelton** (Tues. 9:30-10:00)	WBNS	32.2

TOP TEN MULTI-WEEKLY SHOWS

1.	**†Casper Capers** (M-F 4:00-5:00)	WTVN	21.3
2.	***Mickey Mouse Club** (M-F 5:30-6)	WTVN	20.8
3.	***CBS News** (M-F 7:15-7:30)	WBNS	19.5
3.	**†Looking-Long** (M-F 7:00-7:15)	WBNS	19.5
4.	**†News-Pepper, Wea.** (M-F 11-11:15)	WBNS	19.1
5.	**†Popeye Theatre** (T-F 6:00-6:30)	WBNS	18.8
6.	***Capt. Kangaroo** (M-F 8-8:45 a.m.)	WBNS	13.6
7.	**†News, Wea., Sports** (M-F 11-11:15)	WLW-C	12.6
8.	**†Armchair Thea.** (M-F 11:15-Signoff)	WBNS	12.1
9.	***Art Linkletter** (M-F 2:30-3:00)	WBNS	11.9

1.	**Death Valley Days** (Sun. 9:30)	WBNS	U. S. Borax	34.5	52	Dinah Shore	WLW-C	23.9
2.	**Highway Patrol** (Tues. 10:30)	WBNS	Ziv	28.5	62	Studio 57	WLW-C	11.2
3.	**Boots & Saddles** (Sat. 10:30)	WBNS	NBC	25.5	42	Something Different	WTVN	21.2
4.	**Honeymooners** (Sat. 7:00)	WBNS	CBS	24.5	53	Midwest Hayride	WLW-C	14.9
5.	**Sea Hunt** (Thurs. 8:00)	WBNS	Ziv	23.2	34	Groucho Marx Zorro	WLW-C WTVN	22.5 22.5
6.	**Mike Hammer** (Fri. 9:30)	WTVN	MCA	22.5	34	Playhouse of Stars	WBNS	25.2
7.	**Frontier** (Tues. 6:30)	WTVN	NBC	21.5	61	Amos 'n' Andy	WBNS	9.2
8.	**Tracer** (Fri. 8:30)	WTVN	Minot	20.9	33	Zane Grey	WBNS	29.9
9.	**Badge 714** (Thurs. 7:30)	WBNS	NBC	19.5	34	Circus Boy	WTVN	21.9
9.	**Mama** (Wed. 6:30)	WBNS	CBS	19.5	52	Colonel Bleep NBC News	WTVN WLW-C	9.0 9.3
10.	**Gray Ghost** (Fri. 7:30)	WBNS	CBS	18.9	36	Rin Tin Tin	WTVN	22.2
10.	**Our Miss Brooks** (Sun. 6:30)	WBNS	CBS	18.9	45	Summer Theatre	WLW-C	13.5
11.	**Popeye** (Tues.-Fri. 6:00)	WBNS	AAP	18.8	53	Cisco Kid	WTVN	14.9
12.	**Whirlybirds** (Thurs. 7:00)	WTVN	CBS	18.5	35	Looking-Long CBS News	WBNS WBNS	22.3 22.0
13.	**Twenty Six Men** (Wed. 10:30)	WLW-C	ABC	18.2	35	U. S. Steel Hour	WBNS	21.9
14.	**Code Three** (Mon. 7:00)	WLW-C	ABC	17.9	38	Looking-Long CBS News	WBNS WBNS	19.0 19.3
14.	**Silent Service** (Wed. 7:00)	WTVN	NBC	17.9	36	Looking-Long CBS News	WBNS WBNS	20.7 20.3
15.	**Sky King** (Thurs. 6:30)	WBNS	Nabisco	17.5	48	Looney Tunes	WTVN	11.9
16.	**Annie Oakley** (Mon. 6:00)	WBNS	CBS	17.2	47	Hopalong Cassidy	WTVN	13.9
16.	**Casey Jones** (Tues. 7:00)	WTVN	Screen Gems	17.2	36	Looking-Long CBS News	WBNS WBNS	17.7 17.7
16.	**O. Henry Playhouse** (Fri. 7:00)	WTVN	GrossKrasne	17.2	43	Looking-Long CBS News	WBNS WBNS	18.0 18.3

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	WBBM	39.5
2.	**Perry Como** (Sat. 7:00-8:00)	WNBQ	39.3
3.	**What's My Line** (Sun. 9:30-10:00)	WBBM	32.9
4.	**Danny Thomas** (Mon. 8:00-8:30)	WBBM	31.5
4.	**Loretta Young** (Sun. 9:00-9:30)	WNBQ	31.5
5.	**Dinah Shore** (Sun. 8:00-9:00)	WNBQ	28.5
6.	**Red Skelton** (Tues. 8:30-9:00)	WBBM	27.9
7.	**Alfred Hitchcock** (Sun. 8:30-9:00)	WBBM	27.5
7.	**Have Gun Will Travel** (Sat. 8:30-9)	WBBM	27.5
8.	**Wyatt Earp** (Tues. 7:30-8:00)	WBKB	27.2

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**†News Roundup** (M-F 10:00-10:15)	WBBM	19.3
2.	**†Susan's Show** (M-F 4:00-4:30)	WBBM	18.1
3.	***Mickey Mouse Club** (M-F 5:30-6:00)	WBKB	16.2
4.	**†In Town Tonight** (M-F 10:15-10:30)	WBBM	15.9
5.	**†Bugs Bunny & Friends** (M-F 6:30-7)	WGN	12.5
6.	**†L'chtime-Thea., Misc.** (M-F 12 Nn-1)	WGN	12.4
7.	***Capt. Kangaroo** (M-F 8-8:45 a.m.)	WBBM	11.9
8.	***CBS News** (M-F 6:15-6:30)	WBBM	11.7
8.	***Verdict Is Yours** (M-F 2:30-3:00)	WBBM	11.7
9.	***Big Payoff** (M-F 2:00-2:30)	WBBM	11.6

TOP TWENTY SYNDICATED SHOWS / TOP COMPETITION

RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**State Trooper** (Wed. 9:30)	WNBQ	MCA	21.9	35	U. S. Steel Hour	WBBM	17.5
2.	**Silent Service** (Tues. 9:30)	WNBQ	NBC	21.2	37	African Patrol	WBBM	17.2
3.	**Sea Hunt** (Wed. 8:30)	WGN	Ziv	17.5	27	I've Got A Secret	WBBM	25.9
4.	**African Patrol** (Tues. 9:30)	WBBM	Gross-Krasne	17.2	30	Silent Service	WNBQ	21.2
5.	**Honeymooners** (Thurs. 9:30)	WGN	CBS	16.5	27	Playhouse 90	WBBM	20.7
6.	**Highway Patrol** (Fri. 8:00)	WGN	Ziv	15.2	24	Phil Silvers	WBBM	22.5
7.	**Annie Oakley** (Fri. 6:00)	WGN	CBS	14.9	38	News-Bentley CBS News	WBBM WBBM	12.7 13.0
7.	**Whirlybirds** (Thurs. 9:00)	WGN	CBS	14.9	23	Playhouse 90	WBBM	22.2
8.	**Sky King** (Thurs. 6:00)	WGN	Nabisco	14.5	43	News-Bentley CBS News	WBBM WBBM	9.0 9.3
9.	**Flash Gordon** (Sun. 12 Noon)	WNBQ	Guild	14.2	43	High Noon Theatre	WGN	7.2
10.	**Men of Annapolis** (Mon. 9:00)	WGN	Ziv	13.2	20	Studio One	WBBM	20.9
11.	**Bugs Bunny** (Mon.-Fri. 6:30)	WGN	AAP	12.5	23	Wagon Train	WNBQ	23.9
11.	**Death Valley Days** (Tues. 9:30)	WBKB	U. S. Borax	12.5	22	Silent Service	WNBQ	21.2
12.	**Looney Tunes** (M-F 12 Noon)	WGN	Guild	12.4	45	News-Noon Shopping-Lee As The World Turns	WBBM WBBM WBBM	7.2 6.9 7.7
13.	**Official Detective** (Wed. 9:30)	WGN	NTA	12.2	20	State Trooper	WNBQ	21.9
13.	**San Francisco Beat** (Wed. 9:00)	WGN	CBS	12.2	18	This Is Your Life	WNBQ	24.5
14.	**Brave Eagle** (Tues. 6:00)	WGN	CBS	11.9	31	News-Bentley CBS News	WBBM WBBM	13.0 13.3
14.	**Code Three** (Fri. 9:30)	WBKB	ABC	11.9	19	Person To Person	WBBM	21.2
15.	**Frontier** (Sat. 6:00)	WNBQ	NBC	11.5	33	CBS News Special	WBBM	12.5
15.	**Studio 57** (Mon. 9:30)	WGN	MCA	11.5	19	Suspicion	WNBQ	20.9

WASHINGTON

Stations: WMAL, WRC, WTOP, WTTG. TV Homes: 511,000. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WTOP	36.2
2.	**Perry Como** (Sat. 8:00-9:00)	WRC	33.2
3.	**Wyatt Earp** (Tues. 8:30-9:00)	WMAL	30.2
4.	**Have Gun Will Travel** (Sat. 9:30-10)	WTOP	29.5
5.	**Tales of Wells Fargo** (Mon. 8:30-9)	WRC	29.2
6.	**Restless Gun** (Mon. 8:00-8:30)	WRC	28.5
7.	**Cheyenne** (Tues. 7:30-8:30)	WMAL	27.4
8.	**Loretta Young** (Sun. 10:00-10:30)	WRC	26.5
9.	**Dinah Shore** (Sun. 9:00-10:00)	WRC	24.8
10.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WTOP	24.5
10.	**Playhouse 90** (Thurs. 9:30-11:00)	WTOP	24.5

TOP TEN MULTI-WEEKLY SHOWS

1.	***Capt. Kangaroo** (M-F 8:00-8:45 a.m.)	WTOP	13.9
2.	**†11 O'Clock Report** (M-F 11-11:15)	WTOP	13.6
3.	***Queen For A Day** (M-F 4:00-4:45)	WRC	12.7
4.	**†Ranger Hal** (M-F 8:45-10:00)	WTOP	12.3
5.	**†Popeye** (Mon.-Fri. 6:30-7:00)	WTTG	11.9
6.	***Price Is Right** (M-F 11-11:30 a.m.)	WRC	11.3
7.	**†News-John Daly** (M-F 7:15-7:30)	WMAL	11.1
8.	***Mickey Mouse Club** (M-F 5:30-6:00)	WMAL	10.8
9.	**†7:00 Final** (M-F 7:00-7:15)	WMAL	10.6
10.	***Modern Romances** (M-F 4:45-5:00)	WRC	10.4

1.	**Death Valley Days** (Mon. 7:00)	WRC	U. S. Borax	19.2	45	City Assignment	WTTG	9.5
2.	**Gray Ghost** (Sat. 10:30)	WTOP	CBS	18.9	35	Giant Playhouse	WTTG	14.5
2.	**Highway Patrol** (Sat. 7:00)	WTOP	Ziv	18.9	48	Grand Ole Opry	WTTG	9.5
3.	**Mike Hammer** (Tues. 10:30)	WRC	MCA	16.5	37	Studio 57	WTOP	11.2
4.	**Twenty Six Men** (Sun. 6;30)	WMAL	ABC	15.5	41	Prime Min. MacMillan Big Picture	WRC WTTG	7.9 7.9
5.	**Man Behind The Badge** (Fri. 7:30)	WTTG	MCA	15.2	30	Truth Or Consequences	WRC	15.5
6.	**Sheriff of Cochise** (Thurs. 7:00)	WRC	NTA	14.9	33	7:00 Final News-John Daly	WMAL WMAL	11.3 12.0
7.	**Honeymooners** (Tues. 7:00)	WRC	CBS	14.5	35	7:00 Final News-John Daly	WMAL WMAL	13.0 13.7
8.	**Whirlybirds** (Fri. 9:30)	WTTG	CBS	13.5	24	Playhouse of Stars	WTOP	21.5
9.	**Annie Oakley** (Fri. 7:00)	WTOP	CBS	13.2	29	7:00 Final News-John Daly	WMAL WMAL	12.3 12.7
10.	**Silent Service** (Sun. 7:00)	WMAL	NBC	12.2	27	Lassie	WTOP	17.2
11,	**Popeye** (Mon.-Fri. 6:30)	WTTG	AAP	11.9	32	Frontier Doctor	WMAL	11.2
11.	**Soldiers of Fortune** (Fri. 8:30)	WMAL	MCA	11.9	21	Zane Grey Theatre	WTOP	19.5
11.	**Waterfront** (Fri. 10:00)	WTTG	MCA	11.9	21	Lineup	WTOP	22.2
12.	**Frontier Doctor** (Fri. 6:30)	WMAL	HTS	11.2	30	Popeye	WTTG	10.2
12.	**Last of the Mohicans** (Wed. 7:00)	WRC	TPA	11.2	28	San Francisco Beat	WTTG	10.5
12.	**Sea Hunt** (Fri. 10:30)	WMAL	Ziv	11.2	21	Person To Person	WTOP	20.9
12.	**Studio 57** (Tues. 10:30)	WTOP	MCA	11.2	25	Mike Hammer	WRC	16.5
13.	**Mr. District Attorney** (Sun. 5:30)	WTTG	Ziv	10.5	26	Lone Ranger	WMAL	13.2
13.	**San Francisco Beat** (Wed. 7:00)	WTTG	CBS	10.5	27	Last of the Mohicans	WRC	11.2
13.	**Sherlock Holmes** (Fri. 7:00)	WTTG	Guild	10.5	23	Annie Oakley	WTOP	13.2
13.	**Sky King** (Fri. 6:00)	WMAL	Nabisco	10.5	34	Milt Grank News, Wea., Sports	WTTG WTTG	7.7 8.0

MILWAUKEE

Stations: WISN, WITI, WTMJ, WXIX. TV Homes: 298,000. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Perry Como** (Sat. 7:00-8:00)	WTMJ	42.0
2.	**Loretta Young** (Sun. 9:00-9:30)	WTMJ	36.9
3.	**Restless Gun** (Mon. 7:00-7:30)	WTMJ	34.5
4.	**Dinah Shore** (Sun. 8:00-9:00)	WTMJ	33.3
5.	**Bob Cummings** (Tues. 8:30-9:00)	WTMJ	32.9
6.	**Tales of Wells Fargo** (Mon. 7:30-8)	WTMJ	32.5
7.	**Price Is Right** (Mon. 6:30-7:00)	WTMJ	31.2
8.	**Californians** (Tues. 9:00-9:30)	WTMJ	29.9
9.	**Wagon Train** (Wed. 6:30-7:30)	WTMJ	29.4
10.	**Gunsmoke** (Sat. 9:00-9:30)	WXIX	28.9

TOP TEN MULTI-WEEKLY SHOWS

1.	***NBC News** (M-F 6:15-6:30)	WTMJ	15.7
2.	**†News, Wea.** (Mon.-Fri. 6:00-6:15)	WTMJ	15.6
3.	***Mickey Mouse Club** (M-F 5:30-6:00)	WISN	15.0
4.	**†Wea., News** (M-F 10:00-10:15)	WTMJ	13.8
4.	**†Gretchen Colnik** (T,Th 4:00-4:15)	WISN	13.8
5.	**†News, Wea. & Sp'ts** (M-F 10-10:15)	WXIX	12.7
6.	***Price Is Right** (M-F 10-10:30 a.m.)	WTMJ	11.8
7.	**†Uncle Hugo** (Mon.-Fri. 4:00-5:00)	WISN	11.6
8.	**†Late Show** (M-F 11:15 Signoff)	WXIX	10.8
9.	***Queen For A Day** (M-F 3:00-3:45)	WTMJ	9.9

1.	**Whirlybirds** (Sun. 9:30)	WTMJ	CBS	28.2	44	What's My Line	WXIX	25.2
2.	**State Trooper** (Tues. 9:30)	WTMJ	MCA	25.9	48	Waterfront	WXIX	14.9
3.	**Boots & Saddles** (Thurs. 8:00)	WTMJ	NBC	18.2	28	Pat Boone	WISN	19.5
4.	**Highway Patrol** (Sun. 10:00)	WISN	Ziv	17.5	34	Wea., News Mike Walden	WTMJ WTMJ	18.7 11.3
5.	**Doug Fairbanks** (Wed. 9:30)	WTMJ	ABC	15.5	28	U. S. Steel Hour	WXIX	19.2
5.	**Silent Service** (Fri. 9:30)	WISN	NBC	15.5	26	Person To Person	WXIX	19.9
6.	**Waterfront** (Tues. 9:30)	WXIX	MCA	14.9	27	State Trooper	WTMJ	25.9
7.	**Harbor Command** (Thurs. 9:30)	WTMJ	Ziv	14.5	25	Playhouse 90	WXIX	21.9
8.	**Annie Oakley** (Sun. 6:00)	WTMJ	CBS	13.2	32	Lassie	WXIX	18.9
9.	**Frontier Doctor** (Sat. 9:30)	WXIX	HTS	12.5	22	Saturday Night Theatre	WTMJ	31.2
10.	**Decoy** (Mon. 9:30)	WISN	Official	12.2	19	Suspicion	WTMJ	25.9
11.	**Last of the Mohicans** (Sun. 5:30)	WTMJ	TPA	10.9	27	Lone Ranger	WISN	11.2
12.	**Sky King** (Sat. 5:30)	WTMJ	Nabisco	10.5	30	Early Show	WXIX	10.2
13.	**Flash Gordon** (Sun. 12 Noon)	WXIX	Guild	10.2	41	Star Award Theatre	WTMJ	8.9
13.	**Sheriff of Cochise** (Fri. 9:00)	WISN	NTA	10.2	18	Boxing	WTMJ	24.2
14.	**Frontier Doctor** (Sun. 11:30 a.m.)	WXIX	HTS	9.5	59	Men's Club	WTMJ	6.5
15.	**Charlie Chan** (Sun. 10:30)	WISN	TPA	8.9	26	People's Choice	WTMJ	10.2
15.	**Sea Hunt** (Fri. 10:15)	WTMJ	Ziv	8.9	22	Late Show	WXIX	12.8
16.	**Code 3** (Wed. 9:30)	WITI	ABC	8.5	15	U. S. Steel Hour	WXIX	19.2
16.	**Gene Autry** (Mon. 6:30)	WITI	CBS	8.5	14	Price Is Right	WTMJ	31.2

NEW ORLEANS

Stations: WDSU, WJMR. WWL. TV Homes: 221,800. Survey Dates: June 2-9, 1958.

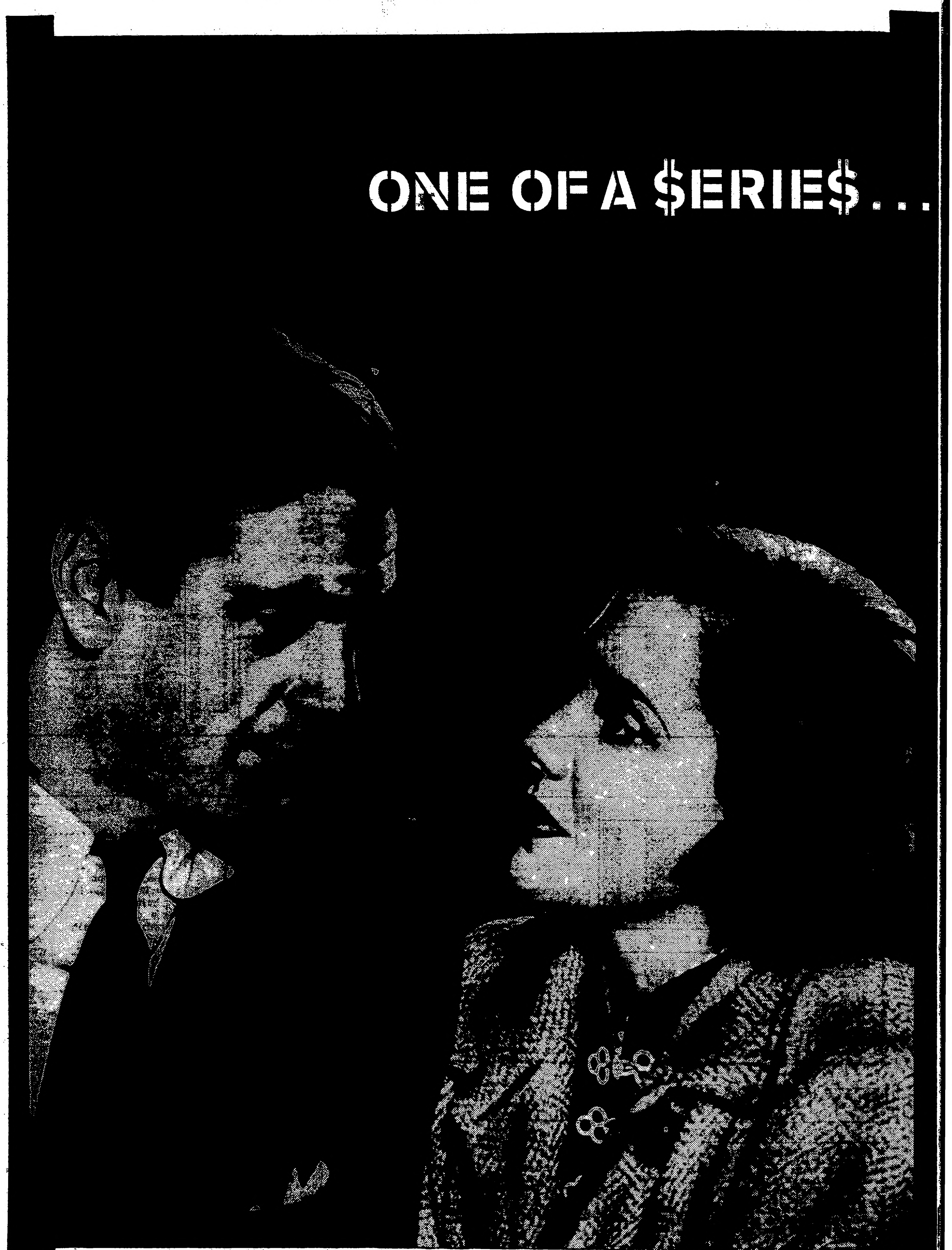
TOP TEN NETWORK SHOWS

1.	**Dinah Shore** (Sun. 8:00-9:00)	WDSU	40.2
2.	**Perry Como** (Sat. 7:00-8:00)	WDSU	40.0
3.	**Tales of Wells Fargo** (Mon. 7:30-8)	WDSU	38.9
4.	**Groucho Marx** (Thurs. 7:00-7:30)	WDSU	37.9
5.	**Twenty One** (Mon. 8:00-8:30)	WDSU	37.5
6.	**Gunsmoke** (Sat. 9:00-9:30)	WWL	37.2
7.	**Restless Gun** (Mon. 7:00-7:30)	WDSU	36.9
8.	**Wagon Train** (Wed. 6:30-7:30)	WDSU	36.0
9.	**Loretta Young** (Sun. 9:00-9:30)	WDSU	35.5
10.	**Father Knows Best** (Wed. 7:30-8:00)	WDSU	34.9

TOP TEN MULTI-WEEKLY SHOWS

1.	***NBC News** (M-F 6:15-6:30)	WDSU	31.7
2.	**†Esso Rptr, World-Spts** (M-F 6-6:15)	WDSU	31.6
3.	***Price Is Right** (M-F 10-10:30 a.m.)	WDSU	17.8
4.	**†Little Rascals** (M-F 5:00-5:45)	WDSU	16.5
5.	**†Esso Rptr, Spts-Wea** (M-F 11-11:15)	WDSU	16.1
5.	**†Wea., Esso Rptr.** (M-F 5:45-6:00)	WDSU	16.1
6.	***Treasure Hunt** (M-F 9:30-10 a.m.)	WDSU	15.7
7.	***Queen For A Day** (M-F 3-3:45)	WDSU	15.1
8.	**†My Little Margie** (M-F 4:30-5:00)	WDSU	14.5
9.	***Truth Or Consequences** (M-F 10:30-11 a.m.)	WDSU	14.2

1.	**Sea Hunt** (Tues. 9:30)	WDSU	Ziv	29.5	57	Frontier Doctor	WWL	15.9
2.	**Famous Fights** (Fri. 8:45)	WDSU	Winik	29.3	50	Playhouse of Stars	WWL	22.7
3.	**Official Detective** (Sun. 9:30)	WDSU	NTA	26.5	46	What's My Line	WWL	27.5
4.	**Honeymooners** (Wed. 9:30)	WDSU	CBS	25.9	49	U. S. Steel Hour	WWL	20.2
5.	**Highway Patrol** (Fri. 10:00)	WDSU	Ziv	25.2	53	African Patrol	WWL	16.5
5.	**Men of Annapolis** (Thurs. 9:30)	WDSU	Ziv	25.2	42	Playhouse 90	WWL	32.9
6.	**Code 3** (Sun. 10:00)	WDSU	ABC	24.2	55	Play of the Week	WWL	15.5
7.	**Looney Tunes** (Sat. 9:00 a.m.)	WDSU	Guild	23.5	83	Captain Kangaroo	WWL	4.9
8.	**Studio 57** (Tues. 10:30)	WDSU	MCA	22.5	64	News, Wea. Wea., Sports	WWL WWL	10.0 9.0
8.	**Target** (Wed. 10:00)	WDSU	Ziv	22.5	52	Captain David Grief	WWL	15.2
9.	**Whirlybirds** (Mon. 10:00)	WDSU	CBS	22.2	50	Waterfront	WWL	16.5
10.	**Death Valley Days** (Sat. 10:00)	WDSU	U. S. Borax	21.9	52	Arthur Murray	WWL	15.4
10.	**Twenty Six Men** (Fri. 10:30)	WDSU	ABC	21.9	54	News, Wea. Wea., Sports	WWL WWL	14.7 13.3
11.	**Boots & Saddles** (Fri. 7:00)	WWL	NBC	21.5	38	Jefferson Drum	WDSU	27.9
11.	**Sky King** (Sat. 11:00 a.m.)	WDSU	Nabisco	21.5	78	Town-Country Journal	WWL	6.2
11.	**State Trooper** (Tues. 10:00)	WDSU	MCA	21.5	50	Trackdown	WWL	17.5
12.	**Charlie Chan** (Sat. 9:30)	WWL	TPA	19.5	37	Your Hit Parade	WDSU	27.5
13.	**Gray Ghost** (Thurs. 10:00)	WWL	CBS	18.2	45	Decoy	WDSU	17.9
13.	**Donovan, West'n Marshal** (Sat. 5:30)	WDSU	NBC	18.2	52	Hopalong Cassidy	WWL	11.2
14.	**Cisco Kid** (Sat. 6:00)	WDSU	Ziv	17.9	42	Sgt. Preston	WWL	19.9
14.	**Decoy** (Thurs. 10:00)	WDSU	Official	17.9	44	Gray Ghost	WWL	18.2
14.	**Silent Service** (Thurs. 10:30)	WDSU	NBC	17.9	55	News, Wea. Wea., Sports	WWL WWL	12.3 9.7


ONE OF A $ERIE$...

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Marlene Dietrich, John Wayne and Randolph Scott in "THE SPOILERS"

Rita Hayworth and Larry Parks in "DOWN TO EARTH"

W. C. Fields and Mae West in "MY LITTLE CHICKADEE"

Abbott and Costello in "BUCK PRIVATES"

Dana Andrews and Susan Hayward in "CANYON PASSAGE"

Deanna Durbin and Ray Milland in "THREE SMART GIRLS"

Grace Moore and Franchot Tone in "THE KING STEPS OUT"

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: June 2-9, 1958.

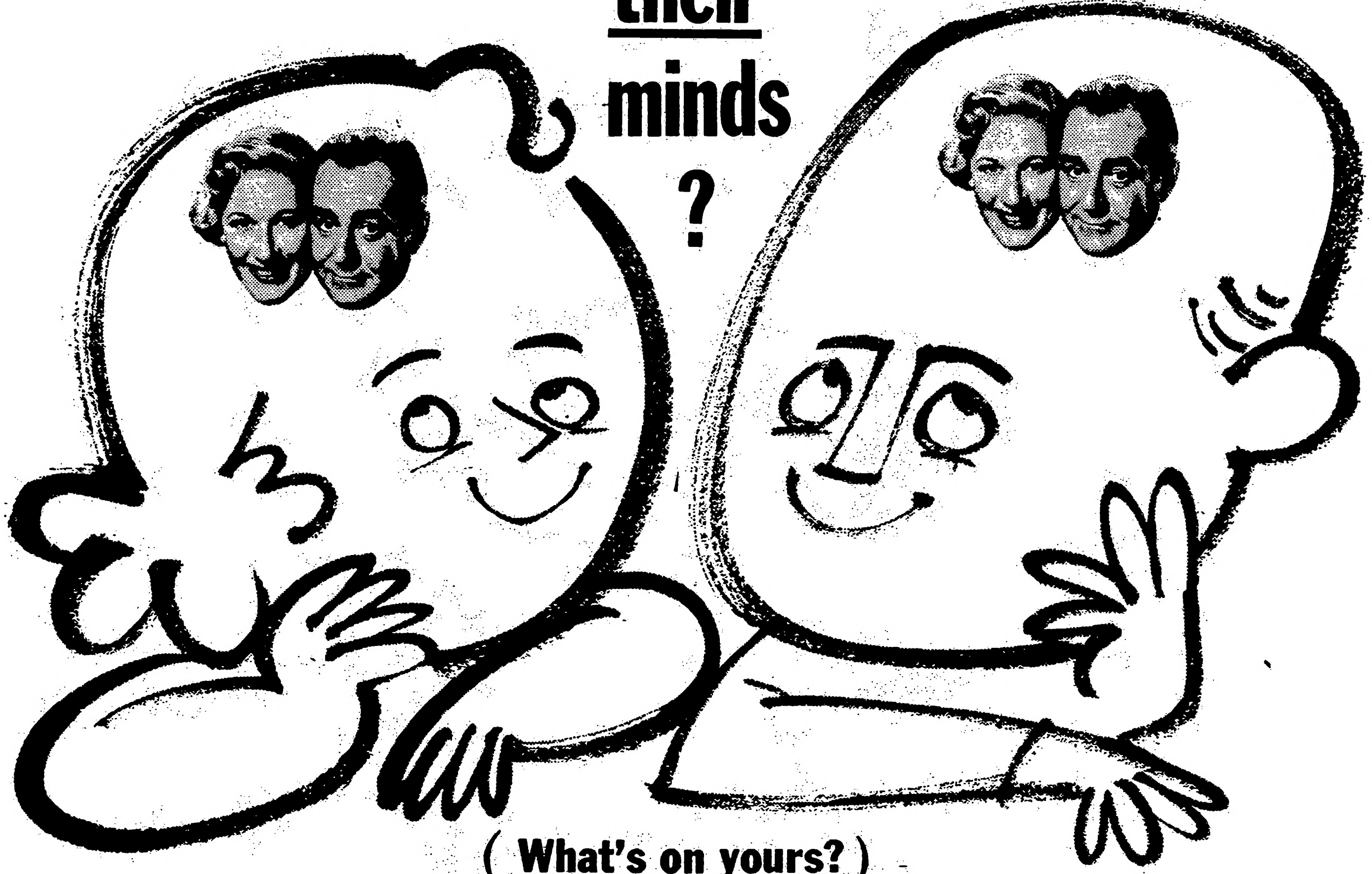
TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **“BOOM TOWN”—** Clark Gable, Spencer Tracy, Claudette Colbert; MGM; 1940; MGM-TV	Best of CBS Sat. June 7 10:00 p.m.-S.O. WBBM	26.0	26.7	25.3	54	Shock Theatre— “Son of Dracula” Wrestling	WBKB WBKB	8.8 6.2	18 15
2. **“THE GOOD DIE YOUNG”—** Richard Basehart, Gloria Graham, Laurence Harvey; United Artists; 1955; UA-TV	Movie 5 Sun. June 8 9:30-11:00 p.m. WNBQ	18.7	19.7	17.7	36	What's My Line News, Sport, Weather Prestige Performance— “Framed”	WBBM WBBM WBBM	32.9 15.2 12.5	52 30 28
3. **“SEA HAWK”—** Errol Flynn, Claude Rains, Brenda Marshall; Warner Bros.; 1940; AAP	Mages Playhouse Wed. June 4 10:00 p.m.-S.O. WGN	14.8	16.3	12.3	41	News Roundup In Town Tonight News—Harrington Sports, Irv Kupcinet Late Show—“Craig's Wife”	WBBM WBBM WBBM WBBM WBBM	19.0 15.0 9.3 9.0 7.7	38 32 24 25 25
4. **“CONFLICT”—** Humphrey Bogart, Alexis Smith, Sydney Greenstreet; Warner Bros.; 1945; AAP	Courtesy Theatre Mon. June 2 10:00-11:35 p.m. WGN	14.1	15.3	13.0	32	News Roundup In Town Tonight News—Harrington Sports, Irv Kuncinet Late Show—“The Skyscraper Wilderness”	WBBM WBBM WBBM WBBM WBBM	18.7 16.7 10.7 10.0 8.7	35 33 25 24 24
4. **“MADELINE”—** Ann Todd, Norman Woodland, Ivan Desny; Universal; 1950; Screen Gems	Showtime Sun. June 8 5:15-7:00 p.m. WGN	14.1	19.7	10.0	26	Tales of the Texas Rangers Lone Ranger Lassie Maverick	WBKB WBKB WBBM WBKB	15.0 15.5 24.9 20.5	28 31 45 34
4. **“WAKE OF THE RED WITCH”—** John WaOyne, Gail Russell, Gig Young; Republic; 1948; HTS	Movietime USA Tues. June 3 10:00 p.m.-S.O. WBKB	14.1	15.7	12.0	35	News Roundup In Town Tonight News—Harrington Sports, Irv Kupcinet Feature Film— “To Have and Not Have”	WBBM WBBM WBBM WBBM WGN	22.0 17.0 9.7 9.3 8.9	41 35 23 23 26
5. **“DESPERATE JURNEY”—** Errol Flynn, Ronald Reagan, Raymond Massey; Warner Bros; 1942; AAP	Friday Feature Film Fri. June 6 10:00 p.m.-S.O. WGN	13.1	14.3	12.0	31	News Roundup In Town Tonight Movietime U.S.A.— “The Eternal Sea”	WBBM WBBM WBKB	16.7 13.3 12.8	32 28 32
6. **“FRISCO KID”—** James Cagney, Margaret Lindsay, Ricardo Cortez; Warner Bros.; 1935; AAP	Coral Stone Feature Film Thurs. June 5 10:00-11:30 p.m. WGN	12.5	13.3	11.7	27	News Roundup In Town Tonight Movietime U.S.A.— “Tender Comrades”	WBBM WBBM WBKB	20.3 17.7 11.8	36 34 28
7. **“THE ETERNAL SEA”—** Sterling Hayden, Alexis Smith, Dean Jagger; Republic; 1955; HTS	Movietime U.S.A. Fri. June 6 10:00 p.m.-S.O. WBKB	12.3	13.3	11.0	29	News Roundup In Town Tonight Friday Feature Film— “Desperate Journey”	WBBM WBBM WGN	16.7 13.3 13.1	32 28 32
8. **“BEACHHEAD”—** Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV	Movie 5 Sat. June 7 4:00-5:30 p.m. WNBQ	12.2	12.7	11.3	27	Baseball— Chicago vs. Pittsburgh 10th Inning Spin Time Record Hop	WGN WGN WGN WBKB	20.2 16.0 10.3 9.7	43 35 25 24

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: June 2-9, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **“COMMAND DECISION”—** Clark Gable, Walter Pidgeon, Van Johnson; MGM; 1948; MGM-TV	1st Run Theatre Sat. June 7 10:15 p.m.-S.O. KMOX	22.5	23.7	20.7	60	Saturday Night Feature— “13 Rue Madeleine”	KSD	9.5	25
2. **“WHIPLASH”—** Dane Clark, Alexis Smith, Eve Arden; Warner Bros.; 1948; AAP	Late Show Fri. June 6 10:30 p.m.-S.O. KMOX	16.0	17.7	14.3	53	News, Weather Channel 2 Theatre— “Experiment Perilous” Jack Paar Show	KSD KTVI KSD	9.3 8.0 7.0	27 25 24
3. **“BACKGROUND TO DANGER”—** George Raft, Brenda Marshall, Peter Loree; Warner Bros.; 1943; AAP	Late Show Wed. June 4 10:30 p.m.-S.O. KMOX	13.6	14.3	12.3	50	News, Weather Sleepy Time Gal Jack Paar Show	KSD KSD KSD	10.7 8.3 7.8	33 29 31
4. **“TERROR BY NIGHT”—** Basil Rathbone, Nigel Bruce, Alan Mowbray; Universal; 1946; AAP	Sherlock Holmes Theatre Fri. June 6 9:00-10:00 p.m. KSD	12.2	13.7	10.7	24	Lineup Person to Person	KMOX KMOX	27.5 26.5	52 52
5. **“BLACKMAIL”—** Edward G. Robinson, Ruth Hussey, Gene Lockhart; MGM; 1939; MGM-TV	Late Show Tues. June 3 10:30-11:50 p.m. KMOX	12.0	14.3	9.3	43	News Weather, Shore Line Jack Paar Show	KSD KSD KSD	12.7 8.7 8.5	36 28 33
5. **“GENTLEMAN JIM”—** Errol Flynn, Alexis Smith, Alan Hale; Warner Bros.; 1942; AAP	Late Show Thurs. June 5 10:30 p.m.-S.O. KMOX	12.0	13.7	10.3	40	News, Weather Channel 2 Theatre— “Fort Apache”	KSD KTVI	11.7 8.9	32 31
6. **“DRACULA'S DAUGHTER”—** Otto Kruger, Gloria Holden, Marguerite Churchill; Universal; 1936; Screen Gems	Spooktacular Sun. June 8 10:00-11:34 p.m. KTVI	11.7	13.3	9.7	32	I Search for Adventure Sunday Big News Late Show— “April Showers”	KMOX KMOX KMOX	16.5 13.7 12.6	41 39 41
7. **“APRIL SHOWERS”—** Jack Carson, Ann Southern, Robert Alda; Warner Bros.; 1948; AAP	Late Show Sun. June 8 10:45 p.m.-S.O. KMOX	11.5	13.3	9.7	42	Spooktacular— “Dracula's Daughter” Late Edition	KTVI KTVI	10.6 7.2	38 32
8. **“PRINCESS O'ROURKE”—** Olivia De Havilland, Robert Cummings, Jane Wyman; Warner Bros.; 1943; AAP	Picture for a Sunday Afternoon Sun. June 8 1:00-2:30 p.m. KMOX	11.3	12.3	10.7	49	Builder's Showcase Gunfighters— “Navajo Kid”	KTVI KTVI	4.9 8.8	24 36
9. **“AFFAIR WITH A STRANGER”** Jean Simmons, Victor Mature; RKO; 1953; C&C	Request Performance Sun. June 8 2:30-4:00 p.m. KTVI	11.1	11.7	10.3	42	Saber of London Wide Wide World	KSD KSD	6.9 14.1	31 49

What's on *their* minds ?



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TORONTO, CANADA, Sterling Films Ltd., King Edward Hotel

From the Production Centres

Continued from page 30

Groucho Marx's sponsorship moved from BBD&O to J. Walter Thompson, Groucho appealed to his new underwriters for a continuation of his happy association with BBD&O. Even though JWT has the billing and BBD&O none, the latter will be the agency of record, which means control of the show.

IN CHICAGO

WGN-TV program director **Al Field** talking to **Fran Allison** about doing a women's show on the station this fall . . . **Herb Lyon's** "Midnight Ticker" gets pared down to Friday and Saturday nights only as of Aug. 1 . . . Local ABC shop considering a dose of vitamins to WENR-FM, in view of the dressup of WBBM-FM at the CBS plant, but nothing defininte . . . WBBM-FM, by the way, will staff a minimum of 15 persons, including technicians . . . Sun-Times tv columnist **Paul Molloy** vacationing for rest of the month . . . WMAQ's **Virginia Marmaduke** penning the narration for Firemen's Thrill Show at Soldier Field Aug. 3 . . . Homer & Jethro tapped for new Hadacol commercials, which they're shooting at Fred Niles Studios . . . **Jack Byrne** joined WBBM-TV publicity staff . . . **Bob Bell** to spell **Frazier Thomas** for three weeks on "Garfield Goose" while Thomas vacations in August . . . WNMP in Evanston broadcast the audio portion of WBKB's pickup of Senate Rackets Committee hearings by special arrangement with station and Sun-Times . . . **Gene Bohi** upped to national sales service manager at WBBM-TV, with **Harry T. Dallenais** taking his former post of asst. sales promotion manager . . . "Blue Fairy" to go another 13 weeks on WGN-TV whether or not RCA renews sponsorship . . . WGN-TV bought "Amos 'n' Andy" telefilms for early evening cross-the-board slotting this fall . . . **Paul F. DeChant,** former station manager of WMIL, Milwaukee, joined sales staff of WTMJ in the beer city.

IN LONDON .

. **Frank Brown,** publicity manager to the Jack Hylton organization for the past eight years, has joined Television Wales and the West as publicity manager. Brown will control all press information, public relations, promotional work and advertising . . . **Sir Ian Jacob,** director general of the BBC, will perform the opening ceremony at the state web's new television studio in Southampton next Wed. (30) . . . Associated TeleVision is covering the seven-day 1958 British Empire Games at Cardiff . . . ABC-TV has announced the appointment of **R. W. Dickenson** as administrative controller. He will join the programmer's on Sept. 1 from TV Advertising Ltd., where he has been managing director for two years . . . **Stanley Holloway** will be the subject of a BBC radio program which will trace his career on Aug. 5.

IN BOSTON . .

Donn Parker, disker from Freeport, N.Y., on WMEX five days a week using "new boy in town" designation on his programs . . . **Louise Morgan,** WNAC-TV personality, nabbed citation from Scituate Arts Festival . . . **Herb Cahan,** WBZ-TV program mgr., appointed **Dick Jenkins** film supervisor . . . **Joe Jaworski** promoted to WBZ-TV film dept. . . . **Joel Banow** of Channel 4 film dept. joined station production dept. as production asst. . . . **Bob Richmond,** WMEX sales mgr., off to Cape for vacash . . . WHDH-TV pushed several of its commercial shows off the air first day of the Middle East crisis for up to minute reports . . . **Paul G. O'Friel** is the new gen. mgr. of WBZ-WBZA, replacing **Paul Mills,** who has been upped to midwest tv sales mgr. for Westinghouse. O'Friel comes on from DuMont where he was asst. secy. handling all local and net labor relations . . . WBZ-TV employes club ran an old fashioned barbeque in Hotel Monponset, Bryantville Sunday (20) . . . **Phyl Doherty,** dir. p. r. and adv. WNAC-TV, won top place in the "Ed Sullivan Tenth Anniversary Contest" and nabbed a $500 award.

IN CLEVELAND

Earle Jerris, WHEN, named to WHK disk staff . . . **Ralph Hansen,** KYW-TV program manager, to New Jersey for hiatus . . . **Alan Wasser,** WOUB, added to WHK news . . . **Ed Fisher,** WJW-TV, and **Tom Field,** WEWS, to lead tours to Europe . . AFTRANS **Rob Evans, John Fitzgerald, Bob Evans** and **Ruth Wise** skedded for national convention . . . Central Cadillac pacted WJW-TV's 11:10 p.m. sports cross-the-board with **John Fitzgerald** . . . **Big Wilson** to emcee KYW-TV's MGM and RKO films at 6 p.m. daily . . . **John Wyman** shifted from continuity to publicity director WHK as **Merle Levin** joined Howard Marks agency.

IN PITTSBURGH

Sportscaster **Ray Scott** had to have a cartilege removed when he twisted knee while playing baseball with the youngsters . . . **Ray Schneider,** news editor and chief announcer at WWSW, vacationing with the family at their summer cottage in North East, Pa. . . . **Win Fanning,** Post-Gazette radio and tv editor, will be on "The Verdict Is Yours" this week . . . **Nick Perry** has turned in his notice at Ch. 2 to join the staff of WCAE. He'll later switch to sister television station, WTAE-TV, when Ch. 4 gets going in September. **Karl Kraft** replaces him at Ch. 2. Latter, a recent graduate of the Carnegie Tech Drama School, has been doing a gimmicked weather show every Sunday night . . . **R. Russell Roop,** who used to have his own ad agency here, has been appointed the TPA rep here.

IN PHILADELPHIA . .

Taylor Grant, former WRCV news director now freelancing, has joined the WIP newsstaff—for the Lebanese crisis and is serving as Mideast expert on an 8-9 p.m. program daily . . . WRCV-TV will make the pickup of the Delaware Handicap pre-race activities from Delaware Park for NBC's "Today" (24) . . . **Mel Levine,** assistant manager of the tv dept. at WCAU, has been upped to administrative manager . . . **Mrs. Ellen Stoutenberg,** director of WIP's "Search for Peace" project, named assistant program director of station . . . WFIL-TV has purchased 39 "Walter Winchell File" films, including 13 new episodes . . . **Bill Smith,** assistant public relations director of the WRCV stations, is out in current shakeup . . . For eighth consecutive season WCAU will broadcast the Philadelphia Eagles pro football games. Station will originate the series to a special network of 15 additional stations throughout eastern Pennsylvania, southern New Jersey, Delaware and the eastern shore of Maryland, an area covering 2,200,000 homes. The 1958 sessions also marks the eighth year WCAU has fed the games to this network of eastern seaboard stations.

IN DETROIT

Edwin K. Wheeler, general manager of WWJ and WWJ-TV, has been named to the Adcraft Club of Detroit board of directors . . . **J. P. McCarthy,** WJR announcer, replaces **Marty McNeeley,** resigned, as disk jockey on station's "Music Hall" show . . . **Bill Kennedy,** former film actor and host for CKLW-TV's "Matinee Theatre" will also host a series of movies in which he stars "The Royal Mounted Rides Again," in a new show "Serial Theatre," on the same station . . . "Michigan Outdoors" host **Mort Neff** will show color films of the annual Mackinac Boat Race and the Outboard Marathon over WWJ-TV . . . Announcer **Art James** leaves WJR after two and a half years to emcee NBC's "Concentration," which replaces "Truth or Consequences" . . . WWJ and WWJ-TV will cover the 21st annual Soap Box Derby with **Kirk Knight** and **Dave Zimmerman** handling the roll-by-roll; also WWJ personalities, sportscaster **John Parker** and disk jockeys **Hugh Roberts** and **Jim DeLand,** will compete in a special televised race in the midget motor-less cars.

IN BALTIMORE .

Keith McBee, WJZ-TV News Director, off to Middle East for on-the-scene reports. He went with blessings of Westinghouse, owners of WJZ-TV. He'll be writing, filming and reporting . . . **Dave Stickel,** news and film director of WMAR-TV, was given citation at State American Legion Convention for the "help he and station have given the Legion" in past years . . . **Mary Guthrie,** who was executive assistant to **Roy Meachum,** director or public relations and promotion at WBAL-TV and WBAL Radio, departed there to act as public relations director for James B. Rogers Associates, advertising firm here—Meachum severed connections earlier . . . **Bob Cochranane,** program director for WMAR-TV, vacationed in Europe and **Tony Lang,** WMAR commercial manager, off to West Coast with family . . . **Alfred E. Burk,** sales manager of WBAL Radio, is winner of Sales Management Award of Merit by Stevens-Davis Publishing Co. April winner of same was **Willis K. Freiert,** assistant station manager at WBAL-TV.

IN MINNEAPOLIS

WLOL awarded its 300th orchid to a Twin Cities' young working woman nominated for her "courtesy, kindness and efficiency." In this "Orchids Awards of the Day" promotion, started May 6, 1951, the flowers have gone to secretaries, clerks, waitresses, nurses, clerks, etc. . . . Disk jockey **Leigh Kamman** started nightly KSTP Radio jazz program, the station's first . . . WTCN tv and radio sports director **Frank Buetel** named chairman of opening ceremonies and awards of world championship softball tournament here next September . . . Twin Cities' Hill Foundation directors have granted $11,083 to four Minneapolis and St. Paul liberal arts colleges to enable them to continue cooperative courses over educational station KTCA-TV here. Courses are open to the public for collegt credits . . . **David G. Lee,** KMSP-TV News and public relations director, wedded to WCCO researcher **Peggy Anderson** . . . TV's "$64,000 Question" scout **Irving Harris** in from New York to interview 10 localities desiring to appear on the program.

IN SAN FRANCISCO .

Jaime del Valle plans to shoot "Yours Truly, Johnny Dollar" in Frisco along with "Lineup" . . . KRON axed its "Fireman Frank," **George Lemont** . . . New producer of KQED's "Profile: Bay Area" will be **Jack Burby,** replacing **Hale Champion. Roger Boas** will be back, as will another $10,000 from Columbia Foundation . . . **Alma Carroll** starting a nightly midnight-to-1 a.m. stint on KOBY . . . KTVU producer-director **Gene Mulligan** sold a script to "Sugarfoot" . . . **Mildred Alberg** vacationing in Frisco . . . KCBS' **Jonathan Schiller** getting heavy mail draw from his new showtune series—also replacing **Kathy Furness** as KCBS librarian . . . KGO-TV signing on five minutes earlier for an **Al Bachor-Jerry Jensen** newscast . . . **Dave Corbin** promoted to audience promotion assistant to **Evelyn Clark,** KCBS' promotion and ad manager.

New Product Flows For Schlitz TV Entry During Summer Run

Hollywood, July 22.

Sprinkling of new product throughout its summer lineup, instead of a straight summer rerun policy, has been instituted by Schlitz on its CBS-TV "Playhouse of Stars," for the second year running. Show will feature six first-run shows over the summertime spread, and restrict itself to 10 reruns over the same period.

With the series to be shared next fall by Lever Bros., Schlitz nonetheless will go ahead with first-runs for the three weeks before Lever moves in as alternate bankroller. First Lever show is Oct. 3, but Schlitz will use new product on Sept. 12, 19 and 26. July 25 and Aug. 15 shows will be new (former is "Long Distance," Jessica Tandy starrer), as was the June 20 stanza.

Sponsor reasons that spacing the reruns and adding fresh product over the summer, helps sustain an audience better than a straight rerun policy.

N.Y. Telephone Co. Coin For Pat Hernon Show

For the first time in its history, the N. Y. Telephone Co. has decided to sponsor a tv show, pacting Pat Hernon, former Coast news and sportscaster, for a cross-the-board 6:40 to 6:45 p.m. spot over WRCA-TV starting Monday, Aug. 4.

Program will be slugged "WEather 6" and will consist of a detailed report on weather conditions and forecast for the evening and following day. Title of program stems from the phone company's WEather 6-1212, which Gothamites use for metropolitan weather data.

Hernon hails from KPIX, San Francisco.

QUINLAN TO KTLA

Hollywood, July 22.

Robert T. Quinlan, who has served as producer-director for WCBS-TV in New York past two years, has ankled the web to join KTLA as program manager.

Post has been vacant since departure of Ray Lukshis last May.

ABC IN LONDON TO BUY A FILM OUTFIT

London, July 22.

Associated Broadcasting Co., in an expansion into vidfilm production, is negotiating purchase of a major film company. ABC also is giving "considerable attention" to development of commercial tv overseas, including the U.S.

Operating profit of company for first half of 1958 was $11,000,000, about 10 times the profit earned during corresponding period last year.

WHLI's Bid To Make Like 1st Class Citizen

Hempstead, N.Y., July 22.

WHLI, one of the more vigorous daytime broadcasters in Nassau County, is joining forces with other Class II stations in the country in an effort to convince the FCC to reshape its thinking regarding the low-powered, parttime broadcasters.

In a recent brief submitted to the FCC, WHLI suggested that the regulatory body "allow full time operation to Class II stations, such as WHLI, where the public interest, convenience and necessity in a major market will be better served by such change."

WHLI is restricted in its broadcasting by being forced to sign off at a time when it feels that its public service activities are most sorely needed. The adoption of the proposed modification would solve the problem it is said.

Mesibov's New Slot

A network man is taking over merchandising activities for all phases of American Broadcasting-Paramount Theatres. Sid Mesibov, ABC-TV exploitation director for the past year, got the nod this week as coordinator of "marketing activities" between the web and the umbrella company's ABC merchandising division.

It's a new job. Mesibov, who used to handle merchandising and exploitation for Par Pictures before he entered video via Television Bureau of Advertising nearly four years ago, overseeing licensing, premiums, etc., reports to Michael J. Foster, ABC press info v.p.

Frankenheimer Joins Ranks of TV Directors In Legit; MacArthur Set

Hollywood, July 22.

Television director John Frankenheimer makes his directorial bow in legit next fall with "Far-Away the Train Birds Cry," drama by two newcomers, Edward H. Davis and Lionel Kranitz. Play will be produced by Milton Greene, Marilyn Monroe's ex-manager, and Louis D'Almeida, both making their debuts as producers.

Frankenheimer has already signed James MacArthur to one of the leads. Actor son of Helen Hayes and the late Charles MacArthur will also be making his Broadway bow, after work in pictures and tv. Frankenheimer directed him in his first major role, lead in Robert Dozier's "Deal a Blow," produced on the tv "Climax" show and subsequently filmed by RKO as "The Young Stranger," with both duplicating their stints in the film.

Frankenheimer has been itching to do a Broadway show, but has been tied down to an exclusive CBS-TV pact, only recently rewritten. He's now non-exclusive to the network and is committed only to do four "Playhouse 90" dramas a year. He'll do his first of the season Oct. 2, then plane out for rehearsals in N. Y. starting Oct. 5. Plans are for three breakin weeks, one in New Haven and two in Philadelphia, followed by Broadway opening in late November. House hasn't been booked yet.

FTC

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the law requires the FTC to prove advertising false, rather than putting the burden on the advertiser to prove his statements. And where, he asked plaintively, is the FTC to get the money to make the extensive tests needed to prove dentifrice commercials false?

Gwynne told about the kinescopes and tapes, however, and indicated that the FTC would study them for weak spots which could be attacked despite the handicaps he had mentioned. Blatnik adjourned the hearings after the subcommittee failed to find an answer for Gwynne's placing the responsibility for action with Congress. There was no prospect for further hearings this year, and Blatnik had no plans for next year other than keeping in touch with the FTC to see how it might be doing on toothpaste commercials at that time.

Questioning also involved past subcommittee hearings on filter tip cigarets, with Gwynne saying that there has been a definite improvement in filters since it was previously found that no matter how many traps they had, they just didn't filter anything much. He noted, however, that at least six cigarets claim lowest tar and nicotine and said this results from different testing methods. The industry should be required to set up a standard measurement method and should be required by a new Congressional law to label cigaret packages as to tar and nicotine content, he contended.

The American Dental Association named all of the biggest toothpaste advertisers by name and went down the list of claims for each product, and each claim was labelled completely false. No toothpaste can stop or even slow down decay, and brushing with a bare brush has just as much effect as use of any toothpaste, it was argued. No toothpaste can do anything for bad breath but mask it with another odor, thus keeping people from seeking the medical attention they might need to clear up the actual cause of the bad breath, and no toothpaste can do anything for gums, bleeding or otherwise, ADA witnesses insisted.

Both Blatnik and ADA took special aim at tv. Both said this is the medium where the allegedly false claims have the greatest effect, and both mentioned little children being led into bad dental habits by favorite tv personalities.

Louisville—WHAS, radio, Louisville, celebrated its 36th year of operation with a special airing of the Kentucky-Ohio All Star High School basketball game from Freedom Hall in Louisville Friday (18).

CBC Mulls a New Regulatory Format

Ottawa, July 22.

As Davidson Dunton, resigned as chairman of the board of governors of the Canadian Broadcasting Corp., takes on his new chores as president of Carleton U. in Ottawa, word comes that it is unlikely he will be replaced. Upcoming is the formation of an entirely new regulatory body, independent of CBC, to regulate all radio and television broadcasting in Canada.

This is a group for which the non-CBC broadcasters have been yelping for years, expecting one of the first things it will do will be to crack CBC's monopoly in tv in the larger Canadian cities. Recently the House of Commons was told by the Minister of National Revenue who reports for CBC to the government that legislation is being set up to name this body.

When and if the independent regulatory board is set up, the responsibilities of the CBC's board of governors will be restricted, it is expected, to handling only CBC policies. Currently it surveys policy on all radio and video in Canada, CBC and otherwise, views all applications for broadcasting stations, power switches, others, and makes recommendations to the government which are seldom if ever interfered with by the federal Department of Transport, where final decisions and policy are made.

Trouble By Dozen

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clude Sperry Rand, last season's backer of "Leave It to Beaver" and Warner-Lambert, sponsor of "Tic Tac Dough" and "Restless Gun.".

Hamm Brewing, sponsor of "Person to Person" in the midwest is out of the network picture as is Borden's, bankroller of "People's Choice." Rounding out the list is Mars, alternate sponsor of "Circus Boy"; Sheaffer and Gold Seal, backers of "I Love Lucy"; Armour's, whose coin was in "Big Record"; Carnation's pullout of Burns & Allen; Wildroot's dumping of "Robin Hood"; Tums giving up its portion of "Wagon Train"; and U.S. Rubber's dropping of "Navy Log."

In the case of Warner-Lambert, the dropping of network commitments was described as a "retrenchment in advertising plans." Others such as Wildroot and Helena Rubinstein are going into spot television campaigns. Many of the national advertisers who sponsored programs over the 39-week route are going into specials. (See separate story). Agencymen cite the advantages of specs which are less expensive and can be geared for campaigns.

Tele Reviews

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professional actors are used and the accent is on the documentary throughout as narrator Joseph C. Harsch (chief on NBC's London News Bureau) interviews the county farm agent, members of the Adams family and the manager of the local co-op.

It's clear that the message of "The American Farmer" is that the average man is able to till a farm of 200 acres with the aid of no hired help thanks to the use of mechanized equipment. These multifold labor-saving gadgets, film points out, also extend to such items as deep freezes, electric pumps, modern kitchens, etc. and help raise the farmer's standard of living. Administration's farm policy comes in for a plug with a reference to the benefit of the soil bank.

Current series is being shown as part of the Educational Television Project, a joint undertaking by NBC and the Educational Television and Radio Center at Ann Arbor, Mich. Future episodes bear such self-explanatory titles as "How America Shops," "American Roads and Traffic" and "Old Age in America." Producer-director Cash gets his point across without resorting to out-and-out propaganda. His obviously low budget is no handicap as the American scene more or less speaks for itself.

Gilb.

TV In the Skye

Isles of Skye, July 22.

Crofters and small farmers on outlying Scottish islands are backing Members of the British Parliament in their fight to get tv services extended to these outlying parts of the U. K.

The many islands off Scotland's northwest and northern coasts are minus any live entertainment. Only occasional film shows are staged.

E. G. Willis, Member of Parliament for East Edinburgh, has described as "crazy" the idea that London should have a third tv program before the Scottish Highlands get their first.

"If anybody needs tv, it is a crofter who lives through a very long winter night, much longer than the night in London," he said.

ABBOTT TO GOBEL SHOW

Hollywood, July 22.

Norman Abbott has been inked to direct NBC-TV's George Gobel Show next season, beginning Sept. 23. Abbott directed several episodes past season.

'LIVE FROM LONDON' TO SPAN ATLANTIC

London, July 22.

For the first time, a complete program of light entertainment will be heard simultaneously on both sides of the Atlantic when the BBC airs a 90-minute show entitled, "Live From London," on Aug. 3. The program, which is a BBC gesture of welcome to visiting athletes who will be here for the Commonwealth and Empire Games of 1958, will be taken by the Canadian Broadcasting Corp., which has booked the new Trans-Atlantic circuit, and will air the show from coast-to-coast.

Among artists taking part in the program, which will go out between 9 and 10.30 p.m., are Charles Laughton, Bernard Braden and Barbara Kelly, Anna Neagle, Paul Scofield, Cleo Laine and Alan Melville. The show will be produced by Tom Ronald.

Greensboro, N. C.—The South Carolina Radio and Televisiion Broadcasters Assn. will hold its annual summer convention at Myrtle Beach July 27-29.

Gil Paltridge's Exit

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the KGO operation needed the support of the parent organization. Until the recent shift in national management, we had that support. Cutbacks in overall operations, and interference in our thought-out programming formats have made my attempts to revitalize KGO nearly impossible."

Paltridge also charged that the most difficult part of running the radio station was the use of GKO-AM "as an accounting sponge for a minimization of KGO-TV expenses."

What these charges add up to is this:

1) Paltridge, working with John Pace, of KABC, Los Angeles, brought in five new deejays from the Midwest in January, installed a heavy newsroom operation, went for r&r programming in a big way and slowly lifted KGO-AM's ratings;

2) But all of this cost a hatful of money—whereas KGO-AM had shown a modest profit under Mitchell in the first three months of 1957, the station showed a loss of close to $90,000 under Paltridge in the first three months of 1958;

3) Paltridge felt—and feels—that the costs of combined departments of the tv and radio stations, such as accounting, shouldn't be split 50-50, as they now are, and that KGO-AM would have made a better showing if it weren't for the tv costs.

Mrs. Levant Soloing

Hollywood, July 22.

June Levant is going it alone with a new show on KCOP, site of husband Oscar Levant's show before he jumped to KHJ-TV here.

Mrs. Levant, who no longer appears on her husband's channel 9 outing, is now hostess of a new 4:30-6 p.m. daily strip on KCOP which features interviews, commentary and screenings of rerun pix. Lloyd Thaxton co-hosts.

TV GUIDE

Best-selling weekly magazine in America

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TV GUIDE
RATING INSURANCE POLICY

TV Guide sells insurance—rating insurance

Here is a policy every sponsor needs—*program advertising in TV Guide.*

This is your natural, No. 1 medium. It is the largest-selling weekly magazine in America—6½ million circulation base as of October 4. Across the country, one TV family in six reads it—and that alone is the equivalent of a 16 rating. More viewers turn to TV Guide than any other single source to see what to look at. Your advertising promotes higher ratings for your programs, greater popularity for your stars, better identification of your sponsorship.

You can choose full national coverage or any combination of the 50 regional editions which fits your station lineup. And you buy your rating protection at phenomenally low cost for the viewer-coverage it gives you.

TV Guide magazine is the national watchword. And—note this well—it is as valuable a medium for advertising your *products* as your *programs*.

A WEEKLY MAGAZINE...A DAILY HABIT

$1,000,000 In Preemptions

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work at 3 p.m., said it had preempted some six hours of commercial time, primarily in the Eastern and Central Time Zones in a four-day period. It estimated that it had carried more than 15 hours of special programming on tv and radio and claimed to be the first of the tv chains at the UN last Tuesday when the story broke and that it was the only web on hand to cover the full UN session last Friday (18) morning, devoting approximately one and one-half-hours to this event. A heavy portion of the coverage was handled by Bill Shadell and John MacVane at the UN and Don Goddard and Quincy Howe in the ABC studios. John Daly, ABC veepee of news and special events, co-ordinated the coverage.

When news of the crisis broke NBC took the lead but soon both CBS and ABC caught up. Unlike the Suez crisis in the summer of 1956 when Egypt seized the canal and radio-tv coverage of the affair was less than mediocre, the networks last week were moved to do something above and beyond the call of mere public service duty. Top echelon execs at the webs gave their news department heads the greenlight to do a bangup coverage and soon preemptions were the order of the day as the news began to break in various parts of the tinderbox globe.

Both Bill McAndrew, veepee of NBC News and John F. Day, director of CBS News, were busier than holiday train dispatchers routing their correspondents and cameramen to different newsbreaking centers. There were notable performances by such savvy observers as NBC's Chet Huntley in N. Y., Dave Brinkley in Washington; Merrill Mueller at the United Nations; John Chancellor in Beirut; Joseph C. Harsch from London and Irving R. Levine from Moscow.

Indies Assert Selves

Numerous indie outlets throughout the country hurled themselves into the Mideast crisis with considerable zeal and vigor. Obviously, the list of on-the-ball stations was great but among those that shone with considerably more sparkle were WNYC, Gotham's municipal outlet which fed a score of stations the proceedings from the UN Security Council and WINS, N. Y. indie which drastically upset its regular programming structure to bring listeners full live coverage of the UN sessions when other indies were reportedly scratching the "Top 40" melodies of the day.

Initiative was also displayed by WERE, Cleveland indie, with direct UN pickups; exclusive shortwave pickups by a ham operator and station engineer of the Russian demonstration outside the U. S. Embassy in Moscow; pickups of citizen reaction in various American cities; specially-built listening posts in downtown Cleveland; transatlantic interviews with correspondents; interviewers with parents of U. S. Marines in Lebanon and feeding of UN proceedings to numerous school and college stations in the area.

Some Soaper Fans Squawk

Network execs said they received less complaints this time regarding the bumping of regular programs. Affiliates in most parts of the country gathered from their listeners and viewers that the Mideast situation was far too grim to complain about the elimination of a soap opera or two in order to carry the UN Security Council or an overseas pickup. Save for some hyper-thyroid addicts of the washboard-lachrymals who squawked, stations received nothing but vociferous acclaim for their fast reporting and appraisals of the developments in the Mideast.

There were, however, isolated spots where malcontents objected to UN coverage. In Cleveland it was reported that three of its tv outlets received complaints when regular programs got the heave-ho for UN coverage. James C. Hanrahan, WEWS general manager, described it as the "greatest flood of complaints in my whole tv experience." John McClay, general manager of KYW-TV, and Ben Wickham, WJW-TV general manager, took the view that their coverage was history in the making and "we'll stick to network programming these highly important sessions." KYW utilized the Westinghouse line along with coverage by Rod MacLeish from its Washington Bureau.

The five tv outlets and the six AM stations of the Westinghouse Broadcasting Co. operated with almost split-second precision during the crisis to bring their audiences the latest happenings. The WBC outfit figures it spent in excess of $5,000 for telephone line feeds during a hectic four-day period. It preempted in excess of $75,000 worth of time on tv and approximately $60,000 in preemptions on radio. Westinghouse stations devoted 70 hours in coverage of the crisis on tv and 85 hours on radio during the big four days.

Educ'l TV Bill

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quarters of the Univ. of Houston tv stations, pioneer in the field.

"You are going to get opposition you don't deserve because some of us are concerned with the appalling national debt," advised Rep. Bruce Alger, long Texas Republican.

"Perhaps," quickly injected Rep. Walter Rogers, Texas Democrat, "This might be the avenue to smarten up some of the people on how to figure out a balanced budget."

Quinlan

Continued from page 21

fits of it were fourfold and worthy every dime. It was valuable to the Windy City citizens for the information it conveyed and the stemming, if only temporary, of racketeering in Chicago. It created good will for the station ("more," says Quinlan, "than if we'd doubled our advertising budget for the year") and should mean business for WBKB because the hearings were held during ratings week. Fourthly, Quinlan feels it will benefit the broadcasting industry itself in the Congressional investigations of network practices. "This will be ammunition that all three networks will probably use," Quinlan stated, "to take the heat off them with the Government."

Two things Quinlan didn't expect when he negotiated the pickup, the fact that blurbing wouldn't be permitted and that it would be rating week. The two almost cancel each other, he feels. In re the latter, Quinlan expects his station "to sell like a lion" in August because of the daytime posture the ratings are likely to give it. As for the former, he indicated that WBKB recouped a number of cancelled spots in make-goods but lost a number of others when McClellan forbade them.

Quinlan said Pure Oil wanted to buy the show at the beginning, and this would have kept the public service telecast from being a blemish in the profit and loss books. He was irked at the Senate kibosh on advertising and said the committees hereinafter must not expect such video coverage if they expect an individual station (even splitting costs with a newspaper) to shoulder the expense alone.

Radio Reviews

A SUMMER NIGHT AT RAVINIA WITH RUDOLPH GANZ
With Jim Conway, guests
Producer-Director: Len Schlosser
25 Mins., Sat., 8 p.m.
BROWNBERRY BREAD
WBBM, Chicago
(Lilienfeld & Co.)

In Chicago, there is such a paucity of class and intellect on the AM band currently that this offering would get lofty stature from its formidable title alone, if only by default of the city's other stations. Dr. Rudolph Ganz is a venerated composer-conductor-educator (he is now president emeritus of Roosevelt U.'s Chicago Musical College), and the annual Ravinia Festival has about it an aura akin to Newport when the latter is not on its jazz kick. This is class in spades in the Windy City vicinity, and happily the show itself measures up to the poetic promise of its prolix tag.

On each show Ganz discourses with the Ravinia guest artists and relieves the chitchat from time to time with excerpts from their longhair recordings. Show is taped on the Ravinia grounds during the rehearsal hours, and often strains of wind-blown music seep into the talk texture of the program to authenticate the atmosphere of Ravinia Park. Ganz is an affable fellow with an attractive Swiss accent, his way of speaking resembling somewhat that of the late Jean Hersholt. As the catalyst he is best when he gets guests to converse, weakest when he makes it an interview. First show had him probing singers Mildred Miller and Wilma Spence, second (12) had him in an interesting casual exchange with conductor William Steinberg. Producer-director Len Schlosser appears to have edited all sag and superfluity from the tapes.

Brownberry Bread commercials are a bit pushy and hard to sell for this vehicle. *Les.*

Kansas City — Station KNIM, Maryville, Mo., has been purchased by Wayne J. Hatchett, formerly of Independence, Mo., and Harold Eck, Osceola, Iowa,. Hatchett will manager the station.

Barry Gray-Basheer's Post-Midniter

Barry Gray has been a stimulating midnight opinionator over the WMCA (N.Y.) microphone for many years, usually originating from a nitery but currently back at the studio since Brooklyn's Town & Country did an el foldo, for the summer anyway. When Gray is interviewing personalities, whose vicarious intent is to plug a play or picture; politicos, who have their own axe to grind; or pals (and he's gotten some big names in that department, too) it's usually diverting, sometimes rewarding, never dull.

This past Sunday (20) midnight he gave the WMCA mike to Egyptian propagandist T. Basheer who turned the Middle East crisis from a political problem, which is globally accepted as focusing around the rise of Nasserism, into a "Jewish problem." The kid from the Cairo belt, whose English was accented, but articulate, gave beaucoup false accents to "displaced Arabs," "Israeli aggression" and the like, To anybody with not a short memory this is, of course, the Arab road company pitch of the Hitler story. In fact, a plane officer, identified as Peter Brunswick, talking from a Europe-bound air carrier whom Gray had on his "beeper," put it into that very language. Apparently this was the plane on which Gray hoped to make his European flight since he has widely disseminated the fact he was denied a visa to Lebanon "because of my religious faith."

Back to Sahib Basheer: his full tag is spokesman and press officer of the United Arab Republic-United Nations Mission, which is quite a handful but, by token of that mouthful of billing, also takes in quite a chunk of Middle East terrain.

As vocal and articulate as moderator Gray, he was a shade less immoderate in his sparring with the WMCA microphonist. He refused to be talked down by Gray and, as a Parthian shot, accepted Gray's challenge (1) to "issue" him a visa to Cairo (an authority which a propaganda officer might normally be questioned as having in his power); (2), permit Gray to get on the Cairo radio, with the same freedom that Gray stated was accorded Basheer; and (3), the latter added, he "would permit Gray to discuss matters with less interruptions than you are according me."

Without further extending the politico nuances of Israelis versus Arabs, or Gray's accent that there are apparently many happy Arabs on Israeli soil, this particular discussion was a curious exploration of political values, from strongly opinionated opposite corners. It creates a question mark as to the wisdom of throwing out into the airwaves, at an offbeat, obviously somnolent post-midnight period, such a sensitized discussion. Anybody from insomniacs in the hay to drunks in saloons, both of whom may have only recently heard and seen serious analyses and news reports of a global problem, which is the concern of greater pundits than Gray and propagandists than Basheer—from Nippon and the Ganges to the Kremlin and 10 Downing Street and the Quai d'Orsay and back to the Potomac shores—suddenly are assaulted with a new "interpretation" of Mediterannean woes. This may not be a direct parallel to "fire!," under the guise of freedom of speech, but it is an unnecessary refueling of a latent tinderbox, obtuse at the moment, at least, to the most critical world problem today.

Gray has been on another kick of late—the open-microphone "beeper."

When he apparently senses from the telephonic vis-a-vis that they are on an even-keel he opens the beeper, but the interviewer's tenseness is exaggerated even greater as he rides herd very closely on the unseen telephonist. Gray is obviously in constant fear perchance that something offbeat or awry could come over the airwaves. The result is an unwillingness to permit the "beeped" telephone-inner to really expound. Gray is staccato in cutting-in or over-talking them, airing his own views. It's a natural concern. One drunk or bigot could upset WMCA, the interviewer and their audiences no end. *Abel.*

KTTV Clinic

Continued from page 27

commercials may well be solved, using the technique employed by KTTV with the huge Barker Bros. furniture store here. Two-camera remote crew taped 22 commercials after-hours at the store, starting at the ninth floor and working down, over a five and a half hour span. Cost of the blurbs averaged out to $100 apiece with this method.

Moore characterized the clinic as "A Progress Report on the First 60 Days of the Tape Revolution," and emphasized the word "revolution" in characterizing videotape as the most significant development since the start of television. In pointing up the desirablity of tape for commercials, he pointed out that it combines the best features of film and live.

Station insisted that tape can be edited, and pointed to the fact that it did edit extensively in the preparation of Berman's pilot. New Ampex editing unit, still in prototype form, was demonstrated, as were the station's own experiments in editing. Under present editing techniques, "we won't prevent flipover 100% of the time," it was admitted, but majority of the time, station gets a clean splice.

Also released was the station's new rate card for tape. Rates apply only to use of the videotape units, with studio-production costs additional. Base rate, either for simul-tape (taping simultaneously with a telecast) or production tape (not simultaneous with a telecast) is $150 for the first half-hour or part, with the producer able to do as many commercials as he can during that span.

Editing charge is $50 for a one-hour minimum use of the unit. Duplicate tapes, exclusive of the cost of the reel itself, run $50 for 15 minutes or less up to $150 for 31-60 minutes. Tapes themselves cost $10 a minute for up to 14 minutes, $200 for a half-hour and $400 for a full hour. Station's minimum usage charge is pegged at twice the time of recording, to allow for playback.

Mgt. William Morris Agency

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Beats: Phil Silvers, GE Theater, Steve Allen, Twenty One, Groucho Marx, Dragnet, This Is Your Life, Ed Sullivan, Jack Benny and many others.
ARB May '58
ZIV TELEVISION PROGRAMS INC.

Inside Stuff—Radio-TV

A program dramatizing the heroic Turkish Brigade in Korea, written and produced for the Far East Network by Paul Rauch, has won him commendations from the Turkish government and the United Nations. Rauch, now on leave from CBS-TV, is the son of Harry Rauch, Young & Rubicam v.p. in charge of television program promotion. It's anticipated that the segment will be aired in other parts of the world.

Pfc. Rauch, whose last CBS production assignment was on the Ed Sullivan show, was informed that Turkish Minister of Defense Menderes had heard the program and had pronto communicated his gratitude to the UN Command. Acknowledging the minister's commendation, Gen. G. H. Decker, U.S. Army commander in chief, UN Command, issued a letter of appreciation for the program "as a fine example of the members of two nations working together to develop a better understanding of each other."

Rauch is scheduled to resume his civilian status in September and return to his CBS post in New York.

Broadcasters and librarians together ought to do more about making this nation more book-minded, Dick Pack, Westinghouse programming veep told the first Television Institute of the American Library Association, meeting in San Francisco last week. Pointing to the statistic that more than three-fourths of the population do not read at least one book a week. Pack commented: "What are we going to do together about that situation? How can we together harness this great and persuasive medium of television to help raise the intellectual level in our nation—to create a climate, too, of greater acceptability and understanding for intellectual and artistic achievement? Certainly our national problem is not merely one of producing more scientists and engineers, vital as that may be."

Pack urged that the librarians use television, not just at the national level, via National Library Week, but on a year-round continuing basis, using local tv—and radio—"in every way possible . . . not just program series, but via special events, interviews, news features, integrated features in established local commercial programs, and even spot announcements . . ."

Jacques Traubee and Joseph H. Neebee have joined forces to form the Jacques Traubee Productions with the former as prexy and latter exec producer and chairman of the board.

New outfit has rights to several properties including "Zig Zag," audience participation "action game" optioned by ABC as a possible starter in the fall. ABC will make a kine of "Zig Zag" within the next two weeks. Emcee for the show is now in process of being chosen.

Neebee was exec veepee and member of board of Campbell-Ewald previously. He also co-produced "The Apple Cart" with Maurice Evans on Broadway two years ago.

WRCA-TV is staging a series of "seek previews" this week in an effort to interest ad agencies in upcoming fall programs. Twice daily at the Johnny Victor Theatre at the RCA Exhibition Hall it is showcasing a flock of new program ideas including teenage shows, public service features and a program designed specifically for male viewers.

Each agency is getting a private showing, plus a break for lunch and cocktails, Grey, BBD&O. McCann-Erickson, J. Walter Thompson and Benton & Bowles have been among those asked to look in on what the station regards as a new approach to program selling. Shows are given at 9:15 a.m. and again at 2:15 p.m. and run approximately three hours in length.

Robert Moran, promotion manager of WBEL, Beloit, Wis., has been named convention site chairman of Broadcasters' Promotion Assn. and James G. Hanlon (WGN-WGN-TV, Chicago), BPA's publicity chairman. Appointments were made by BPA prez Elliott W. Henry, who is press information director for ABC's central division in Chi.

Fifteen additional stations and organizations have joined BPA since June 1, bringing the BPA roster to upwards of 40 since the start of the year.

Charges of breach of contract and conspiracy are included in L.A. Superior Court suit for $212,500 filed by tv writer DeVallon Scott against Screen Gems, Bischoff-Diamond Productions, Samuel Bischoff and David Diamond.

Scripter claims he initiated a teleseries based on material from Mystery Writers of America for Bischoff-Diamond. Contract also stipulated, according to Scott, that he'd do certain number of scripts at a set fee, but turned out only two. Program eventually became the "George Sanders Mystery Theatre," action states.

Until further notice, the Voice of America will be broadcasting news in English to Europe and the Middle East on an around-the-clock basis.

Every hour on the hour, said George V. Allen, director of USIA, the Voice is sending out 15 minutes of news report and 15 minutes of commentary. Schedule has been put into effect to supply information in connection with the Middle East crisis.

FILM STUDIO FOR LEASE

Film Center Area

This studio has been in operation for a year and a half. To date, films have been shot there for DuPont Zerone and Zerex, Bird Flooring, AT&T Yellow Pages, Phillies Cigars, Berkshire Life, AT&T Long Distance, Arrid Deodorant, Encyclopaedia Britannica, Blue Cross-Blue Shield, Carlings Ale, Dow Chemical, CIBA Pharmaceuticals, and others.

● STREET LEVEL: 1800 sq. ft.—Sound Stage. Completely sound proof. 600 amps AC power. 25'x55' with 24' ceiling. Heavy-duty intake and exhaust blowers.

Sound Room, Loading Darkroom, and Reception Room adjoin the stage.

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● 100% fireproof. ● Convenient parking. ● Central to laboratories, prop houses, equipment rental, etc. ● Automatic oil heat and hot water included. ● Immediate occupancy.

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LEVER JOINS 'FATHER' IN SHIFT TO CBS-TV

Lever Bros. Co. has decided to continue as co-sponsor on "Father Knows Best" with Scott Paper Co. when that series moves to CBS-TV in the fall. Show goes into the Monday 8:30 to 9 p.m. spot.

Originally it was announced that only Scott Paper would be the sponsor but apparently that status has been changed and Lever plus Scott will once more present the comedy series with Robert Young and Jane Wyatt.

Both clients have been picking up the tab for the show on NBC-TV.

Looks Like Sports Won't Get to First Base on Exemption

Washington, July 22.

A parade of baseball stars and officials, with comedy relief from New York Yankee manager Casey Stengel, pleaded for a bill to exempt baseball, football, basketball and hockey from the antitrust laws, but three government agencies expressed varying degrees of opposition to the provision permitting tv blackouts of sports events. Consequently, as the hearings droned on through this week chances for the measure which the House had already passed resoundingly and which was sponsored by no less than 45 Senators, dropped lower than a pitcher's batting average.

Sen. Estes Kefauver (D., Tenn.), chairman of the Senate Judiciary antitrust subcommittees which has jurisdiction, was keeping the hearings going into the days of mad rush for adjournment when chances for all but very necessary bills become microscopic. He explains he opposes such sweeping antitrust exemptions for any group, fearing the setting of a precedent for other groups. Subcommittee members Joseph O'Mahoney (D., Wyo.) and John Carroll (D., Colo.) also took an "it-shall-not-pass-in-its-present-form" attitude.

Major objection on all sides was the sweeping exemption accorded sports enterprises to act in concert to ban radio and television coverage of their events. Such people as baseball commissioner Ford Frick—"there won't be any problem in 10 years, because 10 years of unlimited television will kill off baseball" — minor league czar George Trautman, Washington Senators president Clark Griffith, pleaded that television will wipe out the minor leagues, incubator of talent.

Robert A. Bicks, testifying for the Department of Justice, said that the bill is so broad it will permit one sport to agree with another to ban telecasts, that it would even permit the sports people to bar radio and television news broadcasts from carrying scores of games.

O'Mahoney demanded that baseball accept a ban against putting games on pay-tv in return for the power they are asking to eliminate free television. Carroll said flatly that if baseball feels it needs protection against tv, the owners should get together to draft "reasonable proposals for control of the medium" and he added, "maybe you'd get it." He said baseball will definitely not get the unlimited powers it seeks.

Bicks brought in a chart showing areas which could be blacked out from televised sports events under the industry's own proposal. It showed two-thirds of the U. S. land area without tv sports, including most populated areas and most of the population. He said, "this blanket broadcast and telecast exemption could mean that the great bulk of the American . . . public is stripped of the right to watch team-sports . . ."

He added, "such unbridled power, we would urge, runs counter to traditional concepts of commercial responsibility at the heart of our free enterprise system . . . there is no comparable restriction possible in any area in American life other than those for which regulartory bodies have been established by Congress."

All Chi FM Heartened as WBBM Jumps on 'Band' Wagon as Kingpin

Chicago, July 22.

WBBM-FM, which got its solo wings from this Chi CBS shop last Sunday (20), may deal the local frequency modulation band its biggest shot in the arm to date.

Despite the inroads a moneyed station—and especially one with network resources—is likely to make into the present FM audience, the independent FM operators here are heartened rather than frightened by the emergence of the big gun. Most of them know how well the network shop can promote its stations, vis-a-vis their own lack of promotional powers and funds, and they fully expect their vitalization of the CBS FM-er to stimulate a fresh interest in the medium as a whole in the Windy City.

Even H. Leslie Atlass, CBS veepee and general manager of the network's three Chi stations, himself admits that the soloing WBBM-FM is in direct competition with its sister stations, WBBM-AM and WBBM-TV. Atlass has stated that his specific purpose in FM for the nonce is to expand the present audience, which he believes is uncommonly loyal and large enough already to justify the coin his plant will be pouring into it. Atlass says his research estimates that there are about 1,000,000 FM sets currently in use in the Chicago area.

Whatever benefit WBBM-FM might be to the medium itself is, however, coincidental to Atlass' admitted purpose of producing a kingpin station on FM. In competing with the other stations on the band, he said WBBM-FM would take full advantage of being a network property, specifically in delivering news in depth on the hour and, whenever possible, "live" music—things the other FM-ers in town are not equipped to do. The Chi CBS shop has a crack news staff of 34, under the supervision of Bill Garry, which will service the FM station with a five to 10-minute expatiated news story every hour, in addition to headline news. As with his other stations on AM and tv, Atlass says news will have precedence over all orner programming on WBBM-FM.

The station will pick up such live serious music programs on the CBS feed as "World Festival of Music," "E. Power Biggs Organ Concert," "Salt Lake City Tabernacle Choir" and the New York Philharmonic and Cleveland Symphony orchestras—most of which are not broadcast locally by the AM station. In addition, the FM-er will duplicate a number of the live music programs originating on WBBM and WBBM-TV, f'rinstance "Jazz In the Round" on the latter station. Also, Atlass pointed out, WBBM-FM and WBBM-AM will collaborate on a month's worth of stereophonic broadcasts when Pat Buttram takes a four week respite from the network.

WBBM-FM got its solo wings after 17 years of satellite service to its sister AM outlet, during which time it was an ignored stepchild. In sending the station out on its own, with a minimum staff of 16, Atlass said, "We have to be conscious of the present FM audience, it is so loyal. From the kind of music FM features, it would seem there is a growing reaction to other media, swing back to standard music. Otherwise there would be no reason to make a separate operation of the FM station."

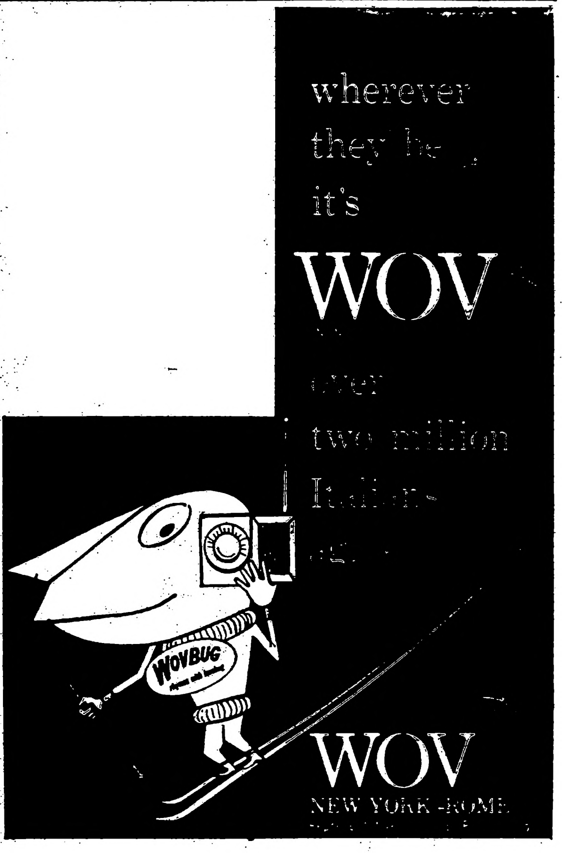
Of the network o&os on the FM band, WBBM-FM is the first to take the medium seriously. The other two, WENR-FM (ABC) and WMAQ-FM (NBC), are largely duplicating AM and still appear to be indifferent to special programming for frequency modulation. The ABC plant here is mulling the idea of boosting its station's power, in view of the interest shown the medium by local CBS, but it is treating the matter with no urgency.

History Kick

Continued from page 27

cales, they are all basically westerns. As one CBS Film Sales exec said of his "Gray Ghost" Civil War series, "it's just a western in uniform." Ditto for such entries as "Northwest Passage," which has been characterized as "a western in buckskin." Idea, of course, is to give the stanza a distinguishing characteristic, and to avoid the plethora of "look-alikes" in the western field.

Fact is that overall, westerns are still doing well in audience popularity (though an increasing sponsor resistance to the oaters is building up), and the trick is to make each new western distinctive enough so that it doesn't get lost in the crowd.



Jack Sterling's Payoff

Continued from page 23

three writers on his staff: Walter Latzko, Arthur Whitney and Bill Vance. Vance has been with him more than nine years; Whitney has chalked up eight years, and Latzko, four years.

Autobiog Due

In conjunction with Sterling's 10th anni on CBS Radio, the publishing firm of Thomas Crowell will issue "So Early in the Morning," a lively autobiographical account of the performer's life. It will be penned with the editorial assistance of Vance and contain a flock of pictures of Sterling's youth when he trouped the Orpheum Circuit and other variety routes with his dad who was a member of "The Garden City Four." More than anything else, it will bring back the nostalgia of the heyday of vaude.

A large measure of the success of the Sterling program is due to what is termed believeability, according to Sterling. There's no prop laughter on the show and not too much of the so-called "top 40" tunes to get an airing, the majority of the melodies being of the more familiar standard type—more melodic, less novelty.

Sterling regards the program basically as a service show with a happy blending of weather, news, news, temperature and the proper type of music accompanied by a skillful quota of humor and public service pitches. One of his current crusades among advertising agencies is the elimination of "et's" on his show. "Why put an 'et' on a program if the guy who handles the show has proven himself a successful salesman," Sterling asks. Unless the "et" is a specific jingle, there's no need for it on his type of program. A good live sales pitch will usually turn out to be considerably more effective.' Sterling believes. Many ad agencies, convinced of Sterling's ability to move the stuff off shelves, provide him with nothing more than "copy platforms."

Apparently the Sterling approach to early morning broadcasting has captured the imagination of BBC officials in London. In the event that the BBC launches such a program, Sterling will be invited to usher it in with fitting ceremonies.

There's a considerable ritual involved in getting to WCBS Radio for morning broadcasts. Sterling is up at 3:30 a.m. and catches the milk train at Stamford, Conn. A number of other radio-tv personalities are also on hand for rise-and shine broadcast engagements in Gotham. The rule is simple and seldom violated: Conversation is permitted only in the waiting room. Once the train starts rolling, the boys go to their respective seats, close their eyes until they arrive in Grand Central Station.

However, since the New Haven's record for punctuality has been sullied on numerous occasions, Sterling has seen fit to editorialize on this pressing matter from time to time. He also assumes the character of one, John Cummerbund Sneezy, and uses him to satirize the mores of American society. More recently Sneezy has been poking sharp fun at "gift" giving, using the Goldfine case as a stepping off stone.

When Sterling stopped trouping with midwestern companies and became an executive, first at KMOX, St. Louis, and later in the Windy City, he had the uneasy feeling that New Yorkers were super sophisticates steeped in Freud, Beluga caviar and abstract art. Ten years at WCBS Radio has completely convinced him that Gothamites are not sophisticated, not supercilious, but decidedly human.

"I was scared stiff to follow Godfrey in this burg," he said, "but I soon learned that this is the kindliest town in the country. It may sound hokey, but the wires and letters I got from listeners did more than anything else to remove the butterflies from the pit of my stomach."

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MGM-TV

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MGM-TV, a service of Loew's Incorporated
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'Naked City'

Continued from page 27

diversity of the sources offering their cooperation to Leonard would also indicate "it's not a police series." For the first show, some of the locations were at the Coliseum. All of the (many) exteriors for the second stanza were filmed aboard a chartered ferry boat.

The Dept. of Marine & Aviation, which has helped a sprinkling of other filmers in the past, rented the Gold Star Mother and its crew to Shelle Productions at a reported $500 a day and the story, "Nickel Ride" was partly about a ferry captain. The local Coast Guard, described as "very helpful," had a CG motor launch on hand to help fish a stunt man out of the water. The launch hovered protectively around the Gold Star Mother for a couple of hours, and then moved in right on cue.

The third series is being done, probably this week, on Welfare Island, which houses a large public hospital. One of the production people was overhead saying that the location shooting for that show was "okayed by the Dept. of Hospitals for all practical purposes. All they want is the (standard) indemnification from us."

The series didn't seek official departmental cooperation. "We're doing it quietly—through the side door," as one of the production team put it last week, "and we're getting things done."

Most of the creative talent backstopping the "Naked City" productions are from the Coast where they worked on Leonard's other SG series. Production costs on telefilm don't differ much from Hollywood, Leonard estimates he'll bring home each half-hour at $45,000.

An associate producer on the show explained that there was a logistics problem in New York that didn't exist in Hollywood. He said the Coast has its city film authority centralized, while N. Y. cooperation, though it comes, is "departmentalized." There's also the matter, he added, of hiring film equipment "piece by piece" in New York.

Asked what he expected from the various city and state departments in the future, a production executive answered, "Well, so far so good." He was holding up his fingers to show that they were crossed.

Yen For Specs

Continued from page 21

which had alternate sponsorship of two half-hours last season, will stay with only "Wells Fargo" this fall and will divert its "Patrice Munsel Show" coin into sponsorship of the Bob Hope one-shots.

Sheaffer Pen, a regular weekly sponsor until the middle of last season, is now bankrolling two Dave Susskind specials, "Gift of the Magi" and "Little Women." Edsel is switching all its coin into specials. Going back to the beginning of last season, duPont, Monsanto, Philco and Delco-Remy were all onetime "regular" sponsors who switched to specials-only.

While there's little question that programming prestige accumulates on the heels of the specials, the economics of the situation are something else again. Preemption means a rebate to the regular sponsors, so that the time charges paid by the spec sponsor don't represent any additional billings. As to programs, it's a rare case where a network-produced spectacular is budgeted in black-ink terms.

More Rating Yak

Continued from page 21

that ratings can be taken up in detail by the committee when the new Congress meets next January.

Sen. Mike Monroney (D-Okla.) is eager for more information on ratings now—and has the support of most committee members in advance of the Wednesday meeting. Magnuson could talk the committee out of it, however.

Monroney argues that the only testimony the committee took on ratings, confined to a single day (June 26), included nothing but the presentation of executives of major rating firms.

P.A.'s Field Day

Continued from page 27

Alan (Bud) Brandt's outfit to handle exploitation, and, in Hollywood, the Lewin, Kaufman and Cleary-Strauss & Irwin flackeries.

"Rough Riders," with P Lorillard for half the show on ABC-TV, but the other half unsold, drew the publicity support of the David O. Alber office. (Frank Liberman is running the Alber drive from the Coast and Gene Shefrin from New York).

Needless to say, Rogers and Cowan, which was the first to point up the diversity of flacks involved with Ziv these days, will continue pressagenting for the producers' 14 syndicated series. Probably, R&C will also lend support when it can on the two web series in question.

The exigencies of a network sale aside, Ziv explains that "beyond the basic job of creating program properties, publicity has become one more service that the film producer must provide. As the network situation gets more and more competitive, pre-show hoopla becomes essential to snaring an audience."

Scalpone

Continued from page 22

series based on the experiences of Paul and Marian Miller, who spent five years as undercover agents for the FBI acting as Communists. Latter show is being aimed as a possible syndication entry. CBS-TV, incidentally, gets first crack at "Man Who Fought Back" even if it doesn't finance, since under terms of Scalpone's settlement with the web, it has first refusal on any show he personally creates, since he's still on the network's payroll as a program exec for two more years.

Meadow is scripting the pilots for "Sergeant" and "Man Who Fought Back," while Gwen Bagni and Irwin Gielgud are writing the "Man on the Beach" pilot. No casting yet. Scalpone hopes to get at least a couple of the pilots into production by September, but hasn't decided yet whether to pitch them for the January replacement market or the '59-'60 fall season.

ABC-TV Affils

Continued from page 21

ever, with the appointment of Chester, he is understood getting the title of director of daytime programming, reporting to the new veepee.

There is an irony involved in the naming of Chester as daytime boss. At NBC-TV, in addition to other chores, he oversaw daytime programming. As such, he programmed two of the daytime's stronger coaxial entries, "Tic Tac Dough" and "Price Is Right," which he now has to program against.

Something of a switcheroo is involved too, although it took a year to run full cycle. When Bob Kintner and Bob Lewine left ABC for NBC, or shortly thereafter, Chester left NBC. Now he is where they were.

Tony Marvin

Continued from page 22

and is giving fronter Martin Block a solid 10 a.m.-to-2 p.m. block to ply the "Ballroom." Block's current 4-6 time will be filled beginning Aug. 4 by an as yet unnamed jock. At present, he also runs from 10 a.m. to noon.

On Aug. 18, Marvin goes into a 2-4 p.m. strip, which is now carried by two WABC staffers.

Two time changes, apart from Block's, will become effective on WABC Aug. 9.

Alan Freed, who is now heard between 7:30 and 11 p.m., signs on a half-hour earlier on Saturdays and a quarter-hour earlier weekdays. The new Ross Mulholland show will be extended one hour, running from 6-10 a.m.

AFTRA

Continued from page 23

advance entertainment specialties," it's understood.

AFTRA's pension & welfare trustees are expected to okay a plan presented—and okayed at the convention by the national board—to give the union's 71 regular employees the same p&w benefits performers now get. However, instead of the contributions coming from the networks and stations, AFTRA itself will support the deal. It's believed the first time a show biz union is offering staff personnel a full p&w plan.

Abe Stark

Continued from page 23

cussed time and time again, but you're not going to get NBC and CBS to go into the same building."

Other sources added that it's not so much a question of the webs being afraid to use the same facilities, but one of the webs already having real estate commitments elsewhere.

A spokesman for Stark said something else (after the AFTRA speech by his boss), which some are inclined to believe is another damper on a Title I plan. He said "there has been no inclination (by the city) to give tax concessions and nothing like that would be involved, but land would be much cheaper."

FRANK COOPER SELLS 3 SHOWS IN BRITAIN

Rights to three live American video packages were bought by British commercial interests from Frank Cooper Associates. The U. S. talent-packaging concern, making its first foreign deals in television, sold two of its own shows to ATV and a third to Granada.

ATV bought "Dotto" and "Keep It In the Family." Both audience participationers will go once a week at night. "Dotto" is slotted on both CBS and NBC now, and "Family" was a stanza that appeared Saturdays via ABC-TV until about three months ago.

"Verdict Is Yours" was the package sold to Granada. Cooper, clicking on three shows at once, sold them on royalty deals, with the British networks arranging their own productions. "Verdict" began this month, and the two ATV buys begin in England in mid-September.

Petersmeyer Prexy Of Gulf TV; Taft Exits

Houston, July 22.

G. Wrede Petersmeyer has been named president of the Gulf Television Corp. and James C. Richdale Jr. was appointed acting general manager of KGUL-TV, operated by GTC. Both jobs were held by Paul E. Taft, whose resignation was announced yesterday (Mon.). Petersmeyer had been chairman of Gulf's executive committee.

Richdale, currently veepee and general manager of KOTV, Tulsa, also operated by the same net, will temporarily divide his time between both posts. He joined KOTV in 1954 and was named v.p. and g.m. two years later. Before that, he was associated with station reps Edward Petry & Co. in New York, and was at one time sales service director of the Yankee network and WNAC-TV, Boston.

Taft will continue as a director of the corporation.

GEE!
I'M GOING TO TRY THAT CANDY!

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.
PUT GEE! in your Chicago sales with
WGN-TV
Channel 9
Chicago

BRITAIN RUSHING NEW LABELS

Col's 46-20 Monaural-Stereo Sked For Fall; 'Educ'l' Estes Park Gabs

Columbia Records is launching its fall program with a release schedule that calls for 46 monaural LP's and 20 stereo disks. The new product was showcased last week (17-20) at Estes Park, Colo., where the diskery held its annual sales convention. About 400 homeoffice, distributor and field sales personnel were in attendance.

The meet was keynoted by Col prexy Goddard Lieberson who stressed the "Columbia Means Business" slogan as well as the need for "stereo education" on the consumer level. The diskery has prepared a booklet on stereo for dealers to distribute to their customers to acquaint them with the latest wrinkle in recording techniques. Bill Bachman, Col's research director, also conducted a q. & a. seminar in which he spelled out all the stereo facets to the salesmen.

In addition to the sales and stereo spiels, Col artists converged on Estes Park for a special entertainment program. On tap were Frankie Laine, Michel Legrand, the Four Voices, Jennie

(Continued on page 52)

Fox Fat-Cats Dot On 'Mardi Gras'

Hollywood, July 22.

Randy Wood and 20th-Fox have made a deal whereby Dot Records will release the soundtrack score of the upcoming Jerry Wald production, "Mardi Gras," starring Pat Boone, Tommy Sands and Gary Crosby.

Prior to Dot acquiring the soundtrack, a tug-of-war was on among Dot, Capitol and Verve. All three companies were after the score because of their respective singing artists in the production. Boone warbles for Dot, Sands is on Capitol, and Crosby for Verve.

Since Boone sings four tunes in the film, Wood, in addition to the soundtrack album, will cut a special EP on his numbers. Label will also release a single disking of "This Is the Night" by "Mardi Gras," prior to film's release in November.

An eighth—and final—song has been added to the "Mardi" score co-penned by Sammy Fain and Paul Webster. Tune, tagged "Loyalty," will be chorused by Boone, Sands, Crosby and Richard Sargent.

FRANK MUSIC CHEVRONS OSTROW TO O.O. NEWIES

Stuart Ostrow picked up his veepee stripes at Frank Music last week. Ostrow, who has been professional-managing the Frank operation for several years, will now be in charge of the acquisition of new material and exploitation. The promotion comes on the heels of the exiting of Herb Eisman, general manager of the Frank operation, to the talent agency business in partnership with Hillard Elkins.

Jerry Mann and Sam Gordon will continue to assist Ostrow in the New York office while Judy Hicks will stay on in charge of the Coast operation. Sam Snetiker remains as treasurer and business manager of the company. Firm, incidentally, is run by cleffer Frank Loesser.

The fall plans for Frank are pegged, so far, on two legituners, "Whoop-Up" and "At The Grand." Norman Gimbel and Moose Charlop are whipping up "Whoop-Up" and Robert Wright and George Forrest are the scorers for "Grand." In the pop field, Frank is currently running with "Young and Warm and Wonderful," cut by Tony Bennett (Columbia) and Roger Williams (Kapp), and "Baubles, Bangles and Beads," etched by the Kirby Stone foursome for Columbia.

Mathis' Col Longie

Columbia Records has tagged Johnny Mathis to a new longterm pact. Crooner joined the label late in 1955 and in less than two years sold more than 1,000,000 LP's. His single clicks include two 2,000,000 sellers, "Chances Are" and "It's Not For Me To Say."

This week Mathis bows at the Sands Hotel, Las Vegas, after a nitery trek that included the Fontainebleau in Miami Beach, New York's Copacabana, Philly's Latin Casino and Blinstrub's in Boston, among others.

Form Nat'l Assn. Of Record Dealers, Anti-Diskounters

Chicago, July 22.

A move to clamp down on disk discounters was launched here yesterday (Tues.) with the formation of the National Assn. of Record Dealers. Of primary concern to the new org is the fact that the discounting of records to the extent now prevalent around the country exists only through the trans-shipping of distressed merchandise.

The formation of the national org was sparked by Bob Coghill and Charles L. Simmons of the Texas Record Dealers Assn. In New York before the Chi meet, Coghill and Simmons were informed that some of the discounters' best deals had come from Texas.

Immediate aim of the NARD will be to supply witnesses to Sen. Hubert Humphrey's subcommittee hearing in Washington. The Texas org recently authorized a substantial reward for information leading to the successful prosecution of people or concerns involved in violations of any fair trade statutes. The Texas dealers have voluntarily increased their donations to the org's fund to uncover the discount disk-running.

NARD also plans to unify all the existing record associations into one "fighting force." In addition to the discounters, targets for the new NARD will be rack jobbers and record clubs.

MUM'S THE WORD BUT 10 ON WAY

By BARRY BARNETT

London, July 22.

London is at the moment seething with unconfirmed reports, rumors, whispers and denials about new record companies which would, if they came into being, number about 10. Each tipoff indicates that the diskeries would compete in a big way with the established majors in financial backing, artists and promotion.

One general point about all the asides is the consistent rumors re distribution of platters. From every source comes the news that if and when a new disk outfit started operating, it would have some new method for getting its records to the public. Reports hint at "secret schemes," and generally, the whole business is being hidden under a cloak of secrecy.

Cloaks and Diskeries

Reason for these hush-hush tactics stems from alleged past opposition encountered by new record outlets from the giant diskeries. In several instances small companies claim that they've been cold-shouldered by wholesalers and retailers which are sewn up tight in a "disk ring."

Because of these allegations the embryo outfits are scared to lay their cards on the table. It is believed, however, that if and when these new labels some onto the market new sources of retailing such as theatres, picture theatres, railway and bus stations, drug stores and street vending machines, as well as supermarkets, will become commonplace outlets.

Among companies coming into and reported to be coming into the business are the Rank Organization, National Telefilm Associates, the British ABC-TV, Granada-TV, Rainbow Records, with support from the Selmer company,

(Continued on page 50)

Dot's Classical, Also 2d Pop Label

Hollywood, July 22.

Randy Wood, prexy of Dot Records, is adding a classical line to his fold, with initial such releases set for September.

Additionally, Dot plans to form a subsidiary label which would introduce new talent and exploitation type of disks.

20th-Fox 1st of Majors to Hit Trail Back to U.S. Scorers, Via MGA Victory

Hollywood, July 22.

For the first time in over five months, at which time the American Federation of Musicians called a strike against the major lots, film musicians are returning to the top major studios for scoring chores. The return of the tooters to the film lots is the result of the Musicians Guild of America being named the new bargaining agent for musicians that work in this field. (MGA recently beat the AFM in an NLRB election vote, 580 to 484.)

First of the major studios to begin employing American musicians by not sending its product abroad for tuning is 20th-Fox. Latter studio has already postponed shipping two of its pix abroad. Films are the Jerry Wald production, "Mardi Gras," now before the cameras, and the completed John Wayne starrer, "The Barbarians."

Although a contract settlement between MGA and the Assn. of Motion Picture Producers hasn't as yet been worked out, it's anticipated that the other majors will follow the same track as 20th, and begin employing American musicians. It's known that the majors haven't been too happy about sending films abroad and to Mexico for scoring because it was just as costly and wasn't up to Hollywood standards.

Meeting With Boren

Cecil Read, chairman of MGA, met with Charles Boren, industrial veepee of AMPP, yesterday (Mon.) to present the Guild's con-

(Continued on page 52)

Steve Allen Dot-ted

Hollywood, July 22.

Steve Allen has signed a longterm pact with Dot Records. According to label exec Bob Thiele, Allen's pact is effective in October, at which time he will record his initial album for Dot.

The tv star previously was with Coral, and was originally signed to that label by Thiele, who was there at that time.

MGM Harvesting 46 LP's in Autumn, Tied to $ Lures

MGM Records is swinging into the fall disk race with 46 packages. Diskery's August-September program was unveiled in Chicago earlier this week at its first distributor convention.

To get the LP sales off to a fast start, diskery is offering a special merchandising plan on discounts, return privileges, delayed billing and bonus deals. Instead of the normal 2% discount during August and September, MGM is allowing a 10% discount on all albums in the catalog, excluding the new fall releases. During August and September diskery is allowing a flat 5% return deal on all purchases in the new fall program. The delayed billing plan will permit three separate monthly payments beginning in October.

MGM's bonus angle gives the dealer one free album for every 12 bought, three free LP's for every 25 bought, seven for every 50 and 15 cuffo sets for every 100 purchased. The bonus deal does not affect the distributor's normal markup.

In the LP release schedule are 12 pop packages, 10 classical sets and 24 LP's in its low-price ($1.98) Lion line. Highlighting the pop push are Maurice Chevalier, Hank Williams, Joni James, Rosemary Clooney & Jose Ferrer.

Diskery's merchandising aids will include an animated display piece of Chevalier, special store window displays of album covers and a disk jockey sampler album containing excerpts from the new album releases.

MGA Loses on 2 Counts in Court

Hollywood, July 22.

Superior Court Judge Bayard Rhone yesterday (Mon.) denied preliminary injunctions to rebel musicians in two different lawsuits against Local 47, AFM. In the first, he denied a prelim injunction to five expelled musicians who were seeking to restrain Local 47 from interfering in their employment.

Quintet claim they were expelled from the Union for aiding Cecil Read, chairman of the Musicians Guild of America, now the new bargaining agent for film tooters at major studios.

In the second, Judge Rhone denied a request for appointment of a receiver and a preliminary injunction sought by Ray Toland against Local 47. Toland, seventh director on the Musicians Club board of the local, part of Read's faction, claims he is the only duly elected and qualified director on present board. He has been attempting to take over the keys to the union's $1,000,000 building.

JAY-GEE JOINS JAN(E) TO JUBILEE-JOSIE-PORT

Jerry Blaine, prexy of Jay-Gee Records has added Jan Records to his disk combine. Already in the Jay-Gee setup are the Jubilee, Josie and Port labels.

In a move to eliminate any possible confusion on the distribution level, Blaine is switching the Jan tag to Jane Records. The Jane line will be distributed exclusively through those handling the other Jay-Gee labels.

Under the terms of the purchase, former Jan principals, Tom Fleeger and Dan Weisfeld, will be retained in the new operation. Fleeger will continue to be based in the southwest handling recording chores under the supervision of Morty Palitz, Jay-Gee's artists & repertoire boss. Weisfeld will maintain his former sales and promotion activities assisting Jay-Gee sales manager Bill Darnel. Jean Glover has been set as administrative assistant for Jane out of Jay-Gee's New York office.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Secretly (Planetary)	10	2	4	2	..	2	3	4	1	..	2	2	8	81
2	1	†Purple People Eater (Cordial)	7	10	8	..	9	3	1	2	3	2	3	1	..	72
3	3	†Have to Do Is Dream (A-Rose)	9	..	9	3	..	1	4	3	5	4	1	10	4	68
4	4	*Return to Me (Southern)	..	..	3	1	1	..	2	..	4	..	4	3	9	61
5	9	*Left Right Your Heart (S-B)	1	4	5	..	3	..	..	..		5	..	..	1	47
6	6	†Patricia (Peer Int.)	2	..	..	5	10	..	..	1	2	..	..	..	6	40
7	11	*Young, Warm & W'ful (Frank)	4	..	1	..	4	10	..	..	7	3	..	..	..	37
8	13	*A Certain Smile (Miller)	6	3	2	..	..	..	8	..	..	..	7	8	..	32
9	7	*Padre (R-Jungnickel)	..	5	..	8	8	..	..	..	6	..	6	..	7	26
10	10	*You Need Hands (Leeds)	..	7	7	..	..	7	..	..	..	7	..	..	3	24
11	5	†Sugar Moon (Gallatin)	..	..	..	..	10	8	..	5	9	..	5	..	..	18
12A	..	†Big Man (Beechwood)	..	..	10	..	7	6	9	..	..	6	..	..	..	17
12B	..	†Yakety Yak (Tiger)	..	..	..	7	..	5	..	8	..	..	..	7	..	17
14	15	*Witch Doctor (Monarch)	..	..	..	..	..	..	..	..	..	1	8	..	..	13
15	8	†Twilight Time (Porgie)	..	..		10		9		7	8	..	..	9	..	12

Jocks, Jukes and Disks

By MIKE GROSS

Dean Martin (Capitol). "VOLARE" (Robbins*) is right up Dean Martin's lush Italiano style and he makes the Mitchell Parish English lyric to the Dominick Modugno tune ring true. Side will give Modugno's original Decca slicing a run for the money. "OUTTA MY MIND" (Sands†) has a neat rhythmic lilt.

Jimmie Rodgers (Roulette). "ARE YOU REALLY MINE" (Planetary*) continues Jimmie Rodgers' click streak. It's a lilter headed for a fast takeoff. "THE WIZARD" (Planetary*) works a heavy story line into a good rhythmic pattern.

Owen Bradley Orch (Decca). "TRUIE" (Picadilly-Glow†) is sure to swing into the top spinning brackets because of the way Owen Bradley's orch and chorus handles the catchy melodic line. "WHIRLWIND" (Cedarwood†) blows up plenty of musical steam for some juke appeal.

The Jamies (Epic). "SUMMERTIME, SUMMERTIME" (Roxbury*) has the juve sound and idea set in an engrossing madrigal base that the teener market should lap up. "SEARCHING FOR YOU" (Roxbury*) uses the same interesting harmonizing style for effective results.

Alan Dale (MGM). "VOLARE" (Robbins*) is still another entry in the "Nel Blu Dipinto Di Blu" race and Alan Dale has enough of the Mediterranean technique in his vocalizing to attract some of the spinners. "WEEPING WILLOW IN THE WIND" (Dalton†) is a ballad entry that will get lost in the push for "Valare."

The Melodears (Gone). "CHA-ROCK" (Aries & Bonnie†) blends the rock and the cha-cha in a way that's sure to get the teeners hopping and should build a name for the Melodears as juke faves. "SUMMER ROMANCE" (Walnut†) gets the seasonal feel with an okay rocking flair.

Nick Noble (Fraternity). "THERE'S A CHURCH IN YOUR HEART" (Famous*) is a swinging gospel-styled item that Nick Noble belts in a way that will attract the spinners and the juke players. "THE FOUNTAINS CRY" (Studio†) pours out an Italian melodic line for some romantic appeal.

Eddie Cochran (Liberty). "SUMMERTIME BLUES" (American†) stirs up a hot blues beat for good spinning potential in the juve market. "LOVE AGAIN" (American†) has a repetitive quality that gets a little tiresome.

Bobby Wilson (20th Fox). "THE POSSE" (Target†) has rounded up almost every oater in the lyric but the kids need more than names to attract 'em. "ROCK-A-CHOO-CHOO" (Prime†) rolls at a fair swinging beat.

Jack Paar (RCA Victor). "FUNNY WHAT YOU LEARN FROM WOMEN" (Trinity†) sets Jack Paar in a talk-song mood that gets most of its appeal from an arresting whistler (Jerry Teifer) and a funny tagline. "BLUE WIGGLE" (Towne*) has the same talk-song-whistling style but it doesn't work out too well this time.

The Red-Jacks (APT). "BIG BROWN EYES" (Melody Trails†) swings at a rocking pace that sometimes lights up the coinboxes. "TO MAKE YOU MINE" (Melody Trails†) follows an ordinary rocking ballad formula.

Arnold Stang & LeRoy Holmes Orch (MGM). "LOTSA LUCK, CHARLIE" (Greta†) puts some humor into the cha-cha via Arnold Stang's verbal intrusions. "NAVAJO" (Leeds*) has Holmes, just with his orch this time, in a picturesque instrumental mood.

Bobby Gimby (Coral). "GHOSTIN'" (EMI Canada Ltd.†) works an intriguing beat into a likely juke item. "JIMBO" BMI Canada Ltd.†) is an average instrumental with a trumpet showcasing.

The Links (Brunswick). "PYRAMID" (Blue Grass†) builds an Oriental motif into an offbeat entry with limited appeal. "SCRAUNCH" (Blue Grass†) has the kind of irritating sound that could scratch up some juke action.

Royal - Aires (Gallo). "BABY BABY" (Mellin†) wails in a familiar rocking form that the juke crowd may find attractive. "FRIENDSHIP RING" (Ad-Lib†) fits the current pop pattern for moderate spinning play.

Vince Castro (APT). "BONG BONG" (Bess†) has an okay repetitive beat and a forceful vocal to attract the kids. "YOU'RE MY GIRL" (Bess†) is par for the juve ballad course and should win some spins along the way.

The Dazzlers (Knick). "OO-CLAZY" (Coliseum†) has a weird instrumental sound, in the Oriental vein, that gives it an offbeat spinning potential. "CHICKY-CHA" (Coliseum†) picks away at a neat cha-cha beat to keep the young hip-swingers happy.

Johnny Martino (Cham). "BABY SITTIN' BABY" (Cham†) gets on a popular idea but it goes astray along the way, making it a tough item to sell despite its initial appeal. "HAVING A RACE WITH TIME" (Charm†) doesn't have a chance to run in the money because of its dull blues pace.

Vic Stevens (Styletone). "YOU'LL NEVER KNOW" (BVC*) doesn't have much of a revival chance in this version. "NEVERTHELESS" (Crawford*) gets an energetic delivery by Stevens and the mono-tagged Dawn, but it's spinning opportunities are slim.

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* ASCAP. † BMI.

Best Bets

DEAN MARTIN	**VOLARE**
(Capitol)	**Outta My Mind**
JIMMIE RODGERS	**ARE YOU REALLY MINE**
(Roulette)	**The Wizard**
OWEN BRADLEY ORCH	**TRUDIE**
(Decca)	**Whirlwind**
THE JAMIES	**SUMMERTIME**
(Epic)	**Searching For You**

P&W Sells 5 Masters

The indie disk-producing firm of Portnoy & Weiss peddled five masters last week. P&W moved platters by the Two Chaps to Atlantic, the Deltairs to Felsted, the Clusters to the TG label, and the Forevers and Bobby Baron to APT.

George Miller has taken over the management of the Clusters and Baron as well such other P&W properties as the Melodears, the Cavaliers and the Stereophonics.

LAWRENCE WELK
Presents the
LENNON SISTERS and
LARRY DEAN
(On Brunswick No. 55075)
"Have You Ever Been Lonely?"
B/w "Bubble Gum"

MGM's Inky Way; Desmond, Dale, Edwards, Even Stang

MGM Records went on a pacting binge last week, inking Alan Dale, Johnny Desmond, Sonny George, Kay Brown, Tommy Edwards and radio-tv comedian Arnold Stang.

Dale is being rushed into market this week with "Volare" while Desmond is being prepped for a coupling of "I'll Close My Eyes" and "Hot Cha Cha." Edwards is coming back to the MGM label after a long absence with a new push on "It's All In The Game." The Stang side is in tandem with LeRoy Holmes on an item tagged "Lotsa Luck, Charlie."

Another Jazz Novel

The hipsters will find plenty to dig in John Clellon Holmes' second novel, "The Horn" (Random House; $3.75). Holmes, who bowed as a novelist in 1952 with "Go," apparently has spent enough time in the after-dark world of jazz and the after-hours world of jazzsters to give "The Horn" an "inside" flavor. It's no gunthered-up visit, though, for Holmes writes more like a poet than a reporter. Incidentally, Holmes' "Horn," unlike Dorothy Baker's "Young Man With A Horn," is about a sax-man and not a trumpeter.

His account of the life of a "sax-great," known to buffs as "The Horn," is told in flashback form that's similar to a jam session. And like a jam session there are some licks (chapters) that don't hit as hard as others and strain for total effect. However, the whole manages to give the saxist a life-like if not king-size quality.

Holmes' handling of the jazz & junk parlay in "The Horn" could make him a spokesman of what may be called "The 'Yes' and 'Go' Generation." *Gros.*

Album Reviews

Eddie Fisher: "As Long As There's Music" (RCA Victor). This package puts Eddie Fisher in a Broadway showtune scene and he delivers with a mixture of exuberance and lyric savvy that makes it one of the best packages he's turned out to date. An important plus here is the assist supplied by the Hugo Winterhalter arrangements. The items are as varied as the rhythmic "I Wish I Were In Love Again" to the romantic "As Close as Pages in the Book."

Patti Page: "The East Side" (Mercury). The two faces of Patti Page are showcased in this dual-pocket package. She's torchy and chic for the "eastside" side and she's big and brassy in the westside delineation. The tunes are solid examples of the genre and Pete Rugulo's orch backing makes everything work out fine.

Guy Mitchell: "A Guy In Love" (Columbia). Guy Mitchell seems to be in love with nature in this package and the tunes are solid enough to get his message across. Items like "Singing Hills," "East of the Sun" and "Was It Rain" help prove the point. His style is warm and meaningful and Glenn Osser's orch backing is just right for the mood.

Neal Hefti Orch: "Pardon My Doo-Wah" (Epic). Neal Hefti belongs to the upper uptempo crowd and once again he delivers a swinging set that's built on beat and style. Such tunes as "Coral Reef" and "Cool Blue" are hefty samples of the Hefti manner.

Kay Starr: "Rockin' With Kay" (RCA Victor). Kay Starr is a substantial rocker even though the pop public has been ignoring her in past several releases. She gets plenty of opportunity to belt in this package and she does it in a way that could serve as examples for the new crop of so-called swinging thrushes. The idea is pinpointed in such as "Rockin' Chair," "Lonesome Road," "The Glory of Love."

Jeri Southern: "Prelude to a Kiss" (Decca). Although she's now a Roulette pactee, Jeri Southern left enough in the Decca grooves for solid album showcasing. Her style here is again warm and enchanting and the jazz technique is easy to take. With such items on LP repertoire as "Trust In Me," "Hold Me" and "You're Mine," Miss Southern is hard to beat.

Ted Straeter: "The Romantic Piano of Ted Straeter" (Columbia). Standards by Straeter mean disk business. The pianist-maestro knows how to build a fave melody for mass appeal even though his bailiwick has been the chic Persian Room of the Hotel Plaza. He plays for everybody with a smooth perfection that makes the Straeter style so easy to take. "Laura," "Stella By Starlight" are examples of the mood Straeter purveys in this package.

Gogi Grant: "Welcome to My Heart" (RCA Victor). Among the crop of new thrushes who have emerged in recent years via pop clicks, Gogi Grant is a standout. Her first album shows that her appeal is not limited to the jock & juke areas and that she can attract adult attention. The arrangements and orch conducting of Dennis Farnon help her get across the standards in the set in top-flight manner.

Ink Spots: "Torch Time" (Decca). Although this is a compilation of stuff that the Ink Spots have released in the past, it's still good stuff for the current pop album market. The Ink Spots' harmony technique has been copied many times but has been seldom duplicated. They are at their best in this LP with such memorable items as "To Each His Own," "My Prayer" and "A Lovely Way to Spend an Evening."

David Rose Orch: "Reflections in the Water" (MGM). Soft strings keynote this album which makes it a formidable item for the mood music buyers. Rose toys with a flock of pleasing, if not too familiar, items, but they are done in such a delightful manner that they become melodic friends immediately.

Art Mooney Orch: "Art Mooney & His Orchestra in Hi-Fi Play for Dancing" (MGM). Although the title of this LP is a bit cumbersome, the stuff that's in the grooves is free and easy. Mooney is an old master at the dance beat and when he takes off on "Little White Lies," "Begin the Beguine" or "Take the 'A' Train," it's an easy job to keep the dancing feet moving. *Gros.*

Int'l Band Swinging For U.S. State Dept. At Brussels Jazz Festival

Washington, July 22.

A week-long Jazz Festival, played by an 18-man International Band, representing virtually that many countries, is State Dept.'s trump card in its game of musical diplomacy at the Brussels World's Fair. Jazz week, July 29-Aug. 3, is being staged by the Newport Jazz Festival, under contract with Government, which guarantees nut of estimated $25,000. Willis Conover, disk jockey for Voice of America's daily worldwide broadcast, "Music USA," will emcee show in American Pavilion.

Presentation of U. S. jive is expected to add another triumph to already impressive list of show biz hits in this country's Brussels participation. While other aspects of our efforts to put America's best foot forward for world inspection have garnered press and Congressional brickbats, reaction to our brand of entertainment, both longhair and pop, has been uniformly favorable. Stints of Benny Goodman, Van Cliburn, Philadelphia Orchestra and others, have rated kudos on floor of both houses of Congress. Most recent rave went to California U's Marching Band, which played to 12,000, largest audience of fair in outdoor display of precision and musical progess. Stint emptied the next-door Soviet Pavilion, to delight of U. S. observers.

Marshall Brown, maestro of Farmingdale High School Band, which scored a hit at Newport, will conduct the International Band, for which 700 musicians were auditioned on worldwide basis. Soloists will include such jazz greats—all American—as Sarah Vaughan, Sidney Bechet, Buck Clayton and Vic Dickenson. The 1,150-seat American Theatre is scaled from $3, in contrast to Russian theatre, which hits a $10 top for such attractions as Bolshoi Ballet.

State Dept.'s contract with Jazz troupe is the so-called ANTA-type agreement, which guarantees performing group expenses, including travel. Latter picks up any profits, but sustains loss if b.o. fails to reach expectations.

During the Conover stint in Brussels, four top-drawer jazz artists will take over his "Music USA" chores. Count Basie tees off Voice of America guest lineup on July 29, with Gerry Mulligan, Julius "Cannonball" Adderly, and Benny Goodman following on successive days.

Holland Label (Ne U-I)

Planet Music has switched the tag of its disk subsid from Universal-International Records to Holland Records.

Change was made because of the confusion as to the association of the record label with the film company.

VARIETY 10 Best Sellers on Coin Machines

1. PURPLE PEOPLE EATER (7)	*Sheb Wooley*	*MGM*
2. PATRICIA (4)	*Perez Prado*	*Victor*
3. HARD HEADED WOMAN (3)	*Elvis Presley*	*Victor*
4. YAKETY YAK (6)	*Coasters*	*Atco*
5. POOR LITTLE FOOL (4)	*Ricky Nelson*	*Imperial*
6. SPLISH SPLASH (2)	*Bobby Darin*	*Atco*
7. LEFT RIGHT OUT OF YOUR HEART (2)	*Patti Page*	*Mercury*
8. IF DREAMS CAME TRUE (1)	*Pat Boone*	*Dot*
9. SECRETLY (5)	*Jimmie Rodgers*	*Roulette*
10. ALL I HAVE TO IS DREAM (8)	*Everly Bros.*	*Cadence*

Second Group

WHEN	*Kalin Twins*	*Decca*
ENCHANTED ISLAND	*Four Lads*	*Columbia*
YOU NEED HANDS	*Eydie Gorme*	*ABC-Par*
YOUNG, WARM & WONDERFUL	*Roger Williams* *Tony Bennett*	*Kapp* *Columbia*
EVERYBODY LOVES A LOVER	*Doris Day*	*Columbia*
REBEL ROUSER	*Dorne Eddy*	*Jamie*
DO YOU WANNA DANCE	*Bobby Freeman*	*Josie*
BIG MAN	*4 Preps*	*Capitol*
WILLIE & HANDJIVE	*Johnny Otis*	*Capitol*
FOR YOUR PRECIOUS LOVE	*Jerry Butler*	*Falcon*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

These Foolish Disk Returns

Columbia prexy Goddard Lieberson turned crooner-lyricist to get his sales message across at the diskery's Estes Park (Colo.) meet last week. With Percy Faith, Col's a&r staffer, accompanying at the keyboard, Lieberson sang a parodied version of "These Foolish Things Remind Me Of You," which he had written with Irving Townsend of label's pop album division. Following is the Lieberson-Townsend lyric version in part:

A sales department full of sunburned faces,
Expense accounts from such romantic places,
The records we take back
You never unpack remind me of you.
The gratis orders for your distant cousin,
"Fair Lady" tickets wanted by the dozen,
The albums you'd like us to record
We can't afford remind me of you.
Hard sell, hard sell, please don't exchange.
Make this the year for us,
We'll load you up to here for us.
The tradepress poll that you forgot to answer,
The co-op fund spent on a taxi dancer,
The way your sister sings,
These foolish things remind me of you.
A warehouse filled with obsolete shellac sets,
A P&L that shows your unpaid track debts,
A pool of guarantees
Up to our knees reminds me of you.
A Philharmonic tour with no promotion
A district manager with no emotion,
Those extra discount flings
These foolish things remind me of you.
Hard sell, hard sell, please overstock.
Hi ho the merrio
We're all confused by stereo.
The bills you ran up at our last convention,
Made CBS decide to spend my pension,
Oh how the ghost of you clings,
These foolish things remind me of you.

Pincus No Satellite

Pincus Platters is going out on its own. Label, launched by publisher George Pincus as a subsid for making demo-masters to sell to established diskeries, is keeping its current entry, "Mole In The Hole," to itself.

After the tune was kicked off in Buffalo by deejays Hernando and Bob Wells, Pincus decided to keep the "Mole" running under his own banner. The tune was cut by the Yo-Yos.

Holland Disk Bestsellers

Amsterdam, July 15.

Buona Sera (Capitol)	Prima
Melodie D'Amour (Decca)	Ros
River Kwal March (Philips)	Miller
April Love (London)	Boone
He's Making Eyes (Capitol)	Otis
Pennies From Heaven (Capitol)	Prima
Zolang Er Dagen Zijn (CID)	Gesonas
Island In Sun (RCA)	Belafonte
Along Silvery Moon (London)	Vaughn
Oh Boy (Coral)	Crickets

London Label to Handle Arwin Disks in England

Hollywood, July 22.

Deal has been finalized whereby London Records will press and distribute all Arwin Records in England.

According to label prexy Marty Melcher, first Arwin disks to hit the English market will be "Jennie Lee" by Jan & Arnie and "Cha-Hua-Hua" by the Pets.

In the future, Arwin will send all its masters to London for concurrent release with this country. Melcher is looking for distribution to be set up for his company all over Europe, Australia and Japan.

Meanwhile, Joe Lubin, labels a&r head, has launched a promotional campaign for newly signed chirp Bonnie Scott. Her initial disk hasn't been selected as yet.

JD, FCC Into ASCAP Vs. BMI Battle Via Sift of Smathers Bill Hearings

RCA 'Best Buy' Shindigs

RCA Victor is unveiling its 1958 "Best Buy" program this week at eight regional distributor meets around the country. This year's "BB" program will include a total of 28 LP's, all of which are available in both stereophonic and monaural versions.

The "BB" confabs, which began Monday (21), will run through Friday (25). The Victor execs will hold their meetings in New York, Boston, Chicago, Cleveland, Atlanta, Dallas, Kansas City and Los Angeles.

Decca Longtermers For Tourel, N.Y. Pro Musica

In line with the domestic build-up activities, Decca Records has inked Jennie Tourel and Noah Greenberg's New York Pro Musica to exclusive longtermers. First releases under the new pact are slated for diskery's August package.

Miss Tourel's first set will present the mezzo-soprano in an album of the Russian love songs entitled "None But The Lonely Heart." The New York Pro Musica will bow with "Play of Daniel," a 12th century musical drama presented earlier this year at the N.Y. Cloisters and at N.Y.'s Riverside Church.

Washington, July 22.

The Justice Dept. and the Federal Communications Commission are being called into the battle over the Smathers Bill to ban broadcaster ownership of music publishing, licensing and recording companies, according to a member of the Senate Commerce Committee staff. This puts Justice in the position of investigating ASCAP complaints about BMI, while already probing insider complaints about ASCAP.

Hearings on the Smathers Bill were due to be completed tomorrow (Wed.), and the transcript of the lengthy proceedings was due to go to the FCC for its comments on overall policy problems involved in broadcaster activities of this type.

A second copy is to go to Justice for examination of testimony on monopoly and antitrust grounds, in view of charges to the effect that ownership of the music companies by broadcasters can lead to monopoly in the music field. Anti-BMI witnesses, mostly ASCAP members, told the committee that the public will buy only what it hears, that the broadcasters control what the public hears, and that there is therefore a built-in music monopoly in broadcaster control of BMI, sheet music publishers and record companies.

BMI paraded an unending list of witnesses to prove that it doesn't monopolize anything. Small station operators and big, categorically denied there has been any pressure on them to use BMI records, that they never pay any attention to whether a tune is licensed by ASCAP or BMI, since the stations are licensed by both, and that analyses of their records show an overwhelming preponderance of ASCAP tunes played.

Justice will be asked to sift the possibility of monopoly in view of the anti-BMI description of the possibility for conspiracy in violation of the antitrust laws and in view of past Justice dictates to the effect that the possibility of monopoly in a practice can outlaw that practice, though no actual transgression may have been proved.

Rep. James Roosevelt (D., Calif.) has already referred to Justice complaints of a dissident minority group within ASCAP, for sifting of charges that ASCAP voting policies freeze out newer songwriters and publishers. The minority group charged that they are also on the short end of the stick with respect to divvying up of royalties and licensing fees, and that the ASCAP formula in both cases is heavily weighted in favor of a ruling clique of oldtimers.

ASCAP, operating under consent decrees following past brushes with the antitrust laws, was charged by its disgruntled members with ignoring those terms of the consent decrees which were aimed at introducing greater democracy in the running of the affairs of the Society.

DEEJAY TYSON QUITS PITT WCAE IN HUFF

Pittsburgh, July 22.

Davy Tyson, one of town's real veterans of the deejay trade, has ankled WCAE after 10 years following a difference of policy with management of Hearst-owned station. Efforts of brass to get Tyson to change in part style of music he's always featured met with strong opposition from platter-spinner, and rather than accede to the kind of records Tyson said he had no stomach for, he exited. Before going to WCAE, he had been with WWSW for a long time.

With Tyson departing, his early morning show has been assigned to Bill Nesbit, who joined WCAE less than a year ago after leaving KDKA. Reshuffling adds Tom Keefe, an announcer, to station's deejay roster. The others are Jay Michael, toprated in town, and Tommy Riggs.

Tennessee Ernie Ford, whose square handle is Ernest J. Ford, has been elected to ASCAP's writer membership.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Cleveland—(Custom Distrib. Co.)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	**PEREZ PRADO** (Victor) **Patricia**	5	1	1	5	2	2	6	..	4	..	1	3	1	2	3	3	3	5	1	2	..	4	155
2	1	**COASTERS** (Atco) **Yakety Yak**	1	3	..	..	1	3	5	1	2	4	2	2	6	..	6	..	..	..	3	..	2	..	113
3	5	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	3	..	7	..	..	..	7	..	1	1	4	..	2	4	2	..	..	4	4	..	3	2	99
4	6	**RICKY NELSON** (Imperial) **Poor Little Fool**	4	7	..	3	6	..	3	6	..	3	..	..	4	1	..	..	5	1	10	..	4	1	96
5	4	**BOBBY DARIN** (Atco) **Splish Splash**	2	4	..	..	3	..	..	3	..	2	8	1	9	3	..	5	6	9	2	..	..	9	88
6	7	**KALIN TWINS** (Decca) **When**	8	9		2	..	8	4	2	..	5	..	4	5	8	..	2	..	2	6	..	..	5	84
7	3	**SHEB WOOLEY** (MGM) **Purple People Eater**	6	..	..	..	4	1	..	5	6	9	6	..	..	..	7	..	..	..	..	..	1	..	54
8	11	**DORIS DAY** (Columbia) **Everybody Loves a Lover**	..	8	..	8	..	..	1	..	..	..	..	..	..	..	1	9	9	10	5	..	..	..	37
9	13	**FOUR LADS** (Columbia) **Enchanted Island**	..	..	4	..	8	9	2	8	..	..	..	..	..	..	5	6	..	..	..	..	..	..	35
10	9	**DUANE EDDY** (Jamie) **Rebel Rouser**	..	6	..	..	9	..	..	9	..	..	7	..	..	..	..	..	..	3	8	..	..	10	25
11A	18	**JERRY BUTLER** (Falcon) **For Your Precious Love**	7	..	8	7	7	..	..	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	23
11B	8	**JIMMIE RODGERS** (Roulette) **Secretly**	..	..	..	..	..	5	..	7	..	10	..	..	..	..	8	..	..	..	..	7	6	..	23
11C	15	**PATTI PAGE** (Mercury) **Left Right Out of Your Heart**	..	..	6	..	..	7	..	..	..	..	..	..	8	7	..	4	..	..	..	..	..	..	23
11D	..	**DOMENICO MODUGNO** (Decca) **Nel Blu DiPinto Di Blu**	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	9	1	..	..	23
15	20	**ELEGANTS** (APT) **Little Star**	..	2	..	10	..	..	..	10	..	..	..	..	..	..	..	1	..	..	..	..	..	..	21
16	19	**JACK SCOTT** (Carlton) **My True Love**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	6	..	3	..	..	20
17	..	**ELVIS PRESLEY** (Victor) **King Creole**	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	18
18A	..	**PEGGY LEE** (Capitol) **Fever**	..	..	..	9	..	..	..	..	..	..	..	..	7	10	..	..	7	..	..	6	..	..	16
18B	14	**TONI ARDEN** (Decca) **Padre**	..	..	..	..	..	..	..	4	..	..	..	..	..	..	9	..	..	..	..	8	7	..	16
20	17	**PAT BOONE** (Dot) **If Dreams Came True**	..	..	..	..	10	..	..	..	..	..	..	..	10	5	..	8	..	..	7	..	..	..	15
21A	12	**JOHNNY OTIS** (Capitol) **Willie & Hand Jive**	..	..	..	..	..	..	9	..	..	8	5	10	..	9	..	..	..	..	..	..	..	..	14
21B	24	**BOBBY FREEMAN** (Josie) **Do You Wanna Dance**	..	..	..	..	..	..	..	..	7	6	9	8	..	..	..	..	..	..	..	..	..	..	14
23	..	**JIMMY CLANTON** (ABC-Par) **Just a Dream**	..	10	2	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	13
24	..	**JODY REYNOLDS** (Demon) **Endless Sleep**	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	7	..	..	..	..	12
25		**DANLEERS** (Mercury) **One Summer Night**	..	5	..					..				6	..	..				..	..	..	..	..	11

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST													SOUTH									MIDWEST									FAR WEST									TOTAL POINTS
						Jack Lacy—WINS—New York	Bill Sheridan—WICH—Norwich	Milton Q. Ford—WOL—Washington	Jack Gale—WITH—Baltimore	Tod O'Hara—WILD—Boston	Jack McDermott—WHIL—Medford	Jack O'Neill—WCAT—Orange	Joan Brooks—WNNJ—Newton	Nick Nickson—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Lou Barile—WBIX—Utica	Bill Wright—WIBG—Philadelphia	Lee Vogel—KQV—Pittsburgh	Gene Weil—WQAM—Miami	Dick Pike—WNOP—Newport	Jim Martin—WIST—Charlotte	George Shriver—WRNB—New Bern	Bob Larimer—WSIX—Nashville	Jim Newton—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Joe Murray—WLEE—Richmond	Bob Barron—WKAZ—Charleston	Del Clark—WJJD—Chicago	Don McLeod—WJBK—Detroit	Bob Bradley—WLOL—Minneapolis	Chuck Norman—KSTL—St. Louis	Bill Dawes—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus	Larry DeBeau—WTOL—Toledo	John Michaels—WOKY—Milwaukee	Bob Furry—KIAR—Phoenix	Al Badak—KFRE—Fresno	B. Mitchel Reed—KFWB—Hollywood	Clyde Cadwell—KPOP—Los Angeles	Lash Lazar—KXLA—Pasadena	Bob Helmes—KSJO—Santa Clara	Len Ross—KDB—Santa Barbara	Alan Jarlson—KRAM—Las Vegas	Bruce Vanderhoof—KLIQ—Portland	
1	1	5	Perez Prado	Victor	†Patricia	1	2	2	3	1		1	1	10		3	4	5	9		7	5				5	9	6	5				4	2	2		3	8	8	3	9		3	3	3	192
2	12	6	Ricky Nelson	Imperial	†Poor Little Fool				10	2		3	7	1		5	6	1	2							8	5	5	1	1	3	2		3	1	1	4									149
3	7	4	Bobby Darin	Atco	†Splish Splash		3		4	6		7	4				5	9	4	1	4	3				1	1		2	3	1	1			4		5		10					5		148
4	3	5	Elvis Presley	Victor	*Hard Headed Woman		5		2		9		3	2			3	7	1	2	2	10			5	4	7	4	4	2					10		1	6								131
5	2	8	Coasters	Atco	†Yakety-Yak				1				2				2	2	6	6	1	1			2	2	6	1	8	5		5			5		6							7		130
6	6	8	Kalin Twins	Decca	*When								5	4		2	7	4	5		10	8	2		7	3	3						6		7		8	3	1		7			8		109
7	5	9	Four Lads	Columbia	*Enchanted Island		6	3	5	3		5	8	8	8	6				10			10	10	9				10	10	2		2	9				1					1	1		106
8	8	3	Doris Day	Columbia	*Everyb'dy Loves a Lover	7	9	7			3	2				1									4									1				4		10		4	6	6		79
9	9	5	Patti Page	Mercury	*Left Right Your Heart		7	4		7		4				8						9	1						9		4		5		9					2			5			69
10	16	4	Duane Eddy	Jamie	†Rebel Rouser				6	9	4		9	7			10		7								8	9	3	8						5	2									56
11	4	10	Sheb Wooley	MGM	†Purple People Eater							10	6				1		8		3	4						7			10	8				8							10	9		48
12	17	4	Pat Boone	Dot	*If Dreams Came True					8			3						10						3								3				9	7	6					4		46
13		4	Jerry Butler	Falcon	*For Your Precious Love				9									8							1	6	2				7	3														41
14A	11	11	Jimmie Rodgers	Roulette	*Secretly		1								9		8			3	5	7										10				9		9	9							40
14B	19	2	Peggy Lee	Capitol	†Fever	9								9	1	7													7			4		5								6				40
16A	10	4	Johnny Mathis	Columbia	*A Certain Smile		8			10			10			10							3	2	8						5							5								38
16B	22	4	Johnny Otis	Capitol	†Willie & Hand Jive				7									3		4				9			10	8	6						3											38
18	14	5	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads		10							6									4											6			7					3	7			34
19	26	2	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu	6																											1	9						7	10	1				32
20A	38	6	Jack Scott	Carlton	†My True Love	4				5								6	3		6																									31
20B	..	2	Tennessee Ernie	Capitol	*Sunday Barbecue																																	2				7	2	2		31
22A	25	4	Ames Bros.	Victor	*Little Serenade											4												10					7			6				6			8			25
22B	..	11	Eydie Gorme	ABC-Par	*You Need Hands			1				9																									10						4		6	25
22C	13	11	Jody Reynolds	Demon	†Endless Sleep																	2						2								4										25
25	..	7	Chuck Willis	Atlantic	†What Am I Living For												9							1			4			7																23
26	24	11	Bobby Freeman	Josie	†Do You Wanna Dance															7		6		8												2										21
27	28	2	Jimmy Clanton	Ace	†Just a Dream	8				4	1																																			20
28A	..	1	Platters	Mercury	†You're Making a Mistake						6									8																				1						18
28B	27	5	Tony Bennett	Columbia	*Young, Warm, W'derful										3								5																						7	18
28C	..	1	Elegants	Apt	†Little Star	3																								4					8											18
31A	..	1	Tony & Joe	Era	†The Freeze						8													6																					2	17
31B	..	1	DeCastro Sisters	ABC-Par	†Who Are They to Say																																		2		3					17
31C	..	1	Redjacks	Apt	†Big Brown Eyes																																		3		2					17
31D	..	1	Jerry Wallace	Challenge	†How Time Flies																																		4		1					17
35	12	16	Dean Martin	Capitol	*Return to Me										10	10					8										6					10									5	16
36	37	2	Dean Martin	Capitol	†Angel Baby																		7										9									2				15
37	32	2	Billy Williams	Coral	*I'll Get By										2	9							8																							14
38A	21	2	Ponytails	ABC-Par	*Born Too Late	10					2																						8													13
38B	..	1	Eydie Gorme	ABC-Par	*Gotta Have Rain																													10					5		5					13
38C	40	2	Four Coins	Epic	†Dream World																			5																4						13
41A	..	2	Tommy Leonatti	Vik	*Blanket on the Beach																																		7		4					11
41B	20	12	Tony Arden	Decca	*Padre																					7															8			10	8	11
43	41	2	Nat King Cole	Capitol	†Come Closer to Me										6																			8						9						10
44A	15	14	Everly Bros.	Cadence	†All I Have to Do Is Dr'm		4														9																									9
44B	23	9	Playmates	Roulette	†Don't Go Home			5																							8															9

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Inside Stuff—Music

Irving Berlin wrote a special birthday song for columnist Irving Hoffman's father titled "Sam, Sam (The Man What Am)," and this year he updated it as follows: "Sam, Sam, the man what am, today you're eighty two, you commence — where younger gents — believe they're finished and through! Happy Birthday to you, Happy Birthday to you."

The second annual Great South Bay Jazz Festival at East Islip, L. I., will kick off this weekend (26-27) with Rex Stewart, the South Bay Seven and the Modern Jazz Quartet in the Saturday lineup. On tap for Sunday are Chris Connor, Gerry Mulligan Quartet, Willie (The Lion) Smith Septet and Maxine Sullivan. For the following weekend (Aug. 1-2) the fest has tagged Charlie Mingus, the Dave Lambert Singers, the Fletcher Henderson All-Stars, Slim Gaillard, Slam Stewart, Tiny Grimes, Cecil Taylor Quintet and Dave Brubeck. Leon Janes and Al Minns, jazz dancers who appeared at the Newport bash earlier this month, will appear on the opening night's bill.

An expenditure of $10,000 has been earmarked by Lew Chudd, proxy of Imperial Records, on four new album packages slated for August release. Packages are titled "The Fabulous Mr. D," Fats Domino; "Dreamin' With Freeman," Ernie Freeman; "Slim Whitman Sings," and a special march music LP. Chudd is presently lining up co-op advertising with local distributors and dealers in all areas. The Coast-based diskery topper plans to be on the road during next month to personally supervise the activity.

The international crisis in the Middle East is stimulating E. H. Morris' action on its old copyright, "Shout Wherever You May Be 'I Am An American'." Sidney Kornheiser, Morris, general professional manager, is sending copies of the tune to diskeries with a note explaining that he's not trying to be chauvinistic but he feels that the song is ready for a revival. "American," written by Paul Cunningham, Gray Gordon and Leonard Whitcup, was a click entry in 1942. Cunningham, incidentally, is now president of ASCAP.

Mike Snow Quintet is dishing out post-theatre jazz bashes at Victoria Inn, Stratford, Ont. Snow, 88er, has bassist Harold Holmes, ex-Charlie Parker and Dizzy Gillespie; Archie Alleyne on drums; sax and trombone.

Henry "Red" Allen All-Stars, doing a jazz concert with poet Langston Hughes at the Stratford Music Festival today (Wed.), just about lives up to its name. Besides Allen on trumpet, it includes Coleman Hawkins and Claude Hopkins, both onetime top orch leaders, on sax and 88, respectively; J. C. Higginbotham, trombone; Buster Bailey, clarinet; Lloyd Trotman, bass.

KID ORY, 72, CRITICAL AFTER SURGERY IN S.F.

San Francisco, July 22.

Dixieland trombonist Edward (Kid) Ory, 72, underwent major surgery in St. Luke's Hospital last week and has been in critical condition since because his blood has failed to clot properly.

Frisco area friends so far have responded by donating about a dozen pints of blood.

Ory, composer of "Muskrat Ramble," "Savoy Blues" and "Blues for Jimmy," among many others, first played Frisco in 1919, after the great New Orleans jazz exodus resulting from the Navy's World War I shutdown of Storyville. He's made his permanent home in the Frisco area since 1944 and closed an engagement at Turk Murphy's Easy Street only three weeks ago.

Sid Coleman to Manage Cap Pubberies in Brit.

Hollywood, July 22.

Sid Coleman will be the new manager of the newly formed Ardmore and Beechwood Ltd. office in London. Both Ardmore and Beechwood are wholly owned corporations of Capitol Records.

Coleman, a familiar figure in British music circles, has been associated with Cinephonic Music for a number of years as general manager.

Ardmore and Beechwood will be under the control of Joe Zerga, veepee and general manager of the pubbery, who will quarter at the Capitol Tower.

Court Rules Tops Infringed on 62 Copyrights of Warner Bros. Pubberies

Los Angeles, July 22.

In preliminary proceedings, Chief Federal District Judge Leon R. Yankwich has ruled that Tops Record infringed on copyrights of 62 songs published by various subsidiaries of Warner Bros.

WB subsids, including Harms, Witmark, Remick, New World, Advance and Shubert, previously had brought action against Tops and its head, Carl Doshay, both for asserted copyright infringement and unfair competition.

Judge Yankwich ruled on infringement end of suit only; amount of actual damages will be determined at time of the trial, tentatively set for early fall. Under copyright laws, plaintiffs are entitled to 2c on each record distributed through supermarkets, drugstores, etc.

While ruling that defendants were liable for copyright infringement, Judge Yankwich last March 13 ruled that plaintiffs could not also sue for unfair competition for use of a song title. Specific number involved at that time was "You and the Night and the Music," co-authored by Howard Dietz and Arthur Schwartz, whose copyright is held by Harms.

Pending is a countersuit brought by Tops May 29 against music publishers who had sued Tops, charging conspiracy in violating antitrust laws and seeking $5,000,000 in damages.

R & H Vs. Cafe

Cleveland, July 22.

Richard Rodgers and Oscar Hammerstein 2d have filed suit for copyright infringement against the Patio here, alleging that their songs were performed without authorization at the cafe.

The songs involved in the suit are "Getting To Know You" and "A Wonderful Guy", both published by Williamson Music Inc.

In their complaint, Rodgers & Hammerstein asked the court to restrain the defendant from publicly performing the songs in the future, and to award statutory damages, together with court costs and attorneys' fees.

The Patio Tavern Inc. was named defendant in the suit filed in the U. S. District Court for the northern district of Ohio.

Herscher's 'Don't' Suit Vs. Alamo; H-R, Presley, BMI And the Three Aberbachs

Hollywood, July 22.

Breach of contract suit for $100,000 has been filed by ASCAPer Louis Herscher in Superior Court against Alamo Music, Hill & Range Songs Inc., Elvis Presley Music Inc., Broadcast Music Inc. and three individuals, Jean, Julian and Adolph Aberbach.

Tunester charged that after he copyrighted a song, "Don't," in 1953, he closed negotiations with Jean Aberbach, agent for Alamo and H-R, under which he assigned his rights for them to promote and exploit it. At the time, according to suit, Aberbach didn't disclose he was under contract to BMI not to promote any songs written by ASCAP members.

In complaint, it's also charged that while defendants repped Herscher to exploit his song, Hill Range contracted with Presley Music to exploit another song of same title by another writer.

Charge of conspiracy also was made on part of defendants to deprive ASCAP members of the opportunity to get promotion for their songs. Herscher also asked an injunction to prevent defendants from exploiting two competing songs.

Smith Quits Pye Group

London, July 22.

Leonard Smith, managing director of Pye Group Records, has quit after a policy disagreement at a board meeting. He held the post for two and a half years. Smith said he had no definite plans at the moment, but in view of the activity in the disk field in Britain, he felt sure he'd find a suitable opportunity soon.

Before joining Pye, he was commercial manager of Philips Records. Prior to that he's been with EMI for 30 years.

NTA's Brit. Label Nears

London, July 22.

Ely Landau, president of National Telefilm Associates, is believed to have given the nod to Vernon Burns, NTA U. K. managing director, to go ahead with plans to launch a record label in Britain. Burns, however, when asked to verify the report, said he was not in a position at the moment to make any comment.

Landau, who made a two-week stopover in London before going on the continent, will probably return soon to talk over final arrangements. Last month Burns told VARIETY it was definite that NTA would go into the disk business here.

Freidman-Joffe's Third Jazz Fest at Randall's

Don Freidman and Ken Joffe will be back at Randall's Island (N.Y.) for a third annual jazz festival. Bash will be held Aug. 22-23. Freidman and Joffe staged the two previous Randall's Island jazz outings.

The two-night program will feature Count Basie, Horace Silver Quinten, Dave Brubeck Quartet, Thelonious Monk, Art Blakey's Jazz Messengers, George Shearing Quintet, Miles Davis Sextet, Chris Connor, Sonny Rollins, Max Roach, Chico Hamilton

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Jenkins Music Co.)	Portland—(Lipman's Record Co.)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	6	..	2	4	1	4	2	2	2	2	1	..	1	..	1	..	2	4	1	5	1	146
2	3	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	3	6	4	..	3	9	1	1	3	..	9		2		9	2	4	..	3	..	2	117
3	2	**JOHNNY MATHIS** (Columbia) **Johnny's Great Hits** (CL 1133)	1	9	..	..	6	2	4	6	4	..	..	..	4	2	5	3	1	..	2	1	7	108
4	5	**GIGI** (MGM) **Soundtrack** (E 3641)	5	..	..	3	2	1	..	3	..	1	..	..	6	..	4	..	..	3	9	..	5	79
5	4	**VAN CLIBURN** (Victor) **Tchaikovsky Conc't** (LM 2250)	..	..	1	..	..	10	..	5	1	..	..	..	3	..	3	1	..	1	..	..	3	71
6	10	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	2	8	7	9	5	..	3	..	6	3	5	8	8		10	8	..	..	6	..	8	69
7	6	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2579-80)	4	3	9	..	..	..	7	..	..	..	4	..	5	3	..	5	8	..	..	..	..	61
8	11	**MITCH MILLER** (Columbia) **Sing Along with Mitch** (CL 1160)	..	1	6	..	..	..	..	..	..	..	..		7	1	2	..	..	5	..	..	..	44
9	8	**RICKY NELSON** (Imperial) **Ricky Nelson** (Imp 9048)	..	..	..	..	..	..	..	7	5	8	..	..	..	4	6	..	3	..	..	..	4	40
10	7	**MANTOVANI** (London) **Gems Forever** (LL 3032)	..	..	3	..	..	7	..	4	..	..	..	2	..	..	7	..	..	10	5	..	..	39
11	9	**TENNESSEE ERNIE** (Capitol) **Nearer the Cross** (T 1005)	10	..	..	..	10	8	..	..	..	..	2	..	..	5	..	6	7	..	4	..	..	36
12	19	**JONAH JONES** (Capitol) **Swinging on Broadway** (T 963)	..	..	..	5	..	3	..	..	..	..	..	5	..	10	..	..	10	..	..	..	6	27
13A	15	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	..	4	..	..	8	..	..	9	..	..	..	3	..	..	..	..	..	..	10	..	..	21
13B	16	**SHEARING & STATON** (Capitol) **In the Night** (T 1003)	..	2	..	..			8	..	..	..	..	..	..	7	..	..	6	..	..	..	..	21
15	20	**RAY CONIFF** (Columbia) **S'awful Nice** (CL 1137)	..	..	..	..	..	..	..	..	10	..	3	..	..	..	..	..	5	9	..	9	..	19
16	12	**ELVIS PRESLEY** (Victor) **Golden Records** (LPM 1707)	8	..	..	..	..	5	..	..	..	..	..	10	..	..	..	..	..	..	7	6	..	18
17	13	**FRANK SINATRA** (Capitol) **This Is Sinatra Vol II** (W 982)	..	..	..	8	..	..	5	..	..	..	7	..	..	..	..	..	9	..	..	..	..	15
18	..	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	..	..	..	..	..	..	7	..	..	..	9	8	..	..	6	..	..	..	14
19A	14	**PERRY COMO** (Victor) **Saturday Night** (LOP 1004)	..	..	5	10	..	..	10	8	..	9	..	..	..	..	..	..	..	..	..	..	..	13
19B	25	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	7	..	..	..	..	..	..	..	7	..	..	..	9	8	..	..	..	..	..	..	..	13
21	17	**LOUIS PRIMA** (Capitol) **Las Vegas Prima Style** (T 1010)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	2	..	12
22	..	**LESTER LANIN** (Epic) **Goes to College** (LN 3474)	..	7	..	6	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
23A	..	**BILLY VAUGHN** (Dot) **Sail Along Silvery Moon** (DLP 3100)	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	4	..	..	..	..	..	10
23B	..	**LESTER LANIN** (Dot) **Tiffany Ball** (LN 3410)	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
23C	..	**JUNE CHRISTY** (Capitol) **This Is June Christy** (T 1006)	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	10

Britain Rushing Labels

Continued from page 45

several unnamed film companies and commercial tv interests. (See separate stores on several of the foregoing.)

The Rank Organization has announced that its label will be run on a club basis with most of its distribution through its picture theatres and dancehalls. But it's strongly believed that this is only a temporary measure and that as soon as the Rank label has been established it will blossom out as a fullfledged contender in the retail stakes.

Quiet, Please

Vernon Burns, NTA European topper, is not giving out any details. He recently had talks with Ely Landau, the company president, about the venture, but further than that he prefers to keep his remarks to the "no comment" bracket. ABC-TV for several months now has been the basis of rumors regarding an indie tv label. But here again there has not been any official denial or confirmation, although from several sources it's reported that since rock 'n' roll started to wane in popularity the company has got cold feet, as this type of music was believed to have played an important part in its plans.

Another indie tv company, Granada-TV, recently announced the possibility of its entry into the recording industry but has kept quiet on the topic since.

A slight dent in the market has already been registered by Rainbow Records, which has issued a number of gimmick disks and a couple of 45 rpm platters with music from "My Fair Lady," at prices well below normal. But now, with backing from Selmer's, which has formed a new company under the heading of Musical and Plastic Industries (see last week's issue), there's reason to believe that this outfit is aiming to make the bigtime. It has its own pressing plant and is making deals with American labels as fast as it can.

Rondo's 2d Stereo Dozen

Eli Oberstein's new Rondo label is readying 12 stereo albums for August release. Rondo already has pitched 12 stereo sets into market during July.

The August package will include sets by the Boston Festival Orchestra under the direction of Willis Page, Lizzie Miles, Tony Almerico's Dixieland Band, Freddie Kohlman's Band and steel band groups from the West Indies.

M·G·M Records
welcomes
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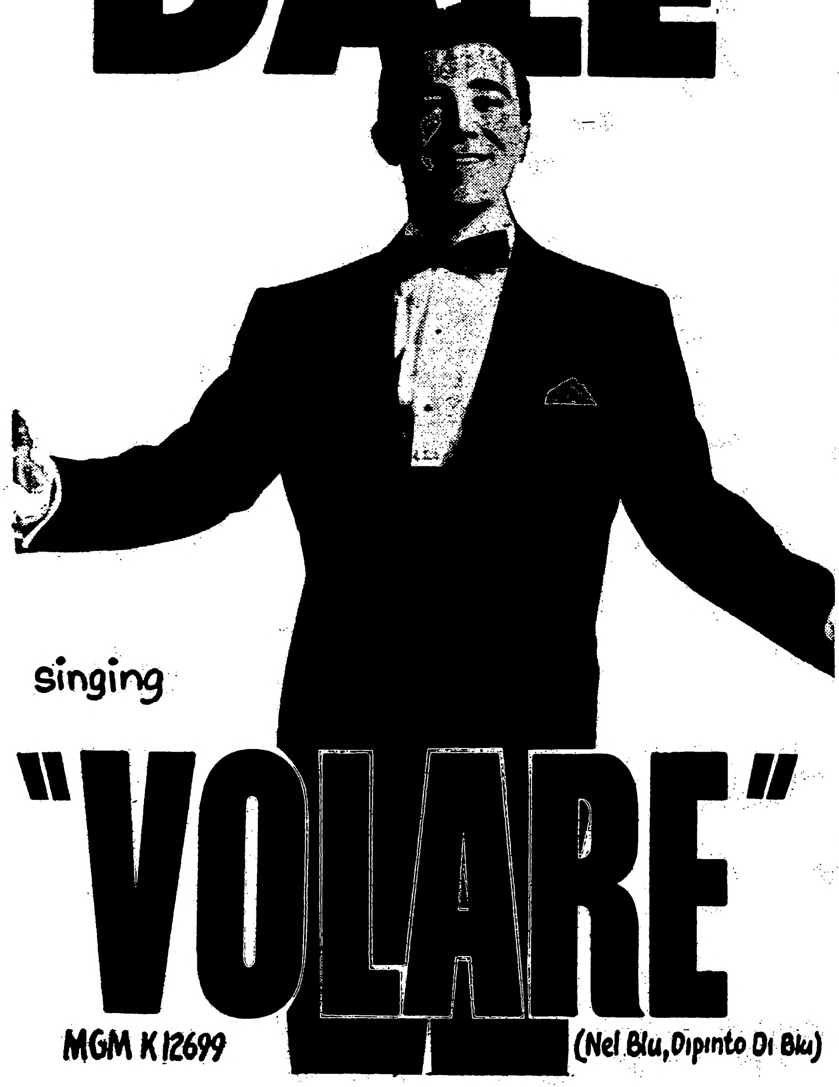
DALE



singing
"VOLARE"
MGM K12699
(Nel Blu, Dipinto Di Blu)

On The Upbeat

New York

The two daughters of **Richard Rodgers** have teamed up on a cleffing chore. **Mary Rodgers** (lyrics) and **Mrs. Linda Melnick** (music) have written a mini revue titled "It Takes Three To Make Music" . . . **Gerry Mulligan Quartet** inaugurates a series of weekend jazz programs, "Jazz In The Round," at Greenwich Village's Sheridan Square Playhouse beginning July 25 . . . **Joseph Beruh, John Marley, Philip Minor** and **Irene Rubio** are sponsoring . . . **Neal Hefti** set to conduct an Epic LP for **Roy Hamilton** . . . **Miles Davis Sextet** opens at the Village Vanguard July 22 . . . **Dick Roman**, MGM crooner, begins a week's stand at the Bolero, Wildwood, N. J., July 25.

Felix Grant, deejay at WMAL (Washington), set the **Modern Jazz Quartet** and the **Mose Allison Trio** for his Sunday afternoon concert series Sept. 7 at D.C.'s Sheraton-Park Hotel . . . Thrush **Janet Stewart** set for a spot on the Canadian Broadcasting Corp.'s tv show, "Country Club" . . . **Buddy Holly** on a promotion trip with Coral's midwestern division manager, **Al Oldrich** . . . **Lawrence Welk** and a troupe of 40 play a Carnegie Hall date Aug. 1 . . . **Betty Madigan**, Coral thrush, hits Dick Clark's ABC-TV show Aug. 8.

London

Songstress **Mary Naylor**, recently back from a working trip to the States, has tentative plans for a return visit in January . . . Bandleader **Ronnie Keene** back at work with some bad bruises after an auto crash . . . **The Bellaires**, a newly formed trio comprising **Mike Austin** and **Leslie Baguley** on pianos and **Susan Jeans**, vocals, aired their new sound via BBC-TV . . . Veteran music publisher **Lawrence Wright**, now recovered from his recent illness, visiting Blackpool to catch the summer shows.

Hollywood

Pro-footballer **Ronnie Knox** will cut "Play Ball With Me, Baby" b/w "Fascination," two tunes penned by **Curtis Williams** for Dooto Records . . . **Ralph Brewster**, one of the original **Modernaires**, rejoins the vocal group supplanting **Dick Cathcart** who turned actor . . . **Dean Martin** will cut two albums this week prior to working in Metro's "Some Came Running." First will be "Winter Romance," slated for Christmas release. The other is an untitled album of Italian ballads.

Tony Martin's next RCA album will be "Music To Dream By" . . . **Frankie Laine** has waxed **Ned Washington's** and **Dimitri Tiomkin's** song from the "Rawhide" vidpix series for Columbia Records . . . **Tex Williams** back following an eastern p.a. trek . . . **Ned Washington's** wife, **Patti** has teamed up with **Freddie Karger** and copenned the title tune, "Gidget," for the Columbia Pictures release.

Chicago

Dakota Staton current at Roberts Show Lounge here. **Jean Turner** goes in Aug. 20 and **Roy Hamilton** Sept. 3 . . . **Gene Krupa** combo to the Orchid Room, K.C., Dec. 2 . . . Thrush **Jackie Burns** set for five frames at the Evergreens, Dundee, Ill., Sept. 12 . . . **Modern Jazz Quartet** and **Chris Connor** into the Chi Blue Note Sept. 17, with **Earl Bostic** combo following Oct. 1 . . . **Buddy Laine** orch signed for four successive weekends at Chevy Chase Country Club, Wheeling, Ill., starting July 25 . . . **Duke Ellington** orch set for the Lake County, Ind., fair Aug. 21-22.

Philadelphia

The **Duke Ellington** booking last week proved to be a poor bet for the Red Hill Casino, new jazz showcase in Sea Isle City, N.J. Owner **Joe De Luca** promptly called off engagements of **Lionel Hampton** and **Woody Herman** by arranging for them to appear at his Red Hill Inn, outside Camden, N.J., in the fall . . . **Ahmad Jamal**, whose "But Not For Me" album is a bestseller locally, current at the Showboat . . . **Bill Haley's Comets** set by booker **Jolly Joyce** for their first invasion of Canada's maritime provinces (Nova Scotia and New Brunswick), in early September.

San Francisco

Dick Haymes opens tomorrow (Thurs.) at Fack's II . . . **Ralph Sutton** on piano at Easy Street . . . **Alex Duchin** leaving Bimbo's 365 Club. Pianist **Bill Weir** will take over band, for a while, at least . . . **Count Basie** band played a one-nighter Saturday (19) at Bermuda Palms, San Rafael . . . **Frisco Four**, barbershop quartet, set for **Ed Sullivan's** "Cream of the Coast" teleshow next Sunday (27), then go into road company of "The Music Man" . . . **Jack Sheedy** band at the Blue Book—new men are **John Elgin**, piano, and **Gus Gustafson**, drums . . . **Ernie Heckscher's Fairmont** orch set with a second Verve album . . . Jazz Workshop signed up **The Mastersounds** until early September . . . **Earl (Fatha) Hines** being paged for role in film version of Jack Kerouac's "The Subterraneans."

Pittsburgh

Red Prysock combo into Hi Hat Club on the northside for a week . . . **Mickey Greco Trio** at Midway Lounge for indef stay . . . **Marcy Lynn**, vocalist with **Joey Sims** band, vacationing for a month in Canada . . . **Les Brown** orch plays a one-nighter at West View Park July 31 . . . **Al Powell Quintet** playing dixieland jazz at Bali Kea four nights a week, Monday through Thursday, with **Tune Tailors** furnishing the music weekends.

Kansas City

Lawrence Welk show and concert set for Municipal Aud. Aug. 7 with $5 top . . . **LaVern Baker** playing the Orchid Room currently . . . **Jo Ann Miller** hies out of the Muehlebach to return to the Duke's Oak, Cooperstown, N.Y., Aug. 11-17, and a legit date in "Diabolique." Then its Harold's Club, Las Vegas, opening Aug 21 for 6 weeks . . . **Mattison Trio** will follow the Terrace Grill here with the Beverly Hills Club, Cincy (Kentucky), for two weeks. Then it's wedding bells in New York for **Guy Tanno** and **Dorothy Matthews** of the trio with a few days off before the trio resumes in Canada . . . **Tommy Reed** orch currently in a five-week engagement at the Kansas City Club.

4 GREAT RECORDS
CHERIÉ, I LOVE YOU
PAT BOONE Dot
SAME OLD MOON
PERCY FAITH Columbia
FELICIA SANDERS Decca
RAY HEINDORF R.C.A. Victor
TIP-TOE THRU' THE TULIPS WITH ME
RUSS HAMILTON Kapp
TOO MUCH, TOO SOON
SARAH VAUGHAN Mercury
MUSIC PUBLISHERS HOLDING CORPORATION

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A CERTAIN SMILE
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2 Great Songs
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Ray Martin Jose Melis
United Artists MGM
TOO LATE TO BE SORRY (Too Early to Cry)
Dick Roman - MGM
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RCA VICTOR

Tmk(s) ® RADIO CORPORATION OF AMERICA

Rank Into Brit. Publishing Biz Via Toff Tieup

London, July 15.

The Rank Organization is entering the music publishing business in partnership with British musicman David Toff. News of the deal was given to VARIETY shortly after Toff had disclosed that his three-year association with U.S. publisher Martin Melcher had been terminated.

The Rank outfit is acquiring a 50% holding in the British Film-usic Publishing Co. Ltd., an associated company of the Toff setup, which, until now, has been little used. Toff will continue to be in charge of the operation of the company, which representatives of the Rank Organization yet to be named will join a newly constituted board.

Any future music connected with pictures made at Pinewood studios will be published through the new outlet.

Melcher has bought Toff's shares in the Melcher-Toff pubbery. The partnership had been a stormy one but Toff has agreed to act as a caretaker for some of the American's songs here until the Yank sets a new deal with another British outfit.

Rank's entry into publishing practically blankets its interest in the entertainment business. It will shortly be releasing the first disks on its new record label and Southern Television, the commercial tv outlet to serve Southern England, in which the organization has a large stake, is skedded to go on the air at the end of August.

WB-IBEW Disk Pact

Hollywood, July 22.

New Warner Bros. diskery has signed a contract with the Hollywood local of the International Brotherhood of Electrical Workers.

Pact, inked by waxery prexy James B. Conkling and IBEW toppers Lowell Frank and Thorne Norgar, has been sent by the local's 45 execs to union's international headquarters in Washington.

MILLS
HAS THE HITS!
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Arlene Fontana — Paris
SCARLET RIBBONS
The Kingston Trio — Capitol
THE SHEIK OF ARABY
Lou Monte — RCA-Victor
"WHEN YOU'RE SMILING"
(THE WHOLE WORLD SMILES WITH YOU)
STEVE ALLEN Coral BARRY MARTIN Liberty
LOUIS ARMSTRONG Decca
MILLS MUSIC, INC.

GREAT SOUTH BAY JAZZ FESTIVAL
East Islip, Long Island, N. Y.
July 27
GERRY MULLIGAN
Quartette
August 2
DAVE BRUBECK
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August 3
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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**PEREZ PRADO** (Victor)	Patricia†
2	4	**ELVIS PRESLEY** (Victor)	Hard Headed Woman* Don't Ask Me Why* King Creole*
3	3	**COASTERS** (Atco)	Yakety Yak†
4	6	**RICKY NELSON** (Imperial)	Poor Little Fool†
5	5	**BOBBY DARIN** (Atco)	Splish Splash†
6	2	**SHEB WOOLEY** (MGM)	Purple People Eater†
7	8	**KALIN TWINS** (Decca)	When*
8		**FOUR LADS** (Columbia)	Enchanted Island*
9		**PATTI PAGE** (Mercury)	Left Right Your Heart*
10		**DORIS DAY** (Columbia)	Everybody Loves A Lover*

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	2	†PATRICIA	Peer Int.
2	3	†YAKETY YAK	Tiger
3	1	†PURPLE PEOPLE EATER	Cordial
4	5	*HARD HEADED WOMAN	Gladys
5	8	†POOR LITTLE FOOL	Eric
6	4	*SECRETLY	Planetary
7	7	†SPLISH SPLASH	Portrait
8	10	*WHEN	S-Michele
9		*LEFT RIGHT YOUR HEART	S-Bernstein
10	6	†ALL I HAVE TO DO IS DREAM	Acuff-Rose

Col's Sked

Continued from page 45

Smith, Norman Luboff, Frank DeVol and Johnny Cash.

Col is putting its first 20 stereo sets into market July 28 and has set a $5.98 tag on the line. Special stereo packages, however, will be priced at $6.98. Label also has blueprinted another 20 stereo LP's for August release. No original cast albums have been put into the stereo line yet and the price on the cast packages has not been set.

On the monaural release schedule are 21 pop albums, seven sets in the "Adventure In Sound" series, and 18 items in the Masterworks line. Col's low-price ($1.98) Harmony label will roll with 12 new entries.

Highlighting the pop album push will be two-pocket albums of Percy Faith playing Victor Herbert, Andre Kostelanetz playing Tchaikovsky, Frank DeVol playing Irving Berlin, Paul Weston playing Sigmund Romberg and Erroll Garner's "Paris Impressions." In the Garner package, the pianist plays the harpsichord for the first time on four selections. Included in the regular LP release are sets by Judy Holliday, Johnny Mathis, Duke Ellington, Ray Conniff, Polly Bergen, Frankie Laine, Vic Damone, Tony Bennett and Dave Brubeck.

Col's drive into the stereo tape field will be pegged on 19 pop items and 13 classical entries.

Music Biz Hypo

Continued from page 1

year. Every phono manufacturer has virtually completed its stereo line, and every significant name in the field is represented at the NAMM meeting. High trade sources are confident that by next spring all phonos retailed for over $90 will be stereo, and many so equipped are expected to sell for less than that.

Stereo's promise of a gold rush has excited a record NAMM show turnout. Over 230 firms took space in the Palmer House, including 47 new exhibitors, many of them in some phase of stereo production.

Stereo looks to be a big spur to music instrument sales. NAMM exec secretary William R. Gard opines that "stereo, by bringing natural sound into homes, will encourage interest in every kind of music and affect every branch of the industry by stimulating music appreciation."

This year's expo has the usual ornamentation, including a queen, and some w.k. musicians to demonstrate products.

Garner SRO, Cape

Harwich, Mass., July 22.

Erroll Garner opening at Storyville Cape Cod here went clean on reservations last night (Mon.). George Wein's summer spot will feature top pianists for two weeks.

This is the only night club engagement Garner has accepted during the summer season.

20th-Fox

Continued from page 45

tract demands. Read has already specified that his org would like to start negotiations with the film producers on the last terms they offered the AFM. At that time, the AMPP offered the union a deal calling for the continuation of contract studio orchestras, a 5% increase in salary scales and no payments to the union's Trust Fund.

Read has also petitioned NLRB for a hearing, to be held today (Tues.), asking for an election among musicians working at the independent film studios.

The MGA topper disclosed that he doesn't anticipate any problems with the AFL-CIO labor unions, once the new musicians' unit receives its NLRB grant.

As to the AFM expelling all tooters that join or are linked to MGA, Read added: "The Federation would be defeating itself if it expels every musician who joins our unit or works with us. After all, it will be losing many more votes in other music fields—especially when we expand into them."

As of now, according to Read, MGA doesn't have a certified membership other than the org founders—Read, Justin Gordon, Ted Nash and Larry Sullivan—but will build up its membership rolls upon receipt of the NLRB certificate of approval.

O'seas Not Hot for U.S. Pops Until They Make A Name for Themselves

U.S. tunesmiths and publishers trying to break in new pop material via the foreign route are finding it tough sledding these days. Virtually all disk companies abroad will now only cut American tunes that have already hit in this country or are slotted in U.S. films which get wide exposure abroad. Theory of the foreign diskers is: "Why go to the trouble of exploiting new songs when the hits are already made for us."

Dudley Manners, retired U.S. Army medico captain and active songwriter of late, ran into this viewpoint on his recent trip abroad, but found some companies willing to gamble on new material. In Italy, he cut four of his tunes with a 21-piece orch and on brand new stereophonic equipment. Manners' next trip in November will be to Tokyo, where he was stationed while in the Army. He plans to record an LP there for his So Deska disk company with Johnny Watson's Tokyo Dixielanders and a Japanese songstress.

En route back to the U.S. on the Nieuw Amsterdam, Manners engaged in some songplugging on the high seas. He cuffoed a set of his So Deska disks to the ship for playing over their own audio system.

'Legit' Payola

Continued from page 1

though not fully worked out yet, there's a plan being packaged by Tilds & Cantz for a group of L.A. record distributors. This program, still in the hush-hush stage, already has been presented to KABC, KMPC, KLAC and KDAY. These stations, that is, if they all swing on to this money gimmick, will underwrite the playing of album selections and singles that the L.A. distributors want to push as potential disclicks. Latter group, of course, would pay for the time of airing each platter.

While the stations call this sort of disk spinning a "test" of records for distribs and diskeries, it all adds up to mucho payola for the station—something deejays have long been condemned for. It's just a question of whose pocket it goes in.

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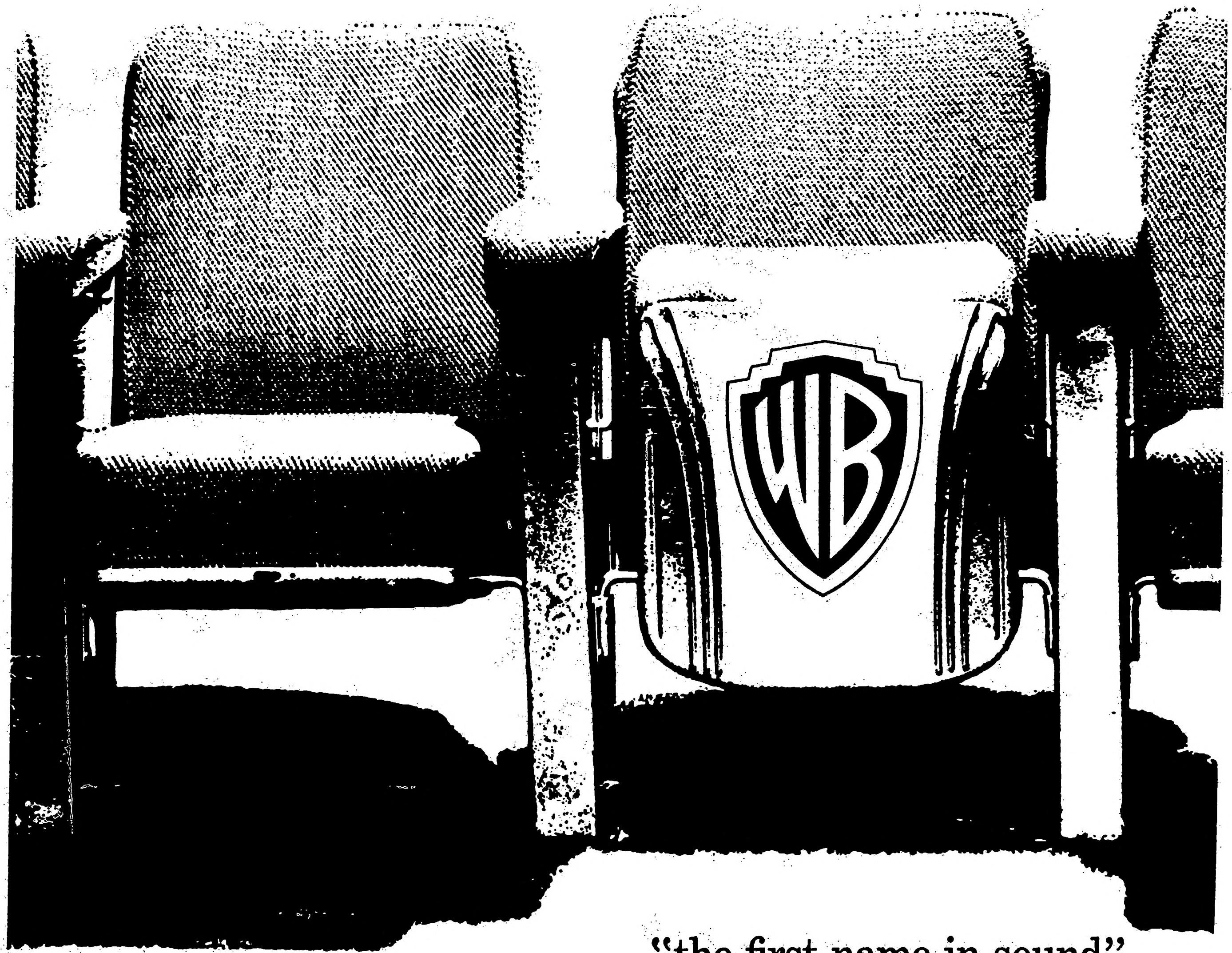

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Midways At Fairs: Gyp 'n' Clip

Part II of an Exploration Into the Great Plunder Practiced On the Fairgrounds of America

By LEONARD TRAUBE

How do agricultural fairs make themselves part of the conniving that separates their local citizens from their money with dispatch, if not neatness? A carnival cannot be very profitable without a schedule of fairs. That is where the big money is, during the long period from about mid-July through October and later.

Before mid-July, the carnival would be playing engagements for the volunteer or paid firemen's organizations, Moose, Elks or other groups, with varying degrees of financial success. It is when the route of fairs commences that the money starts to pour in, given the right weather.

There are many states and many localities which forbid the exhibition of carnivals for a period before and after "Fair Time." This is the legally imposed "shutout," aimed at protecting the carnival from competition, with a resultant positive effect upon the revenues derived by the fairs through their sponsorship of carnivals.

Fairs are managed by officials known as secretaries. The overwhelming majority of them are upstanding citizens with a stake in the community that varies with their status both as symbols of the annual autumnal classics and their individual character and rating. Many of them are men of wealth or influence, or both. Although several are highly regarded as showmen, only a bare minimum can be considered as falling within the amusement trough.

The plain fact is, that most fairs need but a few months of preparation before their gates are opened for the time-honored renewals. The average fair secretary would need other employment to round out his livelihood—with the exception of those full-time or part-time secretaries with private incomes or large businesses. The average fair secretary does not get rich in the conducting of a fair.

Secretary As Mr. Big

The fair might have a large board of directors or be operated by the state, or both; it might be a large or small county fair; but it is the fair secretary who conducts the actual operation, with authority to engage in negotiations for exhibits, to signature contracts, and the like. A fair secretary, no matter how honest, will make such a good contract, from the view of his enterprise, that it will have a built-in boomerang. He will want to affix his signature to a "good contract" regardless, for, should he make one that favors the carnival, the results as to gyp games will often be exactly the same as if the contract were drawn up in the fair's favor.

If the fair secretary is not honest, or if he is not a competent negotiator, the boomerang will amount to a bomb.

Bidding for the Boodle

When fairs first began to realize that their annual classiques represented "big money" for carnivals, they created or were caused to create a system of "bidding" on the part of the cavalcades for the right to appear at the fairgrounds. It is not clear how this originated, although a matter of history that the major carnivals preferred the bidding process because in this way they could win out over their less financially endowed rivals — and the rivalry for the acquisition of agricultural fair "dates" has always been extremely heated.

Carnivals — large, extra-large, gigantic and even some of the tiny, dilapidated rag-bags which dot the nation—vied for the right to play the fairs of their choice, based on a "route" of reasonable dimensions that could be traversed without too many costly and time-consuming "long jumps" by railroad or motor. Preferably, this would be the same route and at the same periods season after season; at places where the carnival people "know" the towns, are familiar with their mores and habits, and especially familiar with the moods of those in power, whether the powers-that-be of the fair itself or the city fathers, or both.

To achieve these scheduling and contractual aims, the carnival showman was and is disposed to pay high for the privilege. Having bid more than he can normally afford, and gained his contract, he now begins to examine more scientifically than before how he can make the most of his "rashness." He has put up a large deposit upon acceptance of his bid. The balance will come later, more especially during Fair Week, when the money is "in hand."

The carnival impresario already has spent several weeks after the close of his season in a study of his itinerary, or the possible and potential itinerary, for the following season. By November or December, when the carnival has been snoozing in its barn or winter quarters for some weeks since being brought home for hibernation, the show's owner and his immediate subordinates will commence a whirlwind tour of another sort. This is the "convention circuit."

'Guilt By Associations'

These are the conclaves held once a year by each state that maintains an association of agricultural fairs, and almost all states have them. It is here that the secretaries of fairs are met once again, not only by the carnival owners but by a long roster of other showmen and talent agencies with various kinds of attractions to peddle — circus acts, tv-film-nitery names, outdoor musical revues, auto races, fireworks, "thrill" or daredevil shows, and suchlike. It is here that the wining and the dining take place in rather extravagant array, new friends made, old friendships sealed. It is here that many contracts are officialized either by the instrument of a written contract, a shake of the hand, or an "understanding."

Some fair secretaries may sign contracts at state association meetings, but most must report back to their principals as to the availabilities and the negotiations, if any, entered into. These principals, or board of directors, will take the formality of approving the contract already signatured that has been subject to their approval; or officialize "a shake of the hand" or an "understanding" into the more desirable form of a written instrument.

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Newark Empire, Ex-Strip, Sheds Down to $100 At Sale; Garage May Rise

Newark, July 22.

The Empire Theatre on Washington St., long a burlesque showcase but dark since February, 1957, when the courts upheld a municipal ordinance banning that form of entertainment, was sold last week at a sheriff's sale for $100 to Wallace R. Chandler Jr., repping the Fidelity Union Trust Co.

Fidelity, which holds a $43,363 mortgage on the property, will also assume tax arrears of $14,299. It's anticipated that the theatre will be razed in the near future to make way for a garage to be built by the Newark Parking Authority. Site is only a few blocks from the heart of the city's downtown shopping area.

Built around the turn of the century by the Miner family (of Miner's Bowery fame), the Empire originally housed Broadway hits. Back in the '30s it was taken over by I. Hirst Enterprises, which operated it under a burley policy until the municipal crackdown.

Cafe de Paris, N.Y., In More Difficulties

At the Cafe de Paris, there was difficulty one night last week when both the dining room and kitchen help refused to work until some back pay was forthcoming, and the American Guild of Variety Artists asked for a bond before giving permission fo rthe acts to go on. The money was raised but the show was delayed about 90 minutes. How long that nitery will continue is problematical.

Fierce Civic Rivalry for Conventions

Louisville, July 22.

Town is perking up with convention biz, total of 314 held in 1957 attracted 142,146 persons who spent nearly $13,000,000 according to Lewis Tingley Jr., manager of the Louisville Chamber of Commerce convention division. This year an anticipated 155,000 visitors to some 300 conventions, will spend an estimated $18,000,000. Some large groups are signed up for a date in 1963, namely Credit Union National Assn., while Tingley has another large group tentatively, signed for 1957.

New Fairgrounds, with its enormous acreage under roof, drew 8,684 persons last month for the National Square Dance Convention. Because competish for the lucrative convention trade is so fierce, Tingley and drumbeaters from other cities sign up groups years ahead wherever possible.

Alan Freed Firm Files for 'Broke' With $51,985 in Hole; Owes Self 15G

Alan Freed Enterprises Inc., a subsidiary operated by the WABC (N. Y.) disk jockey, last week filed a voluntary petition in bankruptcy in N. Y. Federal Court listing $51,985 in liabilities and no assets. Jack Hooke, Freed's manager, is listed as the president of the corporation. The largest creditor is Shaw Artists Bureau, which plotted the recent tour of Freed's rock 'n' roller, with $26,644 owed them. Freed himself is listed as being owed $15,000, and his attorney of many years, M. Warren Troob, is set down for $400.

Alan Freed Enterprises was organized shortly before Freed went on the tour with a rock 'n' roll show. The trip ended disastrously and three of the last four dates had to be cancelled because town fathers objected to invasion by rock 'n' rollers.

The petition in bankruptcy is presumably designed to rid the corporation of obligations incurred by the layout's folderoo. The Shaw agency booked it.

The petitioning company is only one facet of Freed's operations. Not involved in the bankruptcy proceedings are his tv and radio earnings and his publishing houses of which Hooke is head, his personal property including realty holdings, and earnings from his show on WABD.

Freed has been a controversial figure in music and entertainment circles. Following the r&r incident in Boston, Freed resigned from WINS, saying the station didn't make a statement in his favor during his Hub difficulties. He signed shortly thereafter with WABC.

However, before his inking of the WABC pact, Freed had been a consistent headliner at the Paramount Theatres in New York and Brooklyn. These houses are owned by AB-PT, which also owns WABC. Shortly after his pact with WABC, Freed signed to open at the Fox, Brooklyn, a rival of the Paramount there. It's understood that with his legal difficulties out of town, the Paramount Theatres wanted to lay low for a while on Freed, and had booked Dick Clark for Brooklyn, but which since has been cancelled. Freed has a 10-day booking at the Fox starting Aug. 29. Thus, while being employed at WABC, he's providing competition to the parent company's theatres with his Fox date.

Freed Trial in Sept.

Boston, July 22.

A September trial is foreseen for disk jokey Alan Freed here, it was disclosed by the office of Dist. Atty. Garrett H. Byrne yesterday (Mon.).

Freed, under local indictment for allegedly touching off a riot at a rock 'n' roll show at Boston Arena on May 3, is represented by Paul T. Smith, prominent criminal lawyer.

Freed was first indicted by a Suffolk County grand jury under an anti-anarchy statute. Later, a second bill charged the New York deejay with inciting a riot as a result of 15 persons being injured following his "Big Beat" show

Ak's Harry Fowler Takes Post With Denver Arena

Omaha, July 22.

Harry Fowler, manager of the Ak-Sar-Ben Coliseum Corp. the past 19 years, last week resigned to take charge of Lyle Wright's Denver Arena Corp.

With the Ak-Sar-Ben org here buying out the ice equipment from the Coliseum Corp., J. J. Isaacson will take over management of the winter activities, which include annual showings of "Ice Capades." Bruce Clark, skating pro, will be Isaacson's ice director with Glenn Trump assuming the publicity chores.

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ACTING PREZ STUMPS VS. AGVA

Belge Bronchial Buster: Autry Raps 'Handling'; Embassy Bails 'Em Out

Hollywood, July 22.

The balloon that burst at the American rodeo in Brussels wasn't the only cause of the show's folding, according to Gene Autry, one of the chief backers. Autry charged there were several instances of financial mismanagement also.

First U. S. Rubber's novel "airhouse", which cost some $60,000 was promised by G. Robert Fleming, the show's promoter, to both Autry and backer Harry Maizlish. Both expected to recoup some of their investment by reselling the device, Autry said. Its blowouts made it unusable and doomed the show to playing outside in the rain.

Then, Autry said, Fleming had assured him that he had $500,000 in assured backing. He would not disclose who the backers were—other than Maizlish, who had the biggest chunk—but another source revealed them to include James H. Snowden, Robert K. Smith, Amon Carter and Harry L. Tennison of Texas; Blanche Hill of Beverly Hills, Edward Haas of San Francisco, Sylvia Drulle of New York and Jack Dempsey (the travel agent, not the fighter). Yet, Autry said, the Swiss corporation, American Wild West and Rodeo Inc., apparently didn't have enough money in it to cover salaries and round-trip fares for the 150 cowboys and Indians and the other basic expenses.

Autry said he was amazed to learn that Fleming had paid a $70,000 freight bill to haul temporary seats from Los Angeles to Brussels instead of acquiring the seats nearer the scene. Another item to which Autry objected was $5,000 worth of spotlights freighted from Hollywood to Brussels.

Autry's own stake in the show

(Continued on page 56)

Chi Cuffos Whammo

Chicago, July 22.

Big all-gratis attendance for al fresco entertainment here last week.

A couple of Shrine parades and two Grant Park concerts by piano flash Van Cliburn drew an estimated 1,640,000 spectators. The marching Shriners last Thursday (17) night were witnessed by some 1,000,000, a record turnout for a Chi parade. An earlier Shriner parade along Michigan Ave. on Tuesday had some 500,000 Chicagoans spectating.

LIBERACE BROS. SETTLE AKRON BACK-PAY SUIT

Akron, O. July 22.

An out-of-court settlement by Liberace and his brother George of their back-pay suit against Frank Gorgie, Youngstown, O., promoter, has been revealed. The suit was outgrowth of a July 4 engagement in the Akron Rubber Bowl two years ago, when rain drove people away and the brothers remained in Akron two extra days to give the concert, which was poorly-attended.

Though no lawyers would comment on the exact settlement terms, the amount granted was termed "moderate." Certain testimony made in connection with the trials in Mahoning County Common Pleas Court at Youngstown was kept secret by the bench because of the content. It was reported that material used in the magazine Confidential was mentioned in connection with the pair.

Dancer Killed By Husband After Act at Mpls. Cafe

Minneapolis, July 22.

Jean LaCount, 24-yearold exotic dancer appearing as the "Black Cat" at the Persian Palms nitery here, was shot to death by her estranged husband whlie she sat at the establishment's bar after just having finished her act.

After firing five shots at her, her husband, Stanley, 35, threw his revolver to the floor and surrendered to the police. The woman died before the ambulance's arrival at the shooting scene.

Club employees said the initial shot was fired into the performer's back at a time when the club was jammed with customers. When she toppled backward, screaming for help, La Count fired four more shots.

Mrs. LaCount had been seeking a divorce from her husband who was on parole from the Minnesota state prison where he had been sentenced for armed robbery.

'Variety' Article Involved in AGVA Rap Vs. Valentine

Charges of conduct unbecoming a member and circulating "false and malicious statements and accusations" against the national administrative secretary of the American Guild of Variety Artists were brought last week by Jackie Bright against Paul Valentine. Latter was an elected representative of the union at its recent Mexico City convention, but who didn't attend as a means of protesting the high cost of the meeting.

Valentine was notified of the charges by registered mail on Friday (18) and told to appear at a national executive committee meeting which would sit at a trial board yesterday (Tues.). Valentine protested that although the national board authorized Bright's charges at the convention nearly six weeks ago, he was given short notice to defend himself, particularly over a weekend when it was difficult to make contacts necessary to his defense. Valentine sent a wire to the board requesting a two-week delay so that he could properly prepare a defense.

There appears to be a question of whether Bright, not a member of the union but a paid employee, is constitutionally empowered to bring charges against a member.

One of the specific charges against Valentine, the letter to Valentine said, is that he "divulged, published and distributed the business of AGVA without obtaining proper authorization by your sending to VARIETY or causing to be published false and malicious statements and accusations against the national administrative secretary, national board and representatives of AGVA, and particularly in a certain article contributed by you and published in VARIETY on June 11, 1958."

This charge is particularly puzzling since the board never consciously gives its permission to circulate "false and malicious statements."

Teodoro dos Santos Plans New Casino in Portugal

A new hotel and casino is being planned for Portugal's Estoril-Cascais resort area. Teodoro dos Santos, who owns the Hotel Ambassador, Lisbon, is head of the group which obtained the gaming concession at the new inn, which will be built in the Pamela Park section. Construction is expected to begin as soon as authorities approve the blueprints.

Land for the new venture, owned by the concessionaire company, Sociedade Estoril-Sol, overlooks Cascais Bay. Hotel will have 300 rooms and contain a night club. In the present casino at Estoril, summer season has been opened with a show that includes 44 performers and three orchestras.

PITT BLAST BY PENNY SINGLETON

Pittsburgh, July 22.

Penny Singleton, acting president of the American Guild of Variety Artists, has opened a nationwide campaign against the transformation of the union into a one-man project. Miss Singleton has charged that national administrative secretary Jackie Bright "has gradually extended his control over delegates, board members, national executive committee to a point where the membership is without effective representation."

Miss Singleton, in a recent address before the Pittsburgh branch of the union, declared that "if the national board grants him authority over and above that of a paid administrator, there is no way to contain the spread of his control which is now frightening." In addition, Miss Singleton cited that the delegates at AGVA's convention in Mexico last month gave Bright a 90-day moratorium to fire any branch employee without consultation with the national board. This was done at Bright's request.

Miss Singleton said: "Our branch managers are already timid in expressing opinions which differ from those of Mr. Bright. The board has now provided him with a big stick to force branch managers to see to it that administration candidates are favored in their areas—that branch autonomy is stifled—that whatever other purposes capable of being controlled by eradicating a page from our constitution, are carried out under the fear of being fired by the administrator."

'Beholden to Nobody'

Miss Singleton also expressed the hope that the national board did not, with this motion, wipe out the requirements that the administrator give an account of his actions between board meetings. If so, she said, it has given Bright control of the union for 90 days and he is "legally beholden to nobody" in AGVA to report or to reveal what he may have done in that period.

"I have no personal ambitions to be president," she said. "If I do the job I should, it will take all my time and be very expensive. It won't be worth it unless I can help return the control of AGVA to the membership with strong support from the membership. How to do this is a puzzlement in view of the apathy and the tremendous inroads Mr. Bright has made in setting up the paid administration so strongly. I have no personal fight with Mr. Bright. He has done much for AGVA. I only desire that his office be returned to the proper membership control and that he do only the job he is paid to do.

"Whatever our problems are, and they are many, the cure lies directly in the voting power of the membership. If the membership sends delegates to a convention with certain instructions to be carried out in good faith, and allows the delegates to stand by while they are overridden by an administration steamroller, then the membership should begin to clean its own house and put it in order. If a national board member is not doing a job in watching his store, then he should reexamine himself to see if he is carrying out the trust of his membership. This is the time for introspection and reevaluation. This is the time for every member to ask himself, 'What do I want my Guild to stand for?' and whatever it is he wants,

(Continued on page 56)

Miami-in-the-Mountains

The Catskill Mountains are being invaded by female impersonators. "The Jewel Box Revue," a mainstay of the Jewel Box, Miami, has opened at the Monticello (N.Y.) Playhouse for the season.

Show was brought in by Danny Brown & Doc Benner, operating this layout for many years in the Florida spot and trouping it on the road as well.

Penny From Heaven

Pittsburgh, July 22.

Penny Singleton's speech at the American Guild of Variety Artists, in which she charged a one-man rule of the union, was generally praised by local performers.

Miss Singleton's sincerity was praised by the membership and in addition, many felt that her talk was instrumental in interesting unionites in areas in which there had rarely been any discussion locally.

Miss Singleton's speech was for many Pittsburghites the initial first-hand account of opposition to the national administration.

Buffalo's Altman Bids Acts, %'ers Play Ball on Coin

It's up to agencies and acts to help maintain the nitery business, says Harry Altman, now sole operator of the Town Casino, Buffalo. Altman last week bought out Harry Wallens, his partner of more than 15 years in this venture. He purchased the building and the cafe, and is set to relight the spot Sept. 20 with what he hopes will be a regular name policy.

Altman pointed out that it's up to the acts and offices to help maintain a constancy that builds a consistent amount of business. Altman stated that at various times he had been forced to raise his admissions and minimums because of the prices paid for acts. He pointed out that this created an inconsistency that chased away a lot of potential customers. He's aiming for a steady policy with an unchanging price at the door, and he'll need the cooperation of the offices in order to maintain this standard, he said.

The Town Casino for many years was one of the most important talent buyers in the country. During the previous season, after a succession of headliners that failed to pull, Altman closed much earlier than usual after trying such remedies as dropping his production. However, he found that in his situation, he has to book names since his 1,100-seater depends on trade from a wide radius. On a Saturday night, he pulls from beyond Toronto, which is about 60 miles away.

Altman will come into New York shortly to line up talent. Meanwhile, he's operating the Glen Park Casino, Williamsville, N. Y., a summer spot. Weather, he said, has been bad thus hitting business in that resort.

Vagabonds Dicker Spot With Americana in Fla.

Pittsburgh, July 22.

The Vagabonds, playing the Holiday House here, said they're in process of negotiating a deal with Americana Hotel in Miami Beach to become permanent fixtures there during the season. Present plan is to go into the Carioca Room, the Americana's intime spot, and it would be rechristened the Vagabonds Room when and if. They'd stay there for at least five months.

For a long time, Vags had their own nitery in Miami Beach, but they gave it up couple of years ago. The Americana deal would be on a percentage arrangement.

Pat Windsor opens today (Wed.) at the Americana, Miami Beach, with Charles Reader conducting the band.

Vegas Tropicana to Add 200 Rooms, 27-Hole Teeway; Proser's Talent Prowl

Las Vegas, July 22.

A program of new construction and expansion was announced by Hotel Tropicana prexy T. M. Schimberg following a special three-day meeting of the hotel stockholders.

After examining a financial report which indicated that hotel biz was 20% above last year at the same time, and that casino activity was up 30% over last July, the stockholders not only authorized a program of expansion but extended a vote of confidence to producer Monte Proser for the shows he has created at the Tropicana.

Steps are now underway to develop the blueprints for 200 additional rooms. When the hotel was originally built last year, the foundations and steel construction were based on the eventual addition of hotel rooms. At this meeting the stockholders decided that the time was ripe to undertake the expansion program. As soon as the blueprints are ready, estimates for the new construction will be invited. It is estimated that actual construction will begin early in 1959.

After considerable discussion on ways and means of attracting tourists, there was unanimous approval for immediate planning of a 27-hole golf course. C. J. O'Keefe, prexy of the Wykagil Country Club in Westchester, N.Y., has been selected as advisor and coordinator of plans for the new golf course. Two tracts of land adjoining the hotel are under option for this project.

OK Fisher's $1,000,000

The stockholders also approved a five-year contract for Eddie Fisher, which will amount to $1,000,000 in earnings for the singer. Contract calls for an engagement of eight weeks per year, to be arranged for mutual convenience. With Fisher being held over for an additional three weeks until Aug. 5, seven weeks will have been worked off this year's contract.

Proser also reported on the forthcoming release of a new Capitol album titled "Tropicana Holiday," said to be the first package of night club show music ever produced in the U.S. It was recently recorded with a 90-piece orch with members of the Tropicana company, and directed by Gordon Jenkins, who wrote the lyrics and music.

The stockholders also approved another unprecedented full eight-week contract for Carol Channing, who opens Aug. 6.

NAME RKO'S KAUFMAN TRUSTEE OF AGVA FUND

Arnold Kaufman, vicepresident of RKO Teleradio Pictures, has been elected a trustee of the Welfare Trust Fund of the American Guild of Variety Artists. He succeeds Nick Prounis, operator of the late Versailles Restaurant, N.Y., who resigned recently.

Kaufman, an engineer, has been with RKO since 1940. He joins George A. Hamid, head of GAC-Hamid, and Nat Abramson, head of the WOR Artists Bureau, as trustees representing employers in the administration of the fund. Trustees representing AGVA are performers Cy Reeves, Johnny Woods and Rajah Raboid.

Alternate trustees are Milton B. Goldman, attorney; booker Charlie Rapp, and Milton Kutcher, operator of Kutcher's Country Club in the Catskill belt. AGVA alternates are Joe Smith, Frank Ross and Jay Lester.

Kaye's 200G Advance

Los Angeles, July 22.

Advance sale for Danny Kaye's international Show which opened last night (Mon.) at the Greek Theatre already has passed the $200,000 mark.

Capacity for comic's 14 performances is $210,000.

VARIETY BILLS

WEEK OF JULY 23

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 24
Miller & Archer
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE
Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Deidre Green
Norman Yemm
Kuban Cossack
Dncrs
SYDNEY
Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alcettys
Dorothy Costello
Dalrays
Rae Morgan
NEW ZEALAND
Majestic
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
June Barton
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Bobby Dennis
R & R Marlow
Dennis Shirley
Anton & Andree
Marilyn Most
Yvonne Adair
Ruth Holden
BLACKPOOL
Opera House
David Whitfield
Arthur Haynes
Lane & Truzzi
Grace O'Connor
Andrea Dncrs
5 Gimma Boys
Rudi Horn
Palace
Dave Morris
Leonard Williams
Joe Gladwin
Frank Bass
Billy Smith
Victor Soverall
Andreanos
3 Willards
St. Clair & Day
Henderson & Kemp
George Mitchell Co.
Joan Davis Co.
Winter Garden
Hylda Baker
Harry Bailey
Nino the Dog
5 Dunjas
David Spurling
Beau Belles
Mary Millar
Tamara & Orloff
Rawicz & Landauer
BRIGHTON
Hippodrome
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Fraser Hayes 4
Ron Parry
N & P Delrina
Ugo Frediani
Murray Campbell
George Mitchell Co.
George Carden Co.
FINSBURY PARK
Empire
Shirley Bassey
Lane Twins
Jones & Arnold
Hal Fisher
Fred Lovelle
Metro-Notes
Mongadors & Ann
Marcies
GLASGOW
Empire
Terry Dene
McKinnon Sis.
Maple Leaf 4
Les Dounos
Sally Logan
Roy Rivers
Earl & Elgar
Jerry Harris
LEEDS
Empire
Colin Grainger
Georgette
Barbara Law
Bill Giles
Bobby Thompson
P & J Yuile
Musical Elliotts
Allen & Albee Sis
Peter Raynor
NEWCASTLE
Empire
M & B Winters
Dobie 2
Don Fox
Kemble & Christine
Tracey Sis
Ross Harvey
Maht & Prtnr.
Mistin Juniors
NORTHAMPTON
New
Valerie Shane
Skating Merinos
Johnnie Dallas
Janet DuFray
Rondart & Jean
Frank Preston
McAndrews & Mills
David Conway

Cabaret Bills

NEW YORK CITY

Blue Angel
Elaine May
Mike Nichols
Dorothy Loudon
Buffalo Bills
Jimmy Lyons 3
Bon Soir
Felicia Sanders
Mae Barnes
Franklins
Three Flames
Jimmie Daniels
Cafe De Paris
Darryl Stewart
Black & Nolan
Ralph Young
Harrison & Kossl
Rafael
Piroska
Buddy Clarke Orc
Chateau Madrid
Sabicas
Joe Pernia
Evee Lynn
Ralph Font Orc
Panchito Orc
Copacabana
Allen & DeWood
Denise Lor
Ellis & Winters
Joni Roth
Ronnie Hall
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Alice Ghosteley
Don Evans
No. 1 Fifth Ave.
Joey Carter
Marti Baine
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Kathryn Grayson
St. Leon Troupe
Jack Durant
Bob De Voye
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
International
"Icetime"
Alice Farrar
Jimmy Carter
Joe Kardwell
Larry Ellis
R S V P
Mabelle Mercer
Viennese Lantern
Monica Boyar
Nejla Iz
Ernest Schoen Orc
Paul Mann
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Marty Savitt
Bobby Meyers Orc
Village Vanguard
Miles Davis
Ethel Ennis
Waldorf-Astoria
Los Chavales de
Espana
Trini Reyes
Isabel & Miguel
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Billy Eckstine
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Dukes of Dixieland
Chez Paree
Pearl Bailey
Louis Bellson
Harry Edison
Mona Gleason
Four Voices
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
Bevi Wright
London House
George Shearing
Mister Kelly's
Ella Fitzgerald
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Beverly Marshall
Eddie Lawrence &
Connie
Ben Arden Orc

LOS ANGELES

Avante Garde
Bobby Short
Lenny Bruce
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie,
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
Judy Garland
Freddie Martin Orc
Crescendo
Mort Sahl
Frances Faye
Jack Costanzo
881 Club
Johnny Walsh
Arthur Blake
Interlude
Martha Davis &
spouse
Earl Grant
Largo
George Liberace
Jimmie Komack
Moulin Rouge
Sammy Davis, Jr.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Harry Snow
Statler Hotel
Mel Torme
The Albins
Skinnay Ennis Orc
Ye Little Club
Nino Tempo
Beverly Lawrence

LAS VEGAS

Desert Inn
Ed Sullivan
Kirby Stone 4
Richiardi
Denise Darcel
Prof. Backwards
Jay Marshall
Morlidors
Julia Meade
Carol Burnett
Sallie Blair
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At
Minsky's"
Pinky Lee
Gautier's Steeple-
chase
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc.
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Milton Berle
Dunhills
Stan Fisher
Jackie Fontaine
Met. Sextet
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Jack Benny
Gisele MacKenzi
Little Buck
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
George Gobel
Teddi King
Double Daters
Dorothy Dorben
Dancers
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Ames Bros.
Amin Bros.
Mr. Ballantine
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio
The Characters
Sands
Johnny Mathis
Joey Bishop
Texas Copa Girls
Antonio Morelli Orc
Sans Souci
International Jazz
Festival
Charlie Ventura
Wingy Manone
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Barbary Coast Boys
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Cest Magnifique"
Billy Daniels
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne
Orc

MIAMI-MIAMI BEACH

Americana
Bob Eberly
George Hopkins
R & E Reyes
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan.
Joel Noble
Modern Harem Girls
Beige Beauts
Walter Nye Orc
Eden Roc
George DeWitt
CrewCuts
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Fontainebleau
Phil Foster
The Szonys
Teal Joy
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Kay Carroll
Dolores Leigh
Dick Havilland
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
J. Moreno
Fajardo Orc
Nacional
Los Xey
Fajardo
J Moreno
Dancing Waters
W Reyes Orc
Riviera
Carlos Ramirez
Elena del Cueto
Violeta Vergera
Felix Guerrero Orc.
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Frank Wells
Ada Moore
Blackhawk
Cal Tjader
Easy Street
Turk Murphy
Fack's
Dick Haymes
Mel Young
Herb Barman
Fairmont Hotel
Eartha Kitt
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K.
Gomar
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines
Orc
Muggsy Spanier
Joe Sullivan
Hungry i
Irwin Corey
Kingston 3
Stagg McMann
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Ronnie Schell
Betty Wilson
365 Club
Chiquita & Johnson
Moro-Landis Dcrs
Alex Duchin Orc

RENO

Golden
Freddie Bell
Joaquin Garay
Harolds Club
Twin Tunes
Page Cavanaugh
Jodimars
Harrah's Club
Fabulous Woodsons
Denis & Rogers
Sons of Pioneers
Red Coty
Lou Styles
Mapes
Lili St. Cyr
Dick Shawn
Skylets
E Fitzpatrick Orc.
Riverside
Carol Channing
Sons, Golden West
Starlets
Bill Clifford Orc

LAKE TAHOE

Cal-Neva
Louis Prima and
Keely Smith
Deedy and Bill
Gallions
Don, Dick and Jim
Harrah's Club
Nelson Eddy
Gale Sherwood
Sportsmen
Three Suns
Beachcombers
Nevada Lodge
Carl Ravazza
Victor Vincent
Frank Moore Four
Wagon Wheel
Norman Brown
Tune Timers
Coronados
Bachelors

Latin Casino Sets Names

Philadelphia, July 22.

The Latin Casino will get off to a late start next season with Sophie Tucker scheduled as the opening headliner Oct. 1 through Oct. 9.

Flagship of the town's cafes has set three other attractions for the fall: Tony Martin (Oct. 10-18), Xavier Cugat and Abbe Lane (Nov. 17-22), and Count Basie's orch and Tony Bennett (Nov. 24-Dec. 6).

Acting Prez

Continued from page 55

he should speak out for it without fear of being branded with the favorite administration term, 'dissident.' A 'dissident' has come to mean anyone who disagrees with the administration. I am proudly a 'dissident' in all matters which, in my opinion, are not for the good and welfare of the Guild."

Barry Houston Case

Miss Singleton who addressed the meeting while appearing at the Pittsburgh Civic Light Opera, also alluded to the alleged failure of the board to give a hearing to Barry Houston, Detroit organizer who was fired without the formality of a hearing. Miss Singleton declared that this indeed, quoting a letter from Bright, could become "another Dick Jones case," which cost the union over $20,000. Jones, a former AGVA eastern regional director, upon dismissal sued for libel and slander. Although the court's award was made against Bright, AGVA picked on the tab for settlement.

Miss Singleton regards herself as first vice-president of AGVA, having declared that the board never acted properly in elevating her to the presidency. She said that the exec committee never properly accepted Price's resignation, which would permit her to assume the presidency legally.

"I had repeatedly asked Mr. Bright to show me where the national board members can serve as elected national executive committee members she declared. "He has hedged, evaded, ridiculed . . . and not until after the June convention did he produce a photostatic copy of a July, 1949, resolution. Where, when and how did it originate to become a mail referendum? And why was it not processed into the constitution?

Matter of a Quorum

"In reading reports of Jack Irving (Bright's predecessor) he complained several times about lack of a quorum at national executive committee meetings. If the July, 1949, resolution is valid, why would Irving in 1954 and 1955 belabor the quorum subject? And since I have been after Mr. Bright through April, May and, June, 1958, to show authority for conducting shorthanded national executive committee meetings—why did he wait so long to produce a reputed photostatic copy of a July, 1949, resolution. Assuming it is valid, it is not a constitutional amendment and it has not effect in amending the present provisions of Articles VII and XXIV of the AGVA Constitution which legally provide that the national executive committee must contain 15 elected members, and quorum is clearly defined as seven elected members.

"Mr. Bright makes it appear that I am attacking the national executive committee, which is as false as his other charges against me. If the national board grants him authority over and above that of a paid administrator, there is no way to contain the spread of his control which is now frightening. The AGVA Country Club is an example. Whether you like it or not, you are now in the resort-hotel business. Apparently no one outside the administration was consulted regarding this move, prior to the convention. My opinion is that it was to be used at the convention in the event Dick Jones was a delegate. Since that didn't occur, my report provided exactly the emotional background he needed to launch into his favorite lament: 'Look what they're doing to me—and look what I'm doing for you.'"

Miss Singleton refused to attend the Mexico City convention or preside at that meet, declaring that the national exec board acted without a quorum and improperly in accepting Price's resignation and elevating her to the presidency.

New Acts

PRIMA & SMITH
Music-Comedy
45 Mins.
Cal-Neva, Lake Tahoe

Louis Prima and Keely Smith (Mr. & Mrs.) have put together a new act—with the accent on their own brand of "wild" music—that is drawing the nitery set to Cal-Neva's Indian Room. Heretofore they were essentially a lounge act in Las Vegas.

The proven favorites — solidly backed by Sam Butera and the Witnesses (6)—yield to auditor demands with jam stuff but add diversity with titles geared to the Keely Smith voice. She shows authority and command in her turn in the light with such things as "Embrace Me," "I Wish You Love" and "Somebody Loves Me."

Prima lets the show go wild on favorites with the jazz set such as "South Rampart Street Parade," and a frantic rendition of "Fever," featuring heavy turns on solo bits by the Witnesses. "The Big Horn," due for September release on the Capitol label, is a perfect vehicle for the group to prove talent.

Comedy comes in the form of Prima spoofing Miss Smith, and vice versa. She also rates out-loud reaction with her unexpected scratching and her feigned expression of ennui and disinterest.

The three-week Prima package promises to be top b.o. First night auditors included both the younger set and the mature, with reaction more than enthusiastic. *Long*

FAIRFAX MASON
Songs
37 Mins.
Le Cabaret, Toronto

A singing stylist on sex and satire, the hair-clutching Fairfax Mason is a brunet in a scarlet gown who not only teases a dining audience into silence but has a three-and-a-half octave range that starts at D below middle C. Plus plenty of eye-filling gestures, this undulating femme is not only a singer but a Conover model, a cover girl (Cosmopolitan) and has done recent New York tv commercials. Miss Mason seems like a gal on the upbeat. Statistically she is 5' 8" in her stocking feet, and measures 36-23-35.

Her opener at the chic Le Cabaret, where checks average $20 per person to eat and drink, was a bouncy "Taking a Chance on Love," complete with arm flourishes; and then into torch time for "Lover Man." On pace-change from ballad, Miss Mason is over on shout-style for "Lady Is a Tramp."

On recitatives, Miss Mason runs into "Just My Joe," which has the diners forgetting their knives and fork; and into "Got Plenty of Men in My Life." Arrangements are by Bobby Kroll and Hal Kanner.

Miss Mason is handsomely wardrobed in sheath gowns. With long hairdo and the figure, the s.a. is undeniable. So is her act. *McStay.*

WALTER SHYRETTO
Cycling
23 Mins.
Gatineau, Ottawa

Walter Shyretto looks like a top-rung Wall St. executive and this maintained appearance adds dignity and class to his standout session of acro-balance on bicycle and unicycle. Suave and neatly-groomed, Shyretto works most of the w.k. bicycle routines plus several of his own, as he did when the Shyrettos were a mixed trio at the Roxy, N.Y., back in 1940.

Unlike many cycle acts, he uses only two vehicles, the bicycle and a high unicycle on which he works a drunk bit and a rock 'n' roll routine. Stint never becomes frantic but the pace is steady and moves fast throughout.

Shyretto is solid for sight locations: circus, niteries, television, and strengthens any bill. *Gorm.*

MARIA'S MUSICAL MARIONETTES
Marionettes
10 Mins.
International, N.Y.

This new foreign act from Prague has the potential to go places, not only in night clubs but in some of the few presentation houses still using acts. Main handicap is that puppet turns are more or less a dime-a-dozen in the current market. Yet this has enough new material, fresh twists and talent to attract in many spots.

This mother and daughter team (they look like sisters), employing extra-large dummies, keep the act moving swiftly and with the skill. The pair work on a miniature stage of their own, both being unusually adept at string manipulating. Takeoff on Liberace and Jimmy Durante, using excellent models of these are particularly well done. A hidden turntable employs records for their chatter and songs to good effect.

Whole act is elaborately staged and lighted. Went over big at this big theatre restaurant which now is using an iceshow with one or two acts sans any connection with the freeze. *Wear.*

RUTH WALKER
Songs
25 Mins.
Chez Paree, Montreal

A comparative newcomer to the local circuit, Ruth Walker is quickly establishing herself with return engagements in several Montreal saloons including Chez Paree. A blonde looker with a trim chassis of medium height, Miss Walker has a penchant for the more earthy blues mixed with straight belters. The combination makes for an interesting songalog but is sometimes risky with a personality such as this thrush who still lacks the polish that eventually comes with more experience.

A very fashionable femme, Miss Walker stayed mostly on offbeat items on the night caught, highlighted by her interp of "Love to Love" which drew solid mitting. Piping is strong and flexible and songstress should be okay sparking production numbers or as a single in any visual medium. *Newt.*

Belge Bust

Continued from page 55

amounted to about $60,000 in the form of 60 bucking horses and 15 work horses leased to the corporation. He had an option to convert $50,000 of this credit into stock in the corporation if the show clicked, he said. The fact that Verne Elliot, arena director of the show, is a titular member of Autry's Cremer Rodeo Corp., was according to Autry, coincidental.

Autry said that large numbers of tickets to the show were mailed all over Europe but that the show's management had no accounting of who received the tickets or how many had been mailed. Later, he said, it was not possible for Elliot to get an accounting of boxoffice receipts.

The producer-actor had nothing but praise for the show itself and lauded Elliot's and George Murphy's handling of the theatrical side of the venture, but he said the financial setup was so snarled that he's still trying to figure it out.

Embassy to Rescue

Brussels, July 22.

The American Embassy in Brussels is faced with the huge task of retrieving American prestige following the last gasp of the American Wild West Show & Rodeo, which left some 200 cowboys and cowgirls and a troupe of Sioux Indians stranded in this country. The Embassy already has chartered one plane to bring back some of the performers and it's expected that all will be returned at taxpayer expense. Another plane load arrived in N. Y. Sunday (20) with 72 cowboys and cowgirls. Another plane was chartered by Gene Autry, who had them under contract, to transport them to Denver.

The Embassy is now attempting to find money to pay off scores of Belgian tradesmen, landlords, restaurant owners and 30 Belgian musicians who haven't been paid. Performers haven't been given any kind of wages since the show opened. Some estimates of the show's obligations run as high as $400,000. However, G. Robert Fleming, the show's producer, who flew in from Brussels to New York and Washington, recently, had declared that the immediate pressing debts amounted to $100,000, but $150,000, would be needed to keep the layout rolling.

Despite the small coin, the rodeo was felt to have the biggest b.o. potential of any other show at the Brussels Fair. Located just outside the official fairgrounds, the rodeo was regarded as a World's Fair attraction, and although it went over without official sanction, it's nonetheless believed that it did represent a major bit of Americana. As far as Brussels patrons were concerned, it was part of the U.S. effort.

500 Club, A. C.

Atlantic City, July 18.
Zsa Zsa Gabor, Joey Adams, Al Kelly, Midge & Bill Haggett, Jack Curtis, Joe Frasetto and Pete Miller orchs (14); $2 admission, no minimum weekdays; $2 admission, $4 minimum, Sat.

Zsa Zsa Gabor's name was enough to fill to near capacity Paul (Skinny) D'Amato's Vermillion Room in the 500 Club (18). Appearances on Jack Paar's tv show, a favorite in this area, plus headlines in the nation's press previously, made many wonder about, and pay to see. Miss Gabor shows she has the looks, knows how to wear beautiful clothes (first off she wore a snazzy chinchilla wrap over a beautiful floor length evening dress) and has the ability to neatly turn a phrase, but little else to woo a night club audience.

La Gabor and Adams seek laughs with jokes built around her three marriages, the one with hotelman Conrad Hilton being to point; and the pair share in three skits written to emphasize Z.Z.'s desirability.

Miss Gabor's chance to score by doing the unexpected (as she does on the airwaves), is missing in this nitery act. The lines are there, and she follows them. The crowd came to see if she is as beautiful as her pictures and the tv cameras registered, and found her even more so.

Adams does a neat job supporting Miss Gabor and doing his stint, funning with the front tablers and their youngsters, registering with his rapid-fire jokes and patter. He gets a big assist from the double talking Al Kelly, whose chatter gets top applause.

Midge & Bill Haggett prove they are a nice dancing duo while Jack Curtis, vet emcee here, offers two vocal numbers for good returns.
Walk.

Sands, Las Vegas

Las Vegas, July 16.
Johnny Mathis, Joey Bishop, The Sandmen (4), Texas Copa Girls (12), Antonio Morelli Orch (16); staged by Jack Entratter; choreography, Bob Gilbert & Renne Stuart; $3 minimum.

The debut here of singer Johnny Mathis is indeed an impressive one, and impresario Jack Entratter, who has been watching the youngster's rapid rise to stardom, has latched on to him with a three-year contract.

Though it would seem the handsome 22-year-old crooner—a word that can be revived in his case—would appeal mainly to teenagers, there were very few of them in the opening night audience; still, the enthusiasm and applause gained momentum with each of his 17 songs. Even if his fans are predominantly distaffers, it's a safe bet he'll be good for the casino, since the girls will be bringing in the players.

Despite his short career as an entertainer, Mathis performs like a vet showman. He's relaxed and shows warm humility. He has a keen lyric-consciousness, and every word he sings, no matter if he's whispering or belting, can be understood. In one number, "Let's Fall In Love," he reveals talent as a singing comedian.

Joey Bishop, a comedian who has played the Sands for the past four years, has a tremendous following here. From his opening line ("there's a tendency to be nervous on opening night—please don't be") at the first show, he zoomed high in the yock department. His "East Indian Dances" and a Ted Lewis impresh are classic sight & sound bits of offbeat humor, and he gets booming laughs with topical lines.

Two holdover production numbers featuring the Texas Copa Girls (12) and the smooth songology of the Sandmen (4) balance the show, which is in through Aug. 12. The Antonio Morelli orch (16) gives its usual competent backing.
Duke.

Harrah's, Lake Tahoe

Lake Tahoe, Nev., July 15.
Nelson Eddy with Gale Sherwood, The Sportsmen (4), Del Courtney Orch (10); $2 minimum.

The Nelson Eddy-Gale Sherwood duo—making Lake Tahoe debut at Harrah's intimate South Shore Room—wins top support with a 30-minute routine of new and old, classic and pop, and comic bits designed to show both as nitery big leaguers.

The well-planned turn, with Ted Paxson conducting from the piano, allows both Eddy and his blonde, personable and shapely partner to offer duos and solos fitted to varied format. Much of the stuff is trademark with the two, but rates high with auditors. The baritone doesn't have the positive command he displayed in earlier years, but delivery and stage personality hold patrons throughout complete show. Eddy gets midterm approval with a melange of titles synonymous with his moniker.

They hit high with serio-comic rendition of "Desert Song" and a straight version of "Wunderbar." Miss Sherwood, seen too seldom on the Reno-Tahoe circuit, shows much authority on solo "Till There Was You" and her duo bits with partner. She adds the leggy touch in an audition spoof done in cigaret girl costume and black net hose. Her superb voice is matched by chassis, enhanced during Tahoe bill by beautiful tan.

Sharing two-week bill with headliners are the Sportsmen, also taking 30-minute slot upstage. In a fast-paced catalog, they rely on some novelty and barbershop stuff, with terping added, for a better than average quartet offering. Their w.k. "bet it all" fractures, with the taped voice of Sheldon Leonard lending effect.

The barbershop medley, complete with mustachios and bowlers, allows for smooth harmonics and well-timed comedy bits. For the choreog, boys need more room than offered on this stage. Novelty includes sombrero skit that clicks with no effort, and a smooth version, with terping, of "Me And My Shadow."
Long.

Manor, Wildwood, N. J.

Wildwood, N.J., July 16.
Herb Shriner, The Chordettes, Bud & Cece Robinson, Michael Francis Orch (10); $3.50 minimum, no cover or admission.

Onstage more than an hour, Herb Shriner unveils only one bewhiskered joke. This alone sets him apart from the usual comedian. A combination of expert delivery and fresh material is drawing capacity houses for Shriner in his first Wildwood appearance.

His light and airy material seems to be just the kind of comedy bonbons the summer vacationists want. Within a few minutes of his opening, it becomes obvious that tv has not yet adequately presented this humorist. Quickly catching the summer beach resort scene atmosphere, he comments expertly on the local scene, as well as his familiar Indiana haunts. For variety to his chuckle and laff-laden routine, Shriner throws in a couple harmonica solos.

The attractively costumed Chordettes, riding high with a flock of recent record hits, win the audience with their harmony and beauty. They open with "Friends," a special material song dedicated to Mr. Godfrey. They quickly follow with "Dream," "Zorro," a blues medley, "Mr. Sandman," "My Wonderful One" and "Lollipop." Bud & Cece Robinson use their happy feet to give the audience the same feeling. The Michael Francis orch (10) backs the bill adequately. Show is on for one frame.
Math.

Hotel Statler, L. A.

Los Angeles, July 15.
Connee Boswell, Half Bros., Skinnay Ennis Orch (12); $2-$2.50 cover.

Every entertainer must have a time in his career when he outsparkles past performances. This seemed to be one of those nights for Connee Boswell whose charm, poise and a lot of etceteras were never so lustrous as at Thursday's (10) opener at the Statler Hotel.

Miss Boswell is a vocalist who sings with a lot of heart and at this show she had plenty of it. The bulk of the crowd that frequents this downtown spot are in the older age bracket, and that's good because the vet singer is full of nostalgia. Her repertoire includes mostly standards of days gone by which was obviously the right medicine, for the crowd kept clamoring for more.

Songstress pleasantly opens with "When You're Smiling," and follows through with "How Much Do I Love You," "Begin the Beguine," "Who's Sorry Now," "Basin Street Blues," "All the Way" and Blueberry Hill." All are sockd over in top pro fashion. Miss Boswell then follows the pattern of serving a good dinner and saving the dessert for last. This is a takeoff on Sophie Tucker. For this number she displays bracelets galore on the arms, an ostrich feather in the hair, and belts out "Some of These Days" which would even have brought a cheer from the red hot mama herself.

The Half Bros., a juggling pair, keep the Indian clubs flying at a breathtaking pace. They keep up the standard of the show and add a thrill by knocking a cigar out of a volunteer customer's mouth. Skinnay Ennis orch supplies the top musical backing needed at this establishment. Entire show holds through July 24.
Kafa.

Chez Paree, Chi

Chicago, July 18.
Pearl Bailey, Louis Bellson Quartet (with Harry Edison), Four Voices, Moana Gleason, Chez Adorables (4), George Cook Orch (9); $1.95 cover, $4 minimum.

While it doesn't look to pack 'em in, per the eyesore vacant seats at the opener (18), Pearl Bailey's Hawaiian-pegged revue is a big delight over its 70-minute route, and at times it roused tablers to clamor-pitch enthusiasm. Show is focused on La Bailey almost throughout, but the vet trouper hasn't stinted on supporting talent, notably her mate, drummer Lou Bellson, and a dandy group of songsters called the Four Voices.

Star's a savvy one who knows how to reach and hold her audience one way or another. She makes a bumptious entry from the floor near the outset of proceedings, then maneuvers all over the stage with gags and lively chatter, much of it aimed at specific ringsiders.

Vocally, Miss Bailey craftily gives out the numbers which best showcase her—"I Wanna Get Married," "St. Louis Blues," "Keep On Doin'," "My Man," and "Let's Do It." She scores with a talky "Get It When He's Got It," aimed at a ringside couple, and her "Friendless Blues," with a beautiful assist from the Four Voices, transforms her into a gospelite of the first order.

Louis Bellson Quartet occupies a high niche in jazzdom. Fortunately for Chez habitues, combo makes its two-number turn an appeal to sensation, first with vet trumpeter Harry Edison, and for the windup a frantic, technically-sound Bellson solo on "Hawaiian War Chant" that raised lots of shouts and mitting.

Four Voices stack easily as one of the best all-male foursomes in the biz. Their fine arrangements are at once commercial and tasteful, and the boys get fine reaction with "Blues in the Night," "Stepping Out With My Baby" and "Johnny One Note."

Miss Bailey's package includes a sweet and pretty islands-oriented dancer by the name of Moana Gleason, who does well by her brief stints, and as the star's minion with plume-fan in hand. The Hawaiian theme is pretty thin as the show goes, carried out mostly by leis, a backdrop and the suitably costumed Chez Adorables, for this outing reduced to a line of four.

Production integrates cast most of the way, with everyone onstage (including some tablers) for a high-spirited "Bill Bailey" finale that's a big laugh-grabber and sock getaway. George Cook's house band is helmed by Bellson for his wife's numbers. Lou Monte comes in Aug. 8.
Pit.

Fairmont Hotel, S. F.

San Francisro, July 17.
Eartha Kitt with Jerry Dolan and Modesto Duran, Ernie Heckscher Orch (11); $2 cover.

The highly polished, all-pro Eartha Kitt whips through a slick, funny and vastly satisfying 40 minutes which should keep the Swigs' big Venetian Room full the next four weeks.

Assisted by conductor Jerry Dolan and conga-drummer Modesto Duran, Miss Kitt, titian-haired and sveltely gowned, comes on with "I Want to Be Evil," knocks out "I'm Just a Little Girl" and then nearly out-shays Dorothy Shay with "Don't Be a Stranger, Stranger."

Tops among the next eight numbers are "Apres Moi," "My Heart Belongs to Daddy," "Love Is a Gamble," "C'est Si Bon" (of course) and, perhaps best of all, a superduper "Let's Fall in Love."

Miss Kitt's timing, inflection and dark, striking voice are all impeccable, and she's just hammy enough —and knows it—to project her personality beautifully. Another nice aspect of performance is that Miss Kitt doesn't waste a lot of time with between-numbers chatter.

Audience, oddly, is rather reserved, though Miss Kitt packs the big room, and that is what counts.

Ernie Heckscher orch plays its customary 10-minute "South Pacific" medley before show. Since it accompanies Miss Kitt—and satisfactorily—it must know some other tunes. Show runs through Aug. 11.
Stef.

Barclay Hotel, Toronto

Toronto, July 15.
Graig Daye Dancers (7), Toni Milo, The Roulettes (3), Chris Columbo, Jimmie Amaro Orch (7); $1.25 cover.

Al Siegel, new owner of the Barclay Hotel, has assembled a hefty 72-minute entertainment, with two performances a night. Leading off are the Craig Daye Dancers (7), on three times. In white top hats, with spangled tail-coats over briefies, they get proceedings off to a swift start with "Way Down Yonder in New Orleans." It's complete with taps and hi-kicks, plus a tamborine drill and a strobe finish. Chris Columbo, also in white topper and tails for his role as interlocutor, is in excellent baritone voice for his "Mandy."

Goodlooking septet are back later with "Mademoiselle of Paree" number, a spectacular in net hoopskirts and feathered headdresses, with a strut enhanced by Columbo's "Lady of the Evening" and "Gonna Live Till I Die." The girls' finale is their bar song, the troupe in scarlet and silver evening gowns, for a champagne waltz that is again highlighted by Columbo's "Gal That Got Away." Notable is the precision work of the Craig Daye Dancers and their lavish wardrobing, plus looks. These are all tall girls and it's an Al Siegel innovation that is obviously paying off with the customers.

Sandwiched in are the Roulettes (Bob & Hortencia Ritz, Terry Taylor), an exciting adagio trio on roller skates, with lots of lifts and stepout solos, plus thrilling catches and neckholds that maintain the amazing speed of this act; and Toni Milo, a zany comedian-monologist who is a very funny fellow. Milo is also a fine singer and strong on those high notes, with his Bermuda shorts helping out his gags and Irish songs.
McStay.

Diamond B'ch, Wildw'd

Wildwood, N.J., July 16.
Dick Haymes, Kaye Ballard, Hubert Castle, Hal Loman & His Playmates, Ann Henry, Daisy Mae & Her Hepcats, Charlie Spivak Orch (10); no cover, no minimum, $1 admission.

Customers of the Diamond Beach Club, 3,000-seater, are being treated to a potpourri of variety acts that adds up to a pleasant combination. It's the first Wildwood appearance for both Dick Haymes and Kaye Ballard.

Haymes has a certain marquee. With a winning smile and more virile mannerisms than the average crooner, he wins applause for "Back In Your Own Backyard," "Affair to Remember" and a Gershwin medley. He also sells "You," "Life Is Just a Bowl of Cherries," "Isn't This a Lovely Day," "Little White Lies" and "Carioca." His songs get perfect backing by the Charlie Spivak orch (10).

The only seasoning Kaye Ballard's act needs is more spice. Her one fault is a tendency to closely carbon some of Martha Raye's bits. Her best offering is a sight gimmick—"hand jokes"—that she previewed on the Jack Paar show. These go over very well and could be expanded with great success.

Her impressions include Bette Davis, Judy Holiday and Judy Garland. Her special material songs embrace "Clear Cut of This World," "Miltown Waltz" and "Albert."

Hal Loman & His Playmates offer the freshest, zingiest dance act ever to bounce across a local night club floor. Hubert Castle does his spellbinding wire act including somersault through hoop while atop the strand.

Vitamin-packed singer Ann Henry whams across "Zing Went Strings of My Heart," "My Kind of Guy" and "Sing You Sinners." Her adept dancing matches her spirited singing.
Math.

L'Amiral, Paris

Paris, July 8.
Maurice Mesle presents a summer revue in two parts "Midnight Bath," with Colette Bosquet, France Elmo, Joelle Murnay, Monique Vita, Jacques Benetin, Andre Gilles, Paul Preboist, Lionel Vallin, Marino, Michel Seldow, Henri Garcin; staged by Henri Labussiere; music, Jean Delbeco; sets, J. Arditti; conceived by Bob Du Pac; $4 minimum.

Champs-Elysees cellar club comes up with good summer fare in this knockabout revue. It is zany, good natured and employs strippers humorously to make this yockful enough for those seeking nitery amusement. A smattering of the lingo will help.

Young troupe runs through a series of sketches that pay off often enough in laughs. Pacing, inventiveness and movement are okay for warm weather indulgence on the audience's part.

Michel Seldow, in the first part, does a neat magico turn, and Marino gets laughs in a takeoff on a fey conductor at odds with his orchestra. Henri Garcin kids the snob nitery set effectively. Interim dance music is only fair and a straight run-through of the show, sans without breaks, would be more welcome with aud terping before and after easier for those coming for the show. Biz fine when caught.
Mosk.

Sahara, Las Vegas

Las Vegas, July 15.
Ames Bros. (4), Amin Bros. (2), Amazing Mr. Ballantine, Saharem Dancers (12), Louis Basil Orch (13); produced by Stan Irwin; production numbers by Sonia Shaw, Bill Hitchcock; costumes, Lloyd Lambert; scenery, Fred Pons; $3 minimum.

Producer Stan Irwin's latest entry in the Congo Room is a trio of acts featuring songs, acrobatics and comedy that always score handily on the Strip, each being a top contender in its division.

The Ames Brothers (Ed, Vic, Gene, Joe) have rearranged their repertoire since the last time around, adding another listenable list of new and old songs to their reprise of w.k. disclicks. The singers are versatile, also registering by taking turns as mimics, and Vic is good as a yock-getter. Impreshes include those of Frankie Laine, Nat King Cole, Arthur Godfrey, the Mills Bros., Ink Spots, Lawrence Welk, and "Four Vaughn Monroes." Musical director Al Semola leads the boys in their pleasant versions of "Little Serenade," "Very Precious Love," "Bonnie Lassie," "Yes, Indeed," "Young, Warm, and Beautiful," "You, You, You," "Naughty Lady of Shady Lane," "Old Man River," "Jamaica Farewell" and "Melody d'Amour."

The Amin Bros., billed as "The World's Greatest Risley Act," probably live up to that reputation. The two show incredible skill as one juggles the other with his feet, highlighted by a stunt that finds the upper brother balancing on his head on his partner's foot.

The Amazing Mr. Ballantine, the "magician" who fails miserably with every trick he attempts, again shows he's one of the top comedians in the biz. A consistent click in Vegas, he has a cult here.
Duke.

Statler-Hilton, Dallas

Dallas, July 15.
Vicki Benet, Maxwells (2), Paul Neighbors Orch (11); $2-$2.50 cover.

This dual bill was hefty bid to hypo summer downbeat. Vicki Benet, a vocal and visual asset, clicks heavily in her first Texas date. Shapely Paris-born chanteuse, devoid of accent, capably chants a pair of U. S. standards before getting into special material—"Into the Eyes of Texas"—and then displays the linguistic skill, piping "I Love Love Paris" and "Mon Homme" in both French and English lyrics for hefty mitting. Latter is a bow to the late Mistinguette; she also salutes Maurice Chevalier via straw skimmer and a sock vocal of "Valentine."

Begoff of the 25-minute stint is her version of "Will You Still Be Mine." Topical lines, penned by Jack Elliott, get big response.

The Maxwells, deadpan slow-motion comic duo, make a neat change of pace and a fine opening act. Hair-raising bit is pair's basket balancing bit, with the little guy's big fall—almost into the audience. Offbeat stint scores with Empire Room tablers.

Paul Neighbors' band is okay on showbacking. Dancewise, maestro fills the floor by leaning on evergreens and standards, with few modern tunes.
Bark.

Ye Little Club, L. A.

Beverly Hills, July 15.
Beverly Lawrence, Nino Tempo; 2-drink minimum.

Beverly Lawrence, a tall, striking brunet singer, opened at Marshall Edson and Mike Garth's Ye Little Club Tuesday (8) and it's a booking that should keep the glasses tinkling. Chirp has all the ingredients needed by a performer to score. She sings well, looks good, and presents herself in good fashion.

At show caught, Miss Lawrence came on attired in a white jeweled taffeta gown that emphasized her curves and then belted out a repertoire which included "A Foggy Day," "Little Girl Blue," "All I Have Is You"; a novelty tune, "Mood Indigo," "It's All Right With Me" and "I Love To Love." A few minutes on the 88 during which she played the Latune "Cumana" also pleased the patrons who supplied a heavy mitt response.

Also billed, and holding over, is Nino Tempo, jazz musician-singer who continues to keep spot swinging with his turns on sax and clarinet, in addition to vocalizing several numbers.

Both Miss Lawrence and Tempo are backed by Joe Felix on piano, Roger Nichols, bass, and Gene Estes on drums, all of whom handle their instruments in pro fashion. Current show is in for minimum four weeks.
Kafa.

Shows Abroad

Five Finger Exercise

London, July 17.

New Watergate presentation of H. M. Tennent production of a two-act (four scenes) drama by Peter Shaffer. Stars Roland Culver, Adrianne Allen. Staged by John Gielgud; decor, Timothy O'Brien. At Comedy Theatre, London, July 16, '58; $2.80 top.

Louise Harrington	Adrianne Allen
Clive Harrington	Brian Bedford
Stanley Harrington	Roland Culver
Walter Langer	Michael Bryant
Pamela Harrington	Juliet Mills

"Five Finger Exercise" introduces a young playwright, Peter Shaffer, who has undoubted potential. He writes intelligently and with keen insight into character.

Unfortunately, "Five Finger Exercise" has confusing moments, and it is not always clear whether the author is attempting a psychological drama or a slick comedy. Much of his wit is contrived and fits uneasily into the general atmosphere. However, smooth direction by John Gielgud and excellent all-round acting make this one of the most interesting entries in the West End season.

The play is a study of family relationship, introducing a diverting clash between parents and children and also getting beneath the facade with which the parents cover their own incompatibility.

The family consists of a rich, uncultured furniture boss, his rather pathetic, snobbish wife, their mixed-up and angry son of 20 and their cheerful, uninhibited and uncomplicated daughter of 14. The fifth member of the cast is the German tutor, an earnest young man who seeks only peace and friendliness but is driven by the surrounding tensions to attempt suicide, a somewhat contrived climax.

Michael Bryant and Brian Bedford are brilliant as the two young men and young Juliet Mills makes a striking debut as the bubbling youngster. The parents are less skillfully drawn, but both Roland Culver and Adrianne Allen take full advantage of several opportunities.

Timothy O'Brien's set, consisting of a lounge and small room occupied by the tutor, is effectively able to cope with the action.

Rich.

Living for Pleasure

London, July 11.

H. M. Tennent presentation (by arrangement with John Forbes-Sempill Ltd.) of a two act revue. Stars Dora Bryan, Daniel Massey, George Rose, Janie Marden. Lyrics & Sketches, Arthur Macrae; music, Richard Addinsell; staged by William Chappell; decor and costumes, Peter Rice; musical director, William Blezard. At Garrick Theatre, London, July 10, '58; $2.95 top.

Cast: Dora Bryan, Daniel Massey, George Rose, Janie Marden, Susan Beaumont, Patience Collier, Joanna Rigby, Anthony Selby, Tim Parks, Lynda Baron, Clemence Bettany, Dany Clare, Debbie Hamilton, Lee Vernon, Janet Moss, Ewan Hooper, Terry Skelton.

"Living for Pleasure" is an amiable, tastefully staged revue that entertains disarmingly, thanks largely to a peppy, exuberant cast. Arthur Macrae is a witty, gifted writer, but a couple of collaborators might have provided more diversity in the sketches and lyrics. Macrae has nimble ideas but they tend to fade out, and his material has few sock payoffs. He avoids the parochial West End approach, however, and does not rely on name dropping and show biz references for his lampooning. Richard Addinsell's music is tuneful and there is one number, "Love You Good, Love You Right," which could become a pop if skillfully plugged.

Outstanding in the good cast is Dora Bryan, who seems to be offstage only for costume changes. A comedienne with a perpetually surprised face, and an engaging sense of caricature, she can produce wry pathos and sing and hoof well enough. Among Miss Bryan's frisky contributions are a trollope who is not making as much money as she feels she should, a Cinderella with no desire to go to the ball, and young woman startled by a rougish faun while she's undressing in a bedroom.

Daniel Massey has good moments at a Scottish shepherd pining for London's bright lights, the front end of a horse and in a slick song and dance number with Janie Marden, a stylish singer and goodlooker. George Rose and Patience Collier brings their legit experience to sketches with good purpose. The girls are spruce and cheerful and one, Joanna Rigby, has several opportunities to reveal that she has talent as well as personality.

The staging is swift and unfussy, the costumes are colorful and the decor unpretentious but adequate. All-around, "Living for Pleasure" rises above its weaknesses to provide useful after dinner revelry.

Rich.

Bill Conroy is pressagent for the Colonie Musical Theatre, Latham, N.Y.

Hamlet of Stepney Green

London, July 16.

James H. Lawrie presentation of three-act (four scenes) comedy-drama by Bernard Kops. Stars John Fraser, Harold Lang, Thelma Ruby. Staged by Frank Hauser; decor, Alick Johnstone. At Lyric Theatre, Hammersmith, July 15, '58; $1.75 top.

Children	Linda Blackledge, Janet Derry, Dione Ewin
Hava Segal	Ruth Meyers
Mr. Segal	John Barrard
Sam Levy	Harold Lang
David Levy	John Fraser
Bessie Levy	Thelma Ruby
Mr. Stone	George Selway
Mrs. Stone	Pat Keen
Mr. Green	Christopher Hancock
Mr. Black	Gilbert Vernon
Mr. White	Robert Bernal

Bernard Kops, a native of Stepney Green (a district in London's East Side), won a British Arts Council award for this play which he wrote while working as a door-to-door book peddler. It led to his appointment as resident dramatist at the Bristol Old Vic, for whom he has just written a new piece.

On the basis of "Hamlet of Stepney Green," Kops is an undisciplined writer, yet with talent and an appreciation of Jewish humor, which he dishes out in overlong doses. In its present shape, the play is too ragged and too long for transfer to the West End, for a regular run, and needs considerable tightening for its contemplated presentation on Broadway. Incidentally, the "Hamlet" of the title apparently is a reference to the district rather than to suggest a variation of the Shakespeare drama.

Despite the author's familiarity with the Jewish idiom, he tends to caricature rather than to characterize. His dialog is occasionally funny, but is uneven quality and addicted to the parochial use of Yiddishisms. A number of songs set to traditional Jewish melodies, including "My Yiddishe Poppa," are mainly undistinguished.

The story involves a Jewish youth with ambitions of becoming a crooner instead to taking over the family "business" of selling herrings in the market place. At the end of Act One his baffled father dies, unhappy and disappointed, but returns to bring about the happy compromise of the boy deciding to be a singing herring salesman.

There are various side issues, including the marriage of the widow to a neighbor and some comedy byplay involving two traveling tombstone salesmen and an insurance agent, much of it tending to be extraneous.

The acting is mainly satisfying. Harold Lang is warm and sincere as the old man, while John Fraser impresses as the youth. Thelma Ruby richly interprets the role of the widow and John Barrard plays the neighbor with considerable gusto. Frank Hauser's staging is on the slack side.

Myro.

Irma la Douce

London, July 18.

Donmar Productions, H. M. Tennent & Two Arts (by arrangement with Henry Hall) presentation of two-act musical comedy, with book and lyrics by Alexandre Breffort; English book and lyrics by Julian More, David Heneker and Monty Norman; music, Marguerite Monnot. Stars Elizabeth Seal, Keith Michell. Staged by Peter Brook; decor and costumes, Rolf Gerard; choreography, Joan Heawood; orchestrations, Andre Popp; vocal arrangements, Bert Waller; orchestra, Alexander Faris. At Lyric Theatre, London, July 17, '58; $3 top.

Bob-le-Hotu	Clive Revill
Irma-la-Douce	Elizabeth Seal
Man With Juke Box	Howard Short
Jojo-les-Yeux-Seles	David Evans
Roberto-les-Diams	Ronald Barker
Persil-le-Noir	Frank Olegario
Frangipane	Gary Raymond
Polyte-le-Mou	John East
Nestor-le-Fripe	Keith Michell
Police Inspector	Julian Orchard
M. Bougne	William Thorburn
Prosecutor	Howard Short
Defense Counsel	Harry Goodier
Usher	Roy Evans
Honest Man	Roy Desmond
Warders	Harry Goodier, William Thorburn, Howard Short
Priest	Roy Evans
Tax Inspector	Harry Goodier
Flic	Howard Short
Dancers	Roy Desmond, Bill Morgan

An adaptation of a current French hit, "Irma la Douce" has obvious novelty angles for exploitation, but its appeal will be largely confined to West End sophisticates, and may have difficulty in luring the out-of-towners during the summer holiday season. Despite its theme and several near-the-knuckle lines in the dialog, it is really an innocuous yarn which remains diverting through most of the first act but bogs down with overdrawn incident in the second half.

There's only one femme character, a prostitute. The other principals are either the protectors of street walkers or the easy-to-bribe police officers. Yet it's by no means as unsavory as it sounds, although it tries very hard to live up to the average conception of a daring French show.

Easily the outstanding feature of the production is the excellent staging by Peter Brook. Smooth and professional throughout, the direction is also noteworthy for its vitality, although the stager could profitably have cut the second act scenes. The music is pleasant enough to listen to, but easily forgettable. The lyrics, in keeping with the theme, have the appropriate provocative quality.

Elizabeth Seal, who came into prominence as the featured dancer-comedienne in "Pajama Game," and subsequently scored here in "Camino Real" and Damn Yankees," plays the title role with a roguish charm, excellening as a dancer, but somewhat uneasy on the vocal side. She portrays a popular and industrious prostitute who cheerfully hands over her earnings to her protector until an impoverished law student appears on the scene and they set up menage.

The student suggests that it would be better for both if she confined her professional activities to one aged, wealthy lover, rather than continue with the succession of clients who line up at her bedroom doors and, with the aid of a beard and frock coat, he is able to assume the other role, too. "Fortunately," he explains, "she doesn't seem to recognize faces."

Up to that point, the action flows smoothly and swiftly, but the young man becomes jealous of his own shadow disposes of the "other man" and finds himself facing a charge of murder. The trial scene is frivolous enough but the subsequent action on Devil's Island, and the escape by raft right up to the Seine is a long drawn out mixture of farce and pantomime.

Keith Michell, best known as a serious actor, reveals a surprising versatility as the student, and acts, sings and dances skillfully. But the acting plum goes to Clive Revill as a bar owner who narrates the action in a thoroughly delightful and impish way. The decor is imaginative, the choreography hits the right note of virility, and the other credits are okay.

Myro.

Off-B'way Review

The Midnight Caller and John Turner Davis

Sidney Bernstein production of two one-act plays by Horton Foote. Staged by Leo Penn; settings, Boyd Dumrose; incidental music, Fred Hollermon. At Sheridan Square Playhouse, N.Y., July 1, '58; $3.85 top.

Cast: Richard Snyder, Richard Ward, Mary James, Nora Dunfee, Justin Reid, Rebecca Darke, Sidney Lee, Richard Nagel, Mary Jo Davis, Mary Perry, Patricia Frye, Robert Morris.

Playwright Horton Foote is at once observer and purveyor of life's wisdom and gentleness. Unlike script writers who cherish the big moment, the king-size dramatic event, he finds his home truths in minutiae, in scenes that reflect life rather than interpret it.

"John Turner Davis" and "The Midnight Caller", the twin one-act play bill at Sheridan Square Playhouse, are studies of troubled corners of human emotion and conscience. They are simple direct, tenderly illuminated by the playwright's insight, and they have been immaculately staged by Leo Penn.

There is a limit theatrically, however, to the length of time that may be safely dwelt upon over a single point, and there is a boundary beyond which acting cannot be reduced without vanishing. Because this theatre is small, suiting Foote's technic, Penn has invoked hushed playing, tranquil moments, and has sought to heighten emotional impact with evocative music. The resulting theatrical experience is intimate, fragile, warm, yet often in need of a magnification that might envelop an audience rather than remain discreetly in front of it.

"John Turner Davis" is an enrichng study in loneliness. As the little boy of the title, Richard Snyder is good beyond his years, with an uncanny ability to portray sorrow with a gentle laugh. He is finely supported by Mary James and Justin Reid (Kim Stanley's brother, debuting) as a yearning childless couple; Nora Dunfee as a matter-of-fact neighbor, and Richard Ward as a compassionate iceman.

"The Midnight Caller" is meticulously played, but its emotions are remoter than in the opening play. Miss James, Mary Perry and Rebecca Darke, as spinster boarding house roomers, all have good feel for the situation, and Miss Perry's nostalgia is particularly helpful to Foote.

Miss Dunfee, as the landlady, and Reid as a gentleman boarder of disturbing influence, are helpful here, as earlier, while Robert Morris has a taxing role as a tragically lovelorn alcoholic. Patricia Frye (an ex-Miss Rheingold) reveals an honesty in her first professional acting outing that should be useful to her in the future.

Geor.

Inside Stuff—Legit

"Keegan's Directory of Theatrical Investors" (Keegan Publishing; $20) lists the backers of 109 legit productions from 1954 to 1958. Most of the ventures were Broadway shows, but some were off-Broadway and touring productions, although the compilation doesn't indicate which were which. The paperback, offset print book is a slapdash job, only slightly better presented than a similar list put out previously by Leo Shull.

Both books merely list the backers of each show, without attempting an overall index. In the case of this new Keegan book, the list of shows isn't much more than half complete, and many of the titles are incorrect ("Fallen Angels" is listed as "The Fallen Angel," "Miss Lonelyhearts" is listed as "Miss Lonely Hearts" and there is apparently no rule about the use of the initial article in titles—sometimes "The" or "A" is included and sometimes not, whether or not it's correct).

There is still no book available with a complete, indexed list of theatrical investors with information about what shows each has backed, and the amount for each. Several such cross-indexed files have been made, but none has been published. Such a file would presumably be worth not only the $20 asked for Keegan's book, but perhaps considerably more.

Incidentally, the blurbs for Keegan's investor list identifies him as formerly associated with VARIETY. This was as an ad solicitor for this publication.

Time mag gives its cover and a five-page story and picture spread to "The Music Man" in the current (July 21) issue. It's an all-out rave for the Meredith Willson musical and featured lead Robert Preston, of the sort that the show's pressagent, Arthur Cantor, might have written, and not a single snide note a la Time. Sidelight aspect of the article is that although the Time drama critic, Louis Kronenberger, gave "The Music Man" a favorable notice, he did not vote for it for the N.Y. Drama Critics Circle as the best musical of last season on Broadway and is not selecting it among the 10 best shows of the season in the annual "Best Plays" series he edits for Dodd, Mead.

Legit Bits

Kermit Bloomgarden, producer of "The Music Man" and "Look Homeward, Angel," has been discharged from the hospital and is spending the summer at East Hampton, L.I.

Joseph Harris, general manager for Triad Productions and producer **Fred Coe,** is vacationing on the Coast.

Elinor Green, managing editor of The Playbill, planes Aug. 16 to Europe for three weeks' vacation.

Maynard Morris, of the Music Corp. of America legit department, having returned from a European vacation with an attack of hepatitis (jaundice), is hospitalized in New York.

Herman Bernstein, general manager for producer **Leland Hayward,** planed to Europe last Friday (18) for confabs about arranging for a U.S. television or stage presentation of the **Jerome Robbins** ballets currently being offered at the Spoleto (Italy) festival. He's due back this weekend.

The first of a series of Theatre-at-Home discussions of the current stage will be presented next Sunday (27) by **Laura King** at the Crown Gallery, N.Y.

Paul Beisman, managing director of the St. Louis Muny Opera and the American Theatre, St. Loo, is in New York this week to catch **Guy Lombardo's** production of "Song of Norway" at Jones Beach and attend a board meeting tomorrow (Thurs.) of the Independent Booking Office.

Saul Colin, correcting an erroneous release, lists two scripts he has acquired for production, one on Broadway and the other off-Broadway. One is "The Golem," by **Lionel Abel,** and the other is "Prescription to Happiness," by **Aurel Baranga,** adapted by Colin himself.

British playwright **John Osborne** and his actress-wife **Mary Ure** are in San Francisco as a stop-off of a sightseeing tour.

Walter Slezak will star in "The Gazebo."

Richard Tone is playing matinees in "Say Darling" as sub for **Matt Mattox,** who's rehearsing as choreographer for a Buick industrial show. Tone will also sub when Mattox goes with show to Flint, Mich., for about two-and-a-half week, beginning next Monday (21).

Yetta Zwerling will appear in "A Family Mishmash," the Yiddish musical comedy opening Oct. 13 at the Phyllis Anderson Theatre, N. Y.

A new legit production firm, Ulysses Productions, Ltd., has been formed by **Douglas Crawford** and his wife, **Nancy Nugent.** Properties slated for presentation by the company include **John Gerstad's** "When the Bough Breaks," presented off-Broadway in 1950.

John O'Shaughnessey is back as resident director for **Rowena Stevens'** Pocono Playhouse, Mountainhome, Pa.

David Merrick plans presenting **Otis Bigelow's** "The Marriner Method" on Broadway next spring in partnership with **Robert Morley** and **Robbin Fox,** who contemplate presenting the play in London early next fall.

Barbara O'Neil has succeeded **Martha Scott** in **Hornsby Ferril's** "And Perhaps Happiness," which opens Aug. 2 at Central City, Colo.

The production billing on "The World of Susie Wong," which originally listed **David Merrick, Joshua Logan, Ray Stark** and **Elliot Hyman** as sponsors, has been revised. It's now **David Merrick,** Seven Arts Productions, Inc., and Mansfield Productions, Inc. Seven Arts is headed by Hyman and Stark and Mansfield is Logan's producing organization.

The production of "Wonderful Town," scheduled for Nov. 30 presentation on CBS-TV, will try out on the road for three weeks prior to the telecast. The musical is slated to play Washington the week of Oct. 27, Hershey, Pa., the week of Nov. 3, and Rochester, N. Y., the week of Nov. 10.

Jo Mielziner will design six upcoming Broadway productions. They're "World of Susie Wong," "Handful of Fire," "Whoop Up," "The Gazebo," "Sweet Bird of Youth" and "Cry for Happy." He'll also do the sets for the London and national companies of "Look Homeward, Angel."

"Yes Man," by **Charles Lloyd,** is planned for off-Broadway production in the fall by **M. H. Rosoff.**

Dance Review

Ceylon National Dancers

Paris, July 15.

Theatre of Nations presents a dance program in two parts with N. M. Amarawathie, K. Suderis, W. Podineris, P. D. Nandana, N. M. Somadasa, N. M. Guneya, S. V. G. Poola; staged by Noeyal Peiris. At Theatre Sarah Bernhardt, Paris, July 7, '58; $3 top.

Six dancers and a drumbeater spread out a "panorama" of classical Ceylonese dancing. Performing mostly in singles, duets and threes, this is a specialized entry of possible offbeat, limited concert chances in the U.S. on its eloquence and subtitles, but lacks showy exuberance or more general attributes.

Carefully preserved dances extol oldtime sacrificial aspects, agricultural pursuits and evocations of jungle animals. Dancers are supple and graceful with percussion rhythms, aided by a shrill horn from time to time, a perfect musical backing.

Bright and exotic costuming and dynamic action, plus a leavening of witty folk interludes—a flirtation of a shy but sly old man—plus fervent fire dances and exorcision segments, make this, within aforesaid limits, a telling dance affair.

Mosk.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

At the Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Drink to Me Only, Adelphi (10-8-58).
Goldilocks, Lune-Fontanne (10-9-58).
Touch of the Poet, Hayes (10-12-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Old Friends, Miller (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Waiting for Godot, York (8-5-58).
Young Provincials, Cricket (9-8-58).
Chaparral, Sheridan Sq. (9-9-58).
Jackknife, Royal (9-9-58).
Streetcar, Carnegie (9-17-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

Barry Yellen Plots San Juan Stock As Puerto Rico's Drama Festival

A season of legit stock next winter in San Juan, Puerto Rico, is planned by Barry Yellen, who has a production background in industrial shows and strawhat. The venture is to be called the San Juan Drama Festival. The project is not related to the Puerto Rican Institute of Culture theatre festival presented recently and presumably due to be repeated next year.

In a prospectus sent to potential backers, Yellen says that the city of San Juan has agreed to lease him the Tapia Theatre for his stock operation. It seats 872, but would have only 848 seats for sale, as three boxes are reserved for the use of the local governor, mayoress and the Theatre Board. The house is in midtown San Juan.

According to the prospectus, Yellen figures he can launch the project for approximately $20,000, including reserve. He estimates the weekly operating nut at $5,800 and, with amortization of the preliminary cost, the weekly break-even at $7,200. The house could gross $14,900 on an eight-performance week. He plans an eight-week season.

Yellen proposes to finance the venture as a stock corporation, chartered in Puerto Rico. There would be 200 shares of no-par common stock with voting rights, which he would buy at 10c per share, plus 200 shares of no-par non-voting common stock sold to investors at $16 per share, in units of five. The investors would lend the corporation $84 per share of stock, to be repaid over a five-year period at 6⅓% interest. Potential profits would be divided evenly among all 400 shares.

Tentatively lined up as staff for the operation are Sid Walters as artistic director, Hampel Fairleigh as general manager, Joe Lustig as New York pressagent, Paul Phillips stage manager. Yellen has told prospective investors that he has Ethel Waters set to star in "Member of the Wedding" and Cedric Hardwicke for "Shadow and Substance," and he hopes to get stars for various other former Broadway hits.

Moral Rearmament Big Draw (for Free) in D.C.; Trailer for Mackinac

By LIZ CARPENTER

Washington, July 22.

Any resemblance between the Moral Rearmament Players' nightly message-to-mankind and traditional show biz is purely accidental. The Buchmanite show is the biggest and freest, and least profitable boxoffice entry of the local season.

The presentation, a double-bill of "The Crowning Experience," a musical, and "He Was Not There," the companion-play, is seven nights a week, admission-free. The religious group gets the National Theatre rent-free for the eight-week engagement, offers the customers tax-free food (thanks to the local District of Columbia government) and pays no salaries to the 300 participating Buchmanites.

Every night brings a capacity audience to the 1,677-seat house, and an estimated 400 to 500 are turned away—not turned very far, however, because some zealous young Buchmanite drops his notebook and pencil long enough to lead the leftovers to the nearby Willard Hotel ballroom and give them "guidance", a la Frank

(Continued on page 60)

Unknown as 'Lady' Lead When Harrison Lays Off

London, July 22.

Charles Stapley, a 32-year-old, relatively little-known actor, will take over as Prof. Higgins in the London production of "My Fair Lady" when Rex Harrison takes a two-week vacation in September. Although he has made a number of tv appearances, Stapley has had only one previous supporting role in the West End. He resembles Harrison in appearance.

Max Oldaker is Harrison's regular understudy.

Bennie Berger Beefs At Unions' Featherbedding

Minneapolis, July 22.

Circuit owner Bennie Berger, who just has quit as local legit impresario, publicly denounced theatrical unions for what he terms their featherbedding "racketeering." He's so quoted by the Minneapolis Star newspaper staffer Jay Edgerton in the latter's series of articles on alleged organized labor abuses.

Interviewed by Edgerton, Berger pointed out how the booth projectionists, musicians and stagehands unions require theatreowners to employ more of their members than are needed or when they're not needed at all and perform no services.

This, declared Berger, increases theatre operating costs and boosts admission prices. The public pays the freight, he said. Until he recently failed to renew his lease on the house, Berger operated the Lyceum Theatre here as the sole local legit stand.

'Journey' Profit 177G Thus Far

Backers of "Long Day's Journey Into Night" have received over 110% profit, thus far, on their $80,000 investment. That represents their 50% share of the total profit divvy, which reached $177,000 total with a $50,000 distribution in June.

The recent payoff on the Leigh Connell-Theodore Mann-Jose Quintero venture followed the Los Angeles fold of the national company May 17, seven weeks after the close of the original Broadway production. The touring edition, which had been traveling since last Dec. 13 with Fay Bainter and Anew McMaster as costars, represented a loss of $9,772 on a production cost of $43,708. The venture was financed from the parent company's profits.

The Broadway version of the posthumous Eugene O'Neill autobiographical drama closed March 29, after racking up 390 performances with Fredric March and Florence Eldridge (Mrs. March) as costars. A London production is scheduled for the fall. As of the last accounting on the two-company operation, advance royalties of $4,000 had been received on the upcoming West End presentation.

Incidentally, the statement, dated last May 31 and issued by Shedler & Shedler, was somewhat misleading in that it failed to list a $91,000 profit distribution for the fiscal year ending July 31, 1957. That figure had been carried in prior audits. The balance available for distribution as of May 31, after allowing for the $50,000 June divvy, was $5,490.

Multi-Lingual Theatre In Old Montreal Fort

Montreal, July 22.

A multi-lingual legit house, La Poudriere, has recently opened on St. Helen's Island, off Montreal's waterfront. The new theatre, the creation of localite Jeannine Beaubien, occupies the former powder room in the 140-year-old fort, which was once named La Poudriere.

Converted to a 180-seater at a cost to date of almost $40,000 (all raised by local private subscription) this new legiter will offer plays in English, French, Spanish, Italian, German, Greek, Hebrew, Hungarian and Japanese. The multilingual format is based on the premise that a year-around theatre such as this will attract the various local ethnic groups whose activities are now scattered and haphazard.

La Poudriere opened July 10 with Richard Nash's "Rainmaker," which continues until July 31. "Gigi," in French will follow, with subsequent plans in the formative stages.

Actors Equity Studying Pension-Welfare Plan

A welfare and pension program for members of Actors Equity is being explored by the union. Martin E. Segal & Co., consultants and actuaries, have been retained to study the subject.

Equity's basic agreement with the League of N.Y. Theatres, in effect until 1960, provides for the union to negotiate again on the subject of pension and welfare benefits in 1959.

Acting Heart-Breaking, Says Sam Levene, After 34 Years as an Actor

Schenectady, July 22.

Acting is a "heart-breaking business at best," and Sam Levene would "like to discourage young people from coming into the theatre." The actor, guest-starring last week in Paddy Chayefsky's "The Middle of the Night," at the Spa Theatre, Saratoga, expressed the views in an interview last Wednesday (16) over local radio station WGY.

An actor since 1924 and in show business for about 40 years, Levene admitted that he had been fortunate in many long-run engagements, including "Three Men on a Horse," "Room Service" and "Guys and Dolls," but said he would like to persuade young people "to stay as spectators and have no part of show business itself. The competition is difficult and frightening."

The actor noted that he is to a degree typed in Jewish parts, but commented, "It's my own fault. I have just stayed with it." An exception to the typing, he pointed out, was the leading role of the merchant in "The Matchmaker" in London. But when the play was later done on Broadway, he passed up a chance to repeat the part in order to go into a different show, which turned out to be a quick flop, he added.

Although the membership of Actors Equity is increasing, the number of New York theatres has declined from over 85 when he started acting, to less than 35 today, Levene revealed. "A young actor had a better chance of getting a job 25 years ago than he would have now, because of the number of traveling shows and stock companies there used to be," he said.

The best today's young actor is likely to get is a television show or two, "but with directors constantly looking for new faces the turnover in television is terrific," the star asserted. Although he began the interview in a joking mood, Levene soon became serious and, for such a radio appearance, unusually candid. Participating in the interview was Joan Harvey, a member of the supporting company with him in "Middle of the Night."

KABUKI FOR USSR KEYS, 1ST IN 30 YRS., IN NOV.

Tokyo, July 15.

Contract was signed for a series of kabuki performances in Russia beginning Nov. 1 in Moscow, with other engagements at Leningrad and Kiev. Parties are the Shochiku Co. and the Art Friends Assn.

About 60 members of the Ennosuke Ichikawa Troupe will be the first kabuki artists to visit Russia since 1928, when the late Sadanji Ichikawa headed a tour.

Current tour will be second in a Communist country for Ichikawa, who visited Red China in 1955. Timing of the jaunt will coincide with celebrations commemorating the Soviet Revolution.

Dallas Set With Met

Dallas, July 22.

Contracts between the Metropolitan Opera and the Dallas Grand Opera Assn. for the Met's 1959 appearance here will be signed shortly by both parties, says Arthur L. Kramer Jr., prez of the Association.

He added that the 1958 season was "quite satisfactory" financially. The net box office take for the four opera period was previously reported at $95,717.20, the fifth largest net of Dallas' Metropolitan history.

Plans for next year call for four performances—not yet chosen—May 8 to 10, with two matinees.

13 Hits, 14 Flops, 5 Unclassifieds Among Half-Year's London Shows

By HAROLD MYERS

London, July 22.

Hits and failures are almost equally divided among the new shows in the West End in the first half-year ended June 30. Out of 32 new productions, 13 have already paid off, while 14 have folded in the red. The fate of the remaining five is still uncertain.

The most spectacular success among the half-year's new offerings is "My Fair Lady," which has played to capacity at every performance, matinees included, since it opened April 30 at the Drury Lane. It has an advance sale in excess of $1,000,000.

Among the fast payoffs are "The Party," with Charles Laughton starred, which opened May 28 at the New Theatre on May 28, and "You, Too, Can Have a Body," a twice-nightly farce at the Victoria Palace, which preemed June 2. "Duel of Angels" was virtually in the black by the time it opened April 24 in the West End while "Not in the Book" at the Criterion has shaped as Henry Sherek's biggest-ever hit. The latter play is due for Broadway production in association with Gilbert Miller.

Although John Osborne's "George Dillon" ran for just over a month at the New Watergate Club's Comedy Theatre, it had recouped most of its original investment during its prior run at the Royal Court Theatre, where it stayed in the repertory for some time.

Two of the shows current during the six-month period covered have since closed, and a third is due to be withdrawn next Saturday (26).

(Continued on page 61)

Robt. Ardrey's 'Heroes' Skedded for London

"Shadows of Heroes," a drama by Robert Ardrey about the Hungarian revolution of 1956, will be produced in London early in the fall by Peter Hall and Toby Rowland, with Hall doubling as stager. It's slated for subsequent presentation on Broadway.

Ardrey returned to the U.S. last week after a year's stay in Geneva with his family. He's currently at his home in Hollywood, but will go to England in mid-September for casting and rehearsal of the new play. Ardrey, a screen writer and novelist, has had several plays on Broadway, and a wartime hit in London with "Thunder Rock."

'Ghost' No Stymie To D.C. Bookings

Washington, July 22.

The legendary ghost at the National Theatre here isn't getting much peace and quiet this summer. The local legit house is currently playing a seven-nights-a-week double-bill presented on a contribution-only basis by the Moral Rearmament Players, after which it gets a return of "Auntie Mame" and then the regular fall lineup of tryouts and touring Broadway shows.

The ghost is supposed to be the spirit of an actor who disappeared in the 1890's and occasionally appears in the theatre's "graveyard," an uncovered mound in the basement, near the underground stream, the old Tiber River, which once flowed in broad daylight (and at night, too, of course) through midtown Washington. Automatic pumps now keep the stream harnessed, emptying the water into street sewers during rainy spells.

Although the ghost is mostly a matter of legend, a theatre watchman once complained to house manager Scott Kirkpatrick that the spook had chased him. The manager says he's never met the ghost, but comments, "I'd like to." Presumably he'd lure the apparition upstairs as a boxoffice come-on.

Following the current eight-week free-for-all inspirational shows by the Buchmanite group, "Auntie Mame" arrives Aug. 11 for two weeks. The parade of tryouts and Broadway tourers gets under way. Subsequent bookings. Other bookings include "Handful of Fire," Sept. 2-13; "The Girls in 509," Sept. 15-27; "The Man in the Dog Suit," Sept. 29-Oct. 11; "Romanoff and Juliet," Oct. 13-25; "Wonderful Town," Oct. 27-Nov. 1; "Warm Peninsula," Nov. 3-15; Arthur Miller play, Nov. 17-29; "Look Back in Anger," Dec. 15-27; "Redhead," Dec. 29-Jan. 10; "Juno," Jan. 12-24, and the Old Vic, Feb. 2-7.

New Haven Schedule

New Haven, July 22.

The Shubert Theatre here has booked a lineup of tryouts for the early fall, including "Touch of the Poet," Sept. 6-13; "Once More With Feeling," Sept. 17-20; "Old Friends," Sept. 24-27; "The Pleasure of His Company," Oct. 1-4, and "Flower Drum Song," Oct. 11-18.

The house has had many "priority list" applications, at $1.50 each, allowing members to order seats before the general sale.

Mike Mindlin Switching To David Merrick Staff

Michael Mindlin Jr. will join Broadway producer David Merrick as a production associate. He succeeds David Pelham, who left to co-produce "Auntie Mame" in London.

Mindlin has resigned as publicity and advertising director of Joseph L. Mankiewicz's Figaro Inc., film-tv-legit production firm, and will join the Merrick organization in August, following a holiday in Mexico.

Bruce Milholland, Yogi, Visits India 1st Time, Finds He's 'Been There'

By AUSTEN NAZARETH

New Delhi, July 15.

Bruce Milholland, American playwright who doubles in the role of yogi, is visiting this capital. He has been six months in India, much of it in the south—"my first visit" to the country, he says, but adds, "I am quite sure I've been here before. It is all so familiar."

If this sounds like unusual talk, Milholland is an unusual person. He is a philosopher as well as a playwright, with a particular interest in India's Vedanta philosophy and in the practice of yoga.

"Spiritual hunger" brought him here, Milholland says. "Absolute Bliss," a play written by him three years ago on an Indian theme and based on a Shankaracharya legend, will be preemed in New Delhi by an amateur theatre group under the title of "The Queen's Dilemma."

Milholland was clad in a bush coat (sports shirt) of saffron-colored satin with Kashmiri embroidery as he talked to reporters here. If the flashiness of the shirt was typically American, its hue was characteristically Indian — saffron has religious and also secular connotations here (it is one of the national colors). The Indo-American blend was apt in a man who claimed to have "streamlined yoga."

The embroidery was a memento of a recent visit to Kashmir, where he wrote "Stag at Bay," a new play—"nothing to do with India, it's a typical American comedy"—and ran across an unpublicized visitor, Jennifer Jones, sitting alone by the "fabulous" Shankaracharya temple.

Brit. Producers Would Help Dramatic Schools

London, July 15.

A joint five-trade association meeting is shortly skedded to discuss an appeal to get financial aid from the principal schools of dramatic art—the Royal Academy of Dramatic Art, London Academy of Music and Dramatic Art and the Central School of Speech.

A spokesman of the British Film Producers Assn. told VARIETY: "The BFPA is in favor of such support and we shall pledge it at the meeting. It is essential that these academies be encouraged to continue their valuable work. Without a constant flow of young talent, the British film industry could be in real trouble."

Legit Followups

Look Back in Anger

(GOLDEN THEATRE, N. Y.)

An almost complete recast of John Osborne's caustic London import hasn't hurt it appreciably, but the play itself doesn't hold up too well on a repeat visit. Most good plays take on depth or added meaning with a second attendance. This one doesn't. Nevertheless, it remains interesting and provocative.

The most important four of the five roles have been recast. Donald Madden, who understudied Kenneth Haigh, has taken over as the exasperating, angry young man, Jimmy Porter, with Susan Oliver succeeding Mary Ure as his incredibly patient wife, Cliff Lewis in place of Alan Bates as their understanding, devoted friend, and Patricia Devon for Vivienne Drummond as the wife's friend and temporary substitute. Jack Livesey continues as the wife's uncomprehending father.

As often happens in cases of multiple recasting of leading roles, the values have changed. Jimmy Porter, the author's mouthpiece as the scornful observer of contemporary England, is no longer quite the dominating character he was with Haigh's kinetic portrayal. The marathon self-pity of the role is more obvious and more irritating. On the other hand, it's a backbreaking part at best, and Madden hasn't the advantage of Tony Richardson's concentrated original direction and the extended prior run in England.

A similar disadvantage doesn't prevent Miss Oliver from giving a performance that compares creditably with Miss Ure as the broken-spirited wife. She lacks quite the scope her more experienced British predecessor brought to the role, but seems refreshingly direct and has an attractive, persuasive intensity. For a newcomer, it's a promising performance, and the actress impresses as a potential personality.

As the loyal but inarticulate friend, Lewis is convincing in a fairly uncomplicated part while Miss Devon makes the role of the wife's mixed-up friend not merely difficult but seemingly impossible. It's natural and not particularly distracting that the other three leads lose their synthetic British accents after a couple of scenes.

Aside from the recasting, "Look Back in Anger" has also undergone considerable change of flavor during nearly 10 months' run on Broadway. The present two-for-one trade has presumably accented the trend toward unsophisticated audience. The result is that it's less a drama of character and protest, and more a story of a rocky one-sided marriage, with more and louder laughs.

Especially as a twofer entry, "Anger" is still a passable draw for Broadway, and may have enough provocative impact to get by on its scheduled fall tour. It has the advantage of a very low operating nut. *Hobe.*

Susan Johnson has been signed for the cast of "Whoop-Up."

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Oh Captain

(ALVIN THEATRE, N. Y.)

Dorothy Lamour made her Broadway legit debut last week as Abbe Lane's successor in "Oh Captain." Miss Lane's major contribution to the musical was her widely publicized figure, amply displayed in show-'em-what-you-got costumes. But on Miss Lamour such duds accentuate that she's no longer the trim sarong-clad Hollywood headliner she once was.

The former film star was brought in by the management in an effort to bolster faltering business, but the show closed last Saturday (19), with Miss Lamour appearing for only five performances. Besides being physically unsuitable for the role of the pert Parisian stripper, her French accent was palpably faulty and her characterization tended to be a caricature. Her handling of the songs was okay, however.

Miss Lamour, who's been playing nitery dates in recent years, apparently has her sights on Broadway, but this "Oh Captain" quickie probably did her more harm than good. Incidentally, she made a strawhat tour last summer in Joseph Carole's "Roger the Sixth," with Robert Alda as costar. *Jess.*

Moral Rearmament

Continued from page 59

Buchman, the Pennsylvanian who moved the Oxford movement to Mackinac Island, Mich.

The only "take" comes on collections from the audience, after an appeal for funds from the stage by Mahatma Ghandi's grandson, Rajmahon Ghandi, and Indiana Republican Senator Homer Capehart's nephew, Stewart Lancaster.

These young men announce the sad, stark realities to the audience: to wit, despite the "sacrificial contributions" of the missionaries of Mackinac Island, it costs $1,600 a night to pay theater employees, electricians, and Washington inkeepers who have an unfortunate, but worldly, attitude toward cold cash.

The musical stars to professionals from Broadway, Muriel Smith and Ann Buckles. Purporting to be the life of Mary McLeod Bethune, the great Negro woman leader, "The Crowning Experience" is the most successful of past MR offerings.

The play, "He Was Not There", given three days each week, follows the conventional MR theme more closely: a family at Christmas time in complete discord, with a selfish wife, a husband taking up alcohol, a son taking up Communism, and with a daughter taking up sex. Someone drops by from Mackinac Island, where he met Dr. Buchman who "brought him back alive." Everyone exits to the island to take up happiness and the notebook and pencil routine.

The audience is almost entirely first-timers, eager to see a free musical. They applaud everything, including a new change of costume. Moral Rearmers hope, after testimonials at the play's conclusion, that they have won new converts, or, at least, contributors. For, on the way out, there's a Buchmanite with a basket at every exit to take "sacrificial contributions."

Sam Levene will star in "Make a Million," comedy by **Norman Barasch** and **Carroll Moore**, to be produced by **Joel Spector** and **Sylvia Harris.**

Show Out of Town

The Winter's Tale

Stratford, Conn., July 20.

American Shakespeare Festival Co. revival of three-act drama by William Shakespeare. Staged by John Houseman and Jack Landau; scenery, David Hays; lighting, Jean Rosenthal; costumes, Dorothy Jeakins; music and songs, Marc Blitzstein; dances, George Balanchine. At American Shakespeare Festival Theatre, Stratford, Conn., July 20, '58; $5 top.

Archidamus	James Olson
Camillo	Ellis Rabb
King of Bohemia	Richard Waring
King of Sicilia	John Colicos
Queen of Sicilia	Nancy Wickwire
Mamillius	James Conway
Emilia	Joanna Merlin
1st Lady	Susan Riskin
Angelo	Mitchell Agruss
Antigonus	Patrick Hines
Paulina	Nancy Marchand
Gaoler	Michael Kasdan
Servants	Don Tor, Alexander Viespi
Officer	Severn Darden
Cleomenes	John Ragin
Mariner	Michael Kasdan
Old Shepherd	Will Geer
Young Shepherd	William Hickey
Time	Jack Bittner
Autolycus	Earle Hyman
Florizel	Richard Easton
Perdita	Inga Swenson
Dorcas	Barbara Barrie
Mopsa	June Ericson
A Shepherd	Hiram Sherman
1st Gentleman	Jack Bittner
2nd Gentleman	Severn Darden
3rd Gentleman	Hiram Sherman

Servants, Shepherds, Shepherdesses: William Monell, Arthur Lewis, Merryman Gatch, Katherine Geer, Marilyn Greiner, Kathryn Humphries, Lynne Littman, Freya Mintzer, Barbara Joy Welt, Ellen Weston, Frederick Combs, Phelps Montgomery, Eldon Quick, Geddeth Smith, Don Tor, Alexander Viespi.

The choice of the "The Winter's Tale" to round out this season's American Shakespeare Festival Theatre repertory is amply justified by the production. The Connecticut Shakespeareans, under the knowing co-direction of John Houseman and Jack Landau, give the mixture of tragi-comedy performance that is, except for an overdose of passion in the first act, mostly for fun. And with this No. 3 item of 1958 the visual and aural division of ASFT demonstrates more than ever how much this beautiful house can make possible.

"The Winter's Tale," coming after "Hamlet" and "A Midsummer Night's Dream," benefits from its unfamiliarity to the average playgoer. Last done by the Theatre Guild in New York a dozen years ago, it is here presented to the full. Certainly it will be most enjoyed by the visitor who accepts the story of regal love and hate in its elementary mood, even if that is minor Shakespeare. The outburst of comedy in the latter half is a real pleasure.

In Dorothy Jeakins' costumery, inspired by figures on old playing cards, there is the essence of the Houseman-Landau treatment. The card-playing game is especially pointed up by the between-the-scenes device of a king-like trio that jovially tots up what is worth remembering of the plot and what there is left to see. Incidentally, in another interact jolt the passage of time is handled by a chap in a modern summer suit under an umbrella.

The playing company is excellent, on the whole. John Colicos has the onerous role of the Sicilian monarch whose belief that his wife has been cheating with his best friend, the king of Bohemia, brings near-destruction to his house. The part cannot take all that Colicos tries to give it at the start, but his ensuing portrayal of the revengeful and penitent king is superbly achieved.

Nancy Wickwire is a poignantly noble and very beautiful queen, and as her faithful friend Paulina there is an outstanding performance by Nancy Marchand. Richard Waring's Bohemian Polixenes is as sterling as the play requires. Ellis Rabb's is a distinguished Camillo. The young lovers Perdita and Florizel are rather uncompellingly played by Richard Easton and Inga Swenson.

The wealth of comedy talent at Stratford is happily paraded. Will Geer as the Old Shepherd and William Hickey as the Young Shepherd are fine fun. Although Earle Hyman occasionally makes too much of a lark of the robbing rascal Autolycus, it is he who paces the fun of the latter scenes. Hiram Sherman's importance to this company is effectively displayed in his handling of his obscure bucolic assignment.

Like the costumes, David Hays' structure are a delight to see. This time there is paint on the platform structure he introduced this season. In the pastoral festive sequence the stage is garlanded in front of the audience. Jean Rosenthal's lighting is most pronounced in the storm scene, in which a polar bear is used to do away with the baby's protector. Marc Blitzstein's music is helpful throughout. George Balanchine's dance routines are quite standard.

Has anybody thought of trading the Stratford, Conn., and Stratford, Ont. "Winter Tales?" It might be a fascinating stunt, if practicable. *Elem.*

Literati

'Confidential' Settles Liberace

Liberace received a check for $40,000 in settlement of his defamation of character suit against Confidential mag. Entertainer originally sued for $20,000,000 damages.

Settlement coin, after payment of expenses in connection with suit, will be turned over to charity.

Agented Lillian Roth Book?

Songstress Lillian Roth and the publishing firm of Frederick Fell Inc. last week were named defendants in a $20,000 damage suit brought in N.Y. Supreme Court by Ethel Paige, a literary agent. She charges that Miss Roth and Fell conspired to deprive her of her commission for arranging publication of "I'll Cry Tomorrow," a best-seller co-authored by the singer and based upon the latter's career.

In her complaint, filed by attorney I. Daniel Neustein, Mrs. Paige asserts that on June 11, 1947 she and Miss Roth entered into an agreement whereby she was to use her efforts to have the book publisher under the tentative title of "The Lillian Roth Story."

Mrs. Paige contends she succeeded in bringing it to the attention of the publisher who agreed to handle it if certain changes were made in the manuscript. However, she claims that Miss Roth refused to furnish her with the necessary information and she was unable to proceed with changes in the script.

In 1954, the suit points out, the book was published under the "I'll Cry Tomorrow" tag and later a film version of the work was done by Metro. Action alleges that the defendants "wrongfully, and through divers means and methods entered into an agreement for publication of the manuscript." Mrs. Paige, who estimates that Miss Roth made $100,000 from the book and an equal sum from the film rights, seeks the agent's commission of 10%.

Gene Burns an Iraq Casualty

Eugene Burns, former Associated Press reporter who phoned first news of the 1941 Pearl Harbor attack to the mainland, wrote "Then There Was One" and syndicated a nature column, was killed by mobs in Baghdad, Iraq, last week.

Burns, 52, was in the Middle East setting up contacts for his Holy Land Foundation, a nonprofit organization he formed to combat Communism in the Middle East and to establish better relations between U. S. and Middle Eastern nations. Wife and twin daughters survive at his home in Sausalito, Cal.

Cynthia Lindsay Memoir

Hollywood, the poison of Publishers' Row a generation ago, seems to have become a standard today. Latest is a bio, a good one, by Cynthia Lindsay called "Mother Climbed Trees"(Simon & Schuster; $3.95).

Her father had been a handsome Dartmouth grad who became prez of Distinctive Pictures, starring George Arliss, and then moved into safer quarters as a producer for RKO Radio Pictures. In the politics of studios he eventually was eased out and ended obscure and broke.

He divorced Cynthia's mother and married Olive Tell, a star of silent pix. After that the story is mostly of Cynthia and her wacky mother, who was too much for Greenwich, Conn., and didn't seem to be too normal for madder Hollywood.

Cynthia's education was sketchy at best and she quit Hollywood High just before graduation to grab a job in a swimming number of a Busby Berkeley pic at Warners. From there she became a stunt girl, j.g., but still earning the pay of an extra. She got to Sun Valley for "I Met Him In Paris" and did some of the wilder skiing and sledding.

But the main story is her mother, who seems to have taken up every craze, but at base was a good woman and kept her daughter out of the clinches of Hollywood wolves. It's well written and is a far better picture of inside Hollywood than most.

She was George Burns' (& Allen) collaborator on "I Love Her, That's Why," a pip of a title that didn't quite make the grade. *Scul.*

CHATTER

Charles Morgan, playwright and novelist, who died last February, aged 64, left $293,955.

John T. Leonard named assistant public relations director of Hearst Magazines succeeding John Larson, resigned.

"Bob Considine's Christmas Stocking," forthcoming Hawthorn book, will be illustrated by David Stone Martin instead of Robert MacDonald.

Patrick Dennis, yclept Edward Everett Tanner 3d, has a new one for Harcourt, Brace next month titled "Around the World With Auntie Mame."

Publicist Ray Josephs, quondam VARIETY correspondent, has a new book on "Streamlining Your Executive Workload" which Prentice-Hall will publish in November.

Fred J. Green, UPI superintendent of bureaus, New York, has been named administrative officer of the news service's Pacific division, with headquarters in Frisco.

Olive Woolley Burt, columnist for the Deseret (Utah) News, has authored an anthology of "American Murder Ballads (And Their Stories)" for Oxford Univ. Press publication next month.

Jean Giradoux's last play, "Duel of Angels," translated by Christopher Fry, done last April in London with Vivien Leigh and Claire Bloom, will be published in October by Oxford Univ. Press.

Jack Webb, star of "Dragnet" and "The Badge" tv series—there's another Jack Webb who specializes in whodunits—has done a book on the L.A. Police Dept. under the title of "The Badge" for Prentice-Hall this fall.

Ira Gershwin clarifies that the "introduction" to Merle Armitage's upcoming book, "Gershwin: The Man and the Legend," supposedly written by him, is really a reprint of a 1938 biographical sketch he did called "My Brother."

Second biog on Lillie Langtry, actress and beauty of the early 1900s, is Pierre Sichel's "The Jersey Lily," due in October in October from Prentice-Hall. Her autobiography, "The Days I Knew," was published by Doran in 1925.

Dr. Fritz Kuttner, president of Musurgia ("a unique recording company dedicated to recreating the forgotten sounds of the past") has done a book on "High Fidelity: Its Fads, Fascination and Future" which Doubleday will publish this fall.

CBS-TV producer Lee Cooley, under the fancier byline billing of Leland Frederick Cooley, has authored a novel of the American merchant marine in the late 1920s (drawn on his own background) titled "The Run For Home" which Doubleday will publish in late October.

Col. Morie Morrison, an Army career officer, stationed at Selfridge Field, Michigan, whose sports cartoons are syndicated in the Chi Sun-Times, Des Moines Register-Tribune and San Francisco Chronicle, is having his cartoon book, "Life With Par," published this fall by Doubleday.

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The Devil
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"DAMN YANKEES"
Paper Mill Playhouse
Millburn, N. J.
ENGAGEMENT ENDS AUGUST 10
Agent: GEORGIA GILLY
SPring 7-6514

Smaller the Cast, Bigger the Risk

Since "Two for the Seesaw" is a two-character play, there have been a number of angles about its exploitation. One is the bumper crop of offers for publicity tieups involving free articles of services for the cast.

A recent bid from the Golden Door restaurant at Idlewild Airport, N.Y., was to provide a before-the-performance dinner for the two-players, Dana Andrews and Anne Bancroft, and fly them by helicopter there and back to the Booth Theatre, N.Y. The eatery agreed to have the actors insured.

Producer Fred Coe turned down the offer, however, as even a slight mishap might delay or even force the cancellation of that night's performance, and a serious accident could close the production. In the latter case adequate insurance compensation would be out of the question.

Barns Fair; 'Sgts.' $26,000, L'ville; Diana Barrymore $12,600, Detroit

This continues to be a disappointing season for summer stock. With a few notable exceptions, business was off again last week.

The prevailing feeling among barn operators and road theatre managers is that the slim attendance is due to other factors besides unfavorable weather. The ominous international situation, coming on top of the continued general business recession, is figured to be at least partly responsible.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production

DENNIS, MASS.

Cape Playhouse ($4.40; 700; $16,000). **Remarkable Mr. Pennypacker** (C-TS) (single wk) (Burgess Meredith). Nearly $10,400. Previous week: **Dulcy** (Dody Goodman), $11,000. Current: **The Third Best Sport** (Celeste Holm).

NYACK, N. Y.

Tappan Zee Playhouse ($4.40; 600; $16,000). **Fallen Angels** (C-TS) (single wk) (Hermione Gingold, Carol Bruce), about $10,200. Previous week: **Tonight at 8:30** (Faye Emerson), $8,800. Current: **Cat on a Hot Tin Roof.**

LOUISVILLE

Louisville Amphitheatre ($3.75; 3,520; $58,000). **No Time for Sergeants** (C-TS) (single wk). Almost $26,000. Current: **Pajama Game.**

ST. LOUIS

Municipal Opera ($3; 11,937; $95,000). **On the Town** (MC-LP) (single wk). About $40,000 for six performances, with one rainout and threatening weather every night. Previous week: **Lady in the Dark** (Dolores Gray), $51,000. Current: **Rosalinda.**

CORNING, N. Y.

Corning Summer Theatre ($5; 611; $10,500). **Teahouse of the August Moon** (C-LP) (single wk). Almost $5,600. Previous week: **Happiest Millionaire,** $3,800. Current: **No Time for Sergeants.**

NEW HOPE, PA.

Bucks County Playhouse ($2.50; 432; $7,818). **Middle of the Night** (D-LP) (1st wk), about $5,900. Previous week: **Season in the Sun,** $5,400. Current: **Middle of the Night.**

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000). **Hamlet-Midsummer Night's Dream-Winter's Tale** (Rep-LP) (5th wk), over $36,700. Previous week: repertory, $38,500. Current: same.

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000). **Devil's Disciple** (C-LP) (single wk), nearly $14,200. Previous week: **Uncle Willie** (Menasha Skulnik), $19,400. Current: **Visit to a Small Planet** (Arthur Treacher).

CHICAGO

Hinsdale Summer Theatre ($3.50; 838; $15,000). **Matchmaker** (C-TS) (1st wk) (Lyle Talbot). Nearly $10,300 in seven performances. Previous week: **Fourposter,** $6,800. Current: **Matchmaker.**

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500). **Gentlemen Prefer Blondes** (MC-LP) (2d wk) (Marie Wilson, Vaughn Monroe), nearly $34,400. Previous week: same show, $31,600. Current: **Guys and Dolls** (Johnnie Ray, Janis Paige).

DETROIT

Northland Playhouse ($3.50; 1,600; $35,000). **Cat on a Hot Tin Roof** (D-TS) (single wk) (Diana Barrymore), almost $12,600, with excellent reviews. Show previously grossed $20,400 at a $2.20 top at the 2,500-seat Packard Music Hall, Warren, O., and two weeks of $11,500 and $14,200, respectively, at the Avalon, Houston.

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000). **Tom Sawyer** (MC-LP) (single wk). New musical version of the **Mark Twain** classic drew nearly $65,000, best of the season so far. Previous week: **Kiss Me, Kate** (Julius La Rosa), $36,000. Current: **Carousel** (Jan Clayton).

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500). **He Who Gets Slapped** (C-TS) (single wk) (Alfred Drake), about $10,600. Previous week: **Remarkable Mr. Pennypacker** (Burgess Meredith), $10,800. Current: **Time for Elizabeth** (Groucho Marx).

IVORYTON, CONN.

Ivoryton Playhouse ($4.40; 650; $17,000). **Time for Elizabeth** (C-TS) (single wk) (Groucho Marx). Nearly $16,000. Previous week: **Mid-Summer** (James Mason), $7,500. Current: **Kind Sir** (Anne Sheridan).

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.20; 2,150; $41,000). **New Girl in Town** (MC-TS) (1st wk) (Joan Blondell), nearly $19,000. Previous week: **Tender Trap** (Larry Parks, Betty Garrett), $16,000. Current: **New Girl in Town.**

SARATOGA, N. Y.

Spa Theatre ($3.85; 587; $13,000). **Middle of the Night** (D-TS) (single wk) (Sam Levene), about $7,300. Previous week: **Separate Tables** (Basil Rathbone, Geraldine Page), $8,300. Current: **Happiest Millionaire** (Victor Jory).

INDIANAPOLIS

Avondale Playhouse ($2.50; 1,000; $12,000). **My Three Angels** (C-LP) (single wk) (Pat O'Brien). About $10,000 in six performances. Previous week: **Separate Tables** (Rosemary DeCamp), $7,800 in five performances. Current: **Uncle Harry** (Jackie Coogan).

Starlight Musicals ($3; 3,050; $36,000). **Plain and Fancy** (MC-LP) (single wk). About $17,000 in four performances (two rainouts). Previous week: **Oklahoma,** $22,000 in five. Current: **Hit the Deck.**

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
As You Like It, Open Air (7-14-58).
At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Double Cross, Duchess (7-7-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Irma La Douce, Lyric (7-17-58).
Joshua Tree, Duke of Yorks (7-9-58).
Living for Pleasure, Garrick (7-10-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Noon Has No Shadows, Arts (7-18-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Private Prosecutor, Royal Court (7-21-58).
Rape of Belt, Picadilly (12-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Three Way Switch, Aldwych (7-8-58).
Touch of Sun, Princes (1-31-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).

SCHEDULED OPENINGS

Dear Augustine, Royal Ct. (7-28-58).
Merry Widow, Coliseum (7-31-58).

Touring Shows

(July 21-Aug. 3)

Grand Hotel (tryout)—Philharmonic Aud., L.A. (21-2) (Reviewed in VARIETY, July 9, '58).

My Fair Lady (2d Co.)—Shubert, Chi (21 and continues indefinitely).

Jeanmaire $72,800, L.A.

Los Angeles, July 22.

"Les Ballets de Paris," with Renee Jeanmaire and Roland Petit, rang up a colossal $72,800 for six performances at open-air Greek Theatre last week. It was the third offering of the season.

Danny Kaye launched 14-night stand last night (Mon.) with his variety show.

'GRAND' BIG 73G IN L.A., 'LADY' OFF TO 58G, CHI

Business was spotty on the road last week. Receipts held up on the Coast, due primarily to the powerhouse Civic Light Opera subscription setup in Los Angeles. The touring edition of "My Fair Lady" took another sharp dip in Chicago, however.

The numbers of tourers is still at virtual minimum, with the new season entries due to start after Labor Day.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes.

LOS ANGELES

At the Grand, Philharmonic Aud. (MD-T) (2d wk) ($6.40-$5.90; 2,670; $73,500) (Paul Muni). Nearly $73,000. Previous week, $71,500. Continues through Aug. 9, then plays Frisco.

CHICAGO

My Fair Lady, Shubert (MC-TS) (37th wk) ($7; 2,100; $72,979). Just over $58,000. Previous week, $62,700.

Herman Kogan Leaving As Chi Sun-Times Critic

Chicago, July 22.

Herman Kogan, critic-editor for the Chicago Sun-Times since 1951, leaves the morning gazette Sept. 1 to take an exec post with Encyclopaedia Britannica. It's not known yet who will replace him as book and drama critic and arts and amusements editor. Top contender would seem to be Glenna Syse, who for several years has been second-stringer and assistant.

Kogan's new job follows directly by no coincidence, the publication of his book, "The Great EB," a history of the Britannica company which he was commissioned to write. At EB he will become director of company relations, a new post whose purview is civic, consumer, employee and public relations.

Kogan joined the Sun-Times in 1942 as a reporter, after a number of years with the Chicago Tribune and City News Bureau. In collaboration with Lloyd Wendt, assistant Sunday editor of the Trib, he has authored five historical and biographical books, all of them on Chicago subjects. Latest, titled "Chicago: A Pictorial History," is being issued by Dutton in November.

B'way Spotty; Only 11 Shows Now; 'Darling' 44½G, Hayes-Healy 20½G, Bellamy $36,100, Andrews $28,900

Broadway was uneven last week. Receipts climbed for some entries and dropped for others. The decline in the number of active shows continued with two closings and a layoff reducing the count this week to 11.

There were only two sellouts. "Music Man" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Dark At the Top of the Stairs, Music Box (D) (33d wk; 260 p) ($5.75 - $6.90; 1,010; $33,000). Around $16,000. Previous week, estimated $17,000. Has been overquoted recently.

Look Back in Anger, Golden (D) (42d wk; 335 p) ($5.75; 800; $25,152). Over $13,100 on twofers. Previous week, $11,800 on twofers.

Look Homeward, Angel, Barrymore (D) (34th wk; 268 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Almost $23,700. Previous week, $28,000.

Music Man, Majestic (MC) (31st wk; 244 p) ($8.05; 1,626; $68,653) (Robert Preston). Over $69,300. Previous week, $69,400.

My Fair Lady, Hellinger (MD) (123d wk; 979 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Romanoff and Juliet, Plymouth (C) (41st wk; 324 p) ($5.75-$6.25; 1,062; $36,625). Over $17,200 on twofers. Previous week, $15,000 on twofers.

Say Darling ANTA (MC) (16th wk; 124 p) ($7.50; 1,185; $50,460) (David Wayne). Nearly $44,500, with Play of the Month Guild patronage. Previous week, $30,000.

Sunrise at Campobello, Cort (D) (25th wk; 196 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Almost $36,100. Previous week, $37,100.

Two for the Seasaw, Booth (CD) (27th wk; 212 p) ($6.90; 780; $31,700) (Dana Andrews). Nearly $28,900. Previous week, $30,000.

West Side Story, Winter Garden (MD) (43d wk; 340 p) ($8.05; 1,404; $63,203). Almost $39,600. Previous week, $41,500.

Who Was That Lady, Beck (D) (20th wk; 160 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Nearly $20,500. Previous week, $19,500.

Closed Last Week

Blue Denim, Playhouse (D) (21st wk; 164 p) ($5.75-$6.90; 996; $31,500). Almost $11,700 on twofers. Previous week, $10,900. Closed last Saturday (16) at an approximate $16,000 deficit on $80,000 investment. That includes income from the sale of the film rights.

Oh Captain, Alvin (MC) (24th wk; 191 p) ($8.35-$9.20; 1,331; $60,000). Over $28,200 with Dorothy Lamour joining the musical last Wednesday night (16) for the final five performances. Previous week, $28,400. Closed last Saturday night (19) at an approximate loss of its entire $300,000 investment.

Laid Off Last Week

Bells Are Ringing, Shubert (MC) (86th wk; 684 p) ($8.05; 1,453; $58,101) (Judy Holliday). Nearly $42,300. Previous week, $43,800. Laid off following the evening performance last Saturday (19) and resumes Aug. 9.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).
Boy Friend, Cherry Lane (1-25-58).
Children of Darkness, Circle in the Square (2-28-58).
Comic Strip, Barbizon Plaza (5-14-58).
Crucible, Martinique (3-11-58).
Guests of Nation, Marquee (6-26-58).
Ionesco Plays, Sullivan St. (6-3-58).
Playboy West'n World, Tara (5-8-58).
Threepenny Opera, deLys (9-25-55).
Ulysses, Rooftop (6-5-58).

Closed

Foote One-Acters, Sheridan Sq. (7-1-58); closed July 13.
Shaw Series, Downtown (5-12-58); closed last Sunday (20).

London Hits 'n' Flops

Continued from page 59

"Dear Delinquent" folded July 5 and "Grab Me a Gondola" a week later, while the shutters go down on "The Bells are Ringing" next weekend. "Bells," in which Julie Wilson took over the femme lead recently from Janet Blair, must be listed among the failures, as it still has some way to go to recover its original investment.

The long-running hits still include "The Mousetrap," now in its sixth year, "The Boy Friend," in its fifth year and "Salad Days," just completing its fourth year. "At the Drop of a Hat," the two-man revue at the Fortune, is still big after more than 18-months. It's eventually due for Broadway under Alexander H. Cohen's management.

This half-yearly review embraces all regular West End situations, but does not include the Arts Theatre Club, the Royal Court Theatre or the Old Vic. In all these locations shows are brought in only for limited engagements.

During the previous half-year, from July 1 through Dec. 31, 1957, there were 20 new shows in London, including eight hits, five failures and seven not yet classified at that time. The hits were "Odd Man In," "Saturday Night at the Crown," "The Entertainer," "Roar Like a Dove," "Share My Lettuce," "Man of Distinction," "Happiest Millionaire" and "Flowering Cherry."

The failures were "Silver Wedding," "Oh, My Papa," "Meet Me by Moonlight," "Royal Suite" and "Be My Guest." The uncertain entries were "The Egg," "Bells Are Ringing," "Tunnel of Love," "Paddle Your Own Canoe," "Dinner with the Family," "The Rape of the Belt" and "The Happy Man."

London Legit Half-Year

(Jan. 1 to June 30, 1958.)

Key to parenthetical designations: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (R) Revue; (MC) Musical Comedy. Asterisk denotes show is still running.

Hits (13)

Cat on a Hot Tin Roof (D)
Touch of the Sun (D)*
The Potting Shed (D)
Where's Charley (MC)*
Simple Spymen (C)*
Breath of Spring (C)*
Not in the Book (C)*
Any Other Business (D)*
Duel of Angels (D)*
My Fair Lady (MC)*
The Party (D)*
George Dillon (D)
You Too Can Have a Body (C)

Status Not Yet Determined (5)

Expresso Bongo (MC)*
Variations on a Theme (C)*
Speaking of Murder (D)*
For Adults Only (R)*
Ah, Quelle Folie (R)*

Failures (14)

Roseland (D)
Keep Your Hair On (MC)
Lady at the Wheel (MC)
Hunter's Moon (D)
Touch it Light (C)
School (MC)
The Kidders (D)
Beth (D)
The Iceman Cometh (D)
Brass Butterfly (C)
Something to Hide (D)
Simply Heavenly (MC)
Verdict (D)
The Big Tickle (C)

OPENED BEFORE JAN. 1 AND STILL RUNNING JUNE 30

Hits (10)

Dear Delinquent (C)
The Mousetrap (D)
At the Drop of a Hat (R)
Flowering Cherry (D)
Tunnel of Love (C)
Grab Me a Gondola (MC)
Roar Like a Dove (C)
Rape of the Belt (C)
Salad Days (MC)
The Boy Friend (MC)

Status Not Yet Determined (1)

Bells are Ringing (MC).

London Council Studying $70,000 Grant to Sadler's

London, July 15.

The London County Council is recommended by its General Purpose Committee to make an annual grant of $70,000 to the Sadler's Wells Trust, which is so hard up that its very existence is threatend. If okayed the grant will be made immediately. Any further call for assistance would be considered only after hearing the views of an independent inquiry committee.

Such a committee would look into four points: whether the Trust would be capable of achieving a satisfactory standard of performance and production; that admission prices should insure opera being within the pockets of those desiring it; that there should be sufficient demand for opera, and that the organization would be run as economically as possible.

Broadway

Ole Olsen (& Johnson) doing his memoirs with an assist from George Q. Lewis.

Muriel and Sydney Box, British producing team, in from London today (Wed.) on the S.S. Liberte.

WOR topper Bob Leder's secretary subjected to the obvious inquiries, requests etc., "Take me to your Leder."

Writer-producer Jerry Horwin's widow, Eris Horwin (Eris Parker, when she sang professionally) married McCann-Erickson's Don Moore here.

Metropolitan Opera's Robert Merrill guesting with Minneapolis Symphony was television interviewed by KSTP on—of all subjects—baseball.

Choreographer Ron Fletcher added to staff of first Dance Workshop which will be part of Fine Arts Summer Festival given by State U. of Utah.

Jason Robards Jr. who was to have narrated the oratorio, "King David," at the Stratford (Ont.) Festival will be replaced by a Canadian rabbi, Reuben Slonin.

Lucille (Mrs. Borrah) Minevitch, who operates Au Franc Pinot, famed Paris boite, in Gotham on business attendant to a Paris-and-New York nitery operation.

Marianne Strong, former N. Y. World Telegram & Sun society columnist, and Tony Beacon, former ditto on Hollywood and Philly dailies, have formed their own flackery.

Gino Donati, one of the imported acts in Le Lido show at the Stardust Hotel, Las Vegas, advises that his turn was never known as The Brunos in Europe, which is an entirely different act.

Gagman Eddie Davis, just discharged from St. Luke's Hospital following a long siege because of his asthmatic condition, was laughing it up among the patients, selling them his gag books, "so much so," he says, "I was soon known as the Brentano of the Bedpans; they had to buy the books, they were too weak to fight back."

Public notice was published last week by Rose M. Fontana, as owner of the 113 W. 13 Restaurant Corp., disclaiming responsibility of any debts incurred by Fred Chiaventone, also announcing latter was no longer employed by the corporation. Fred was one of the better known nitery headwaiters until he fronted the 13th St. eatery for a year or so.

During the Brussels World's Fair, The Playbill for the U.S. legiters in the American Pavilion Theatre, under direction of Jean Dalrymple, is in three languages—English, French and Flemish, since Belgium's two official languages are the latter duo. All ads are in English save Marlene Dietrich's Rheingold testimonial which is also in the three lingos.

Omaha

By Glenn Trump

Don Romeo booked a small ice-skating troupe into Cave under the Hill Hotel.

Miss Jones & I, piano-drum rythm duo, now at the Gourmet Restaurant.

Vet World-Herald music critic Martin W. Bush suffered stroke and is hospitalized.

Peggy King helped open Park Jefferson racetrack near Sioux City, Ia., last weekend.

Rodeo producer Harry Knight in for confabs with Ak-Sar-Ben general manager J. J. Isaacson.

Ex-Omaha Musicians Union prexy Dr. Fred Phelps back in town after two years in the Denver Vets Hospital.

Coy Poe's baseball revue starring Vaughn Monroe and Dagmar attracted an okay turnout of 3,800 to Muny Stadium.

Las Vegas

By Forrest Duke

(*DUdley* 2-6100)

Jeff Ross, formerly with the Flamingo, now host in Trop lounge.

Milton Berle tossed a party for his El Rancho cast at the Colonial House.

Shecky Greene signed for 16 weeks in 1959 as Riviera lounge headliner.

Sammy Lewis trying to get the DeCastro Sisters for the Red Skelton show, which follows George Gobel.

Tony De Milo, Pinky Lee's straight man in Dunes' Minsky show, tests for major film role next month.

Sonia Shaw and Bill Hitchcock, creators of Sahara's production numbers, inked for another year by Stan Irwin.

Polly Bergen gifted with a Thunderbird by the Riviera in appreciation for capacity biz she did during her three-week stint.

Sally Rand & Barbary Coast Boys (Milt Feiber and Bob Fisher) held over by producer Eddie Fox for the next Silver Slipper show.

Jack Young, former maitre d' at Martha Raye's club in Miami Beach, now working for Tommy McDonnell and Billy Snyder in Stardust lounge.

Jimmy Cavanaugh, former straight man in Silver Slipper shows who left to become entertainment director of now shuttered Desert Spa, currently in production department of the Stardust.

Jay Salerno, the bongo player, is new maitre d' at the Sans Souci where "Count Carlo's International Jazz Festival" has been brought in by Art Rozen. Festival features Charlie Ventura and Wingy Manone.

Town Tavern's Bob Bailey and Earl Turmon hosted a party in honor of Harry Carey, Willard Higgins and Lorenzo Chestnut, valets of George Gobel, Eddie Fisher and Milton Berle. All three bosses were on hand, and put on a very funny impromptu show.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel.* 65 906)

Massimo Serato joined cast of "The Naked Maja," moving into second month of shooting at Titanus studios.

Mamie Van Doren arrived for "The Beautiful Legs Of Sabrina," after which she guests at Venice Film Festival.

"I Soliti Ignoti" (The Cops) and "Nata di Marzo" (Born in March) will rep Italy at San Sebastian Film Festival, along with two documentaries.

Perry Como and family received by the Pope. Plan leisurely trek through Europe, mostly by car, before returning to U. S. to prep singer's fall video series.

Giulietta Masina and Anna Magnani currently teaming in "Nella citta' l'inferno" (Hell In The City) for Riama Films' Giuseppe Amato; Renato Castellani directs.

Riviera's Teeoff

Continued from page 2

Gisele MacKenzie, Jane Powell, The Platters, Rafael de Cordova, Philipe Clay, Marino Marini, Vicky Autier, the Peiro Bros. and Bob Bramson will appear.

During the Monte Carlo summer season the Societe des Bains de Mer looks after the entertainment at the open air cinema whose advertising slogan is "100 previews in 100 days," with 750 seats; the International Sporting Club, 1,000 couverts; the Sea Club and the Roof Garden. Customers come from all along the Riviera and, of course, from their own plush hotels: the Hotel du Beach, Nouvel Hotel du Beach, Hotel de Paris which, at the moment, is adding two extra floors to be ready in autumn, Hotel Hermitage and the Nouvel Hotel. The chief action holder in the Societe des Bains de Mer is, of course, Aristotle Onassis.

In Cannes the Hotel Carlton is already full for the season with the Hotel Martiinez also nearly completely booked. The Palm Beach Casino also stages weekly galas and there are nightly dinner dances on the Masque de Fer terasse.

At Juan-les-Pins the Vieux Colombier features Sidney Bechet with an orchestra plus a strip show, the Casino favors one nite stands and opened with Hazel Scott to be followed by top French names. The principal lure at Maxim's are the noisy games with public participation to win champagne; also popular there are the "Miss" elections.

In Nice the Hotel Negresco has been taken recently over by new management, the Mesnage-Augier Co. which has made extensive alterations, converting half the hotel into residential flats. Biz is up 30% over last year.

St. Tropez mostly relies upon the originality of its guests who form a kind of Riviera St. Germain-des-Pres and provide onlookers with an amusing parade of peculiar dress and weird mannerisms. There are not too many niteclubs and this year saw the opening of a new hi-fi Club, directed by Francois Patrice, Le Jardin des Licornes, with a well done natural decor.

This year's Riviera season has got away to a good start with the roads already blocked with internationally registered automobiles, beaches are full of sun worshippers and camps are springing up on every available free or payable site.

London

(*COVent Garden* 0135/6/7)

Pop singer Frankie Vaughan will add Canada to his U.S. trip in the fall.

Anthony Z. Landi, Robin International director, on a quickie to Munich.

Douglas Granville, UI British chief, in a nursing home for ulcer treatment.

Geoffrey Everitt, Radio Luxembourg topper, to U.S. to study tv and radio trends.

Dutch tv producer Jack Dixon back to Amsterdam after a guest stint for ABC-TV.

Martha Raye in for a short vacation following a Red Cross charity stint on the Riviera.

Colin Lesslie Productions accepted for membership in Federation of British Film Makers.

Douglas Morris appointed general manager for the Old Vic's tour of U.S. and Canada in the fall.

Sydney Safir, formerly British Lion's Dublin manager, joined Lion International as European salesman.

Kirk Douglas' "Vikings" shindig at May Fair Hotel attracted more than 1,000 guests and had tv coverage.

Rank reopening its "new look" Gaumont at Holloway North London. Theatre was blitzed during the war.

Robert Morley gave a backstage party to celebrate 250th performance of "The Tunnel of Love" at Her Majesty's.

Roy Fox and Bill Mackay have joined forces in managerial field. Setup will be known as Roy Fox-Bill Mackay mgt.

Howard Keel set for a vaude tour of the hinterlands, on Rank circuit, when he finishes his British pic, "Floods of Fear."

Rex Harrison's understudy, Max Oldaker, took over lead in "My Fair Lady" when star was bedded with acute laryngitis.

Wallace Sharpe, head of Sharpes' Television Services, started as client service exec of Television Audience Measurement.

Songwriter Harry Tobias and his wife returning home to U.S. after a three month business-pleasure jaunt through Europe.

Edward Jarratt, with British Lion for many years, to handle publicity for Irving Allen and Cubby Broccoli's Warwick Film Productions.

Fleet St. men hosted a farewell party for Jeanne Gilbert, Savoy Hotel publicity gal who is returning to New York. Peter Combe takes over.

Current visitors include Hal Prince, Al Daff, Steve Allen and Jayne Meadows, Jean Negulesco, Dick Watts, and Zachary Scott and Ruth Ford.

James Carreras' latest horror pic for Columbia, "The Revenge Of Frankenstein," gets its British preem at the Plaza Aug. 28, following "Ten Commandments."

Ludovic Kennedy and his wife Moira Shearer, who received nominal damages of $250 after being lampooned in a sketch in "For Adults Only," to hand over coin to charity.

Alan Kean, general sales manager of Anglo-Amalgamated, upped to general manager, and S. L. Simpson, RKO-accountant, has joined George Minter at Renown in a similar capacity.

John MacCallum left cast of "Roar Like A Dove" and heads for Australia to play the J. C. Williamson circuit. Patrick Barr has taken over his role in the Lesley Storm comedy hit.

Paris

By Gene Moskowitz

(28-*rue Huchette; Odeon* 49-44)

"The Wild One" (Col) getting a firstrun re-release in four houses.

Surprise grosser here is Hubert Cornfield's "Plunder Road" (20th), getting neat reviews and solid biz.

In and out: Lena Horne, Lennie Hayton, Rossano Brazzi, Tony Martin, Cyd Charisse, Leonora Corbett.

Elvire Popesco will star in French version "Auntie Mame" at Theatre De Paris next season. She also owns the house.

Italo pic comic Toto would like to do a French-Italian-Yugoslavian coproduction with Jacques Tati and call it "Tati and Toto at Tito's."

Preston Sturges finishing an adaptation of Robert Sherwood's "The Road To Rome" which will be staged here next season. Sturges may also direct.

Harry Belafonte feels that French scribes are much more demanding than their Yank counterparts. In the U.S. they usually wait for pressagent contact, but not in Paris where newshounds are always after visitors.

Top Yank film grossers in Brussels this season are "River Kwai" (Col), "80 Days" (UA), "Young Lions" (20th), "10 Commandments" (Par), "Giant" (WB), "Friendly Persuasion" (M-G), "Peyton Place" (20th), "Brothers Karamazov" (M-G), "Farewell To Arms" (20th), "Witness For The Prosecution" (UA), "Love In The Afternoon" (UA), and "Paths Of Glory" (UA).

Ottawa

Abbey Lincoln heads Gatineau Club fare.

Maniwaki Inn featuring Patricia Byrd, Jackie Evans.

Wyatt Reuther fronting new band in Standishall's Cameo Lounge.

Fairmount Club suspending all admission charges for weekly talent night.

Japanese embassy previewed new import for 1,500 guests, "The Harp of Burma".

Clyde Beatty circus using 22 tents in two-day Ottawa stand for Kiwanis club.

Eddy Hassett, Maria del Pilar and Len Demers billtopping in new show policy at Greber hotel, Templeton, Que.

Chaudiere Club extended booking for Winnie Hoveler Dancers to Aug. 8, making their stay there more than four months.

Fire Island, N. Y.

By Mike Gross

Joe Csida, Trinity Music topper, making his F.I. bow at Lonelyville.

Senator and Mrs. Jacob Javits at Seaview for weekend with Donald Peters.

Georgia Gibbs, RCA Victor thrush, weekended with the Allen Meltzers.

Rose Tobias returned to her Talent Associates' desk after a month in the sun.

Nancy Walker and husband David Craig made weekend stopover at agent Flora Roberts' Ocean Beach house.

Danny Simon, tv comedy writer-director, pulling out of Fair Harbor for a crack at the Coast.

Mystery writer John Roeburt back at his typewriter after a two-week siege of pneumonia.

Capital Circuit

Continued from page 2

and Mrs. Harold Baker who command the Navy's gun factory.

When Margaret McIlhenny, major domo of New Orleans' educational tv, got stagefright before testifying at a House committee hearing, her congressman's wife, Mrs. Hale Boggs, used the Tex McCrary line to give her courage. She pencilled across Mrs. McIlhenny's testimony: "You are going to be great!"

Baron Shacklette, fired for getting caught putting a bug under Bernard Goldfine's rug, poohpoohs suggestions he will launch a tv show, "Baron Shacklette, Government Investigator."

"I have but one plan," he says, "To volunteer to be the first man shot into outer space."

A Democratic precinct worker, pushing doorbells in Maryland the other day, asked one lady of the house, "To what party does your husband belong?"

Snapped the lady, "*I'm* that party!"

Czech Pix Fest

Continued from page 2

the career of General Spiedel, the West German rep at NATO. It made him out to be a warmonger and the instigator of the murder of King Alexander of Yugoslavia in 1934. Pure anti-NATO propaganda, the West German reps endured the bad taste of the Red brethren and treated film as a naive curio.

Russo delegation pointedly stayed away from the showing of the Yugoslavian film, "Master of His Own Body," to give Tito another slap on the wrist. But the film's title seemed appropriate, and the Yugo reps were unperturbed.

Gala parties and Western cocktails are more in evidence this year as this Eastern festival goes more worldly, but dressing at night is not compulsory as at the Western events. Visiting journalists complained in past that Karlovy Vary lacked lovely women. This year there are quite a few. Prettiest, are two young Yugo actresses.

Karlovy Fest has more "comradeship" than other film festivals since all visitors eat together, and there is no place else to go. Exchange of views between East and West filmmakers are more in evidence.

Hollywood

Harold Minsky in town.

Gilmor Brown to Europe.

Alfred Hitchcock skied to Paris.

Mason Alan Dineharts divorced.

Walt Disney back from Switzerland.

James A. Mulvey here for two weeks.

Irvin Mazzei underwent major surgery.

Ben Kamsler to Europe on agency biz.

William Beecher recuping from heart attack.

Nat King Cole returned from D.C. stand.

Montie Montana home from rodeo dates.

Jean Castles rejoined ABC-TV as photo editor.

George Pal to London to wind "Tom Thumb."

Carlo Ponti arrived for production confabs from N.Y.

Paul Donnelly elected v.p. of Revue Productions directorate.

Frankie Laine to Estes Park for Columbia Records conclave.

Marcella Napp new casting director on "Ann Sothern Show."

Leo Carrillo opening new Spanish restaurant at Pacific Ocean Park.

Debra Paget hops to Germany and India next month for "Indian Tomb."

Elizabeth Gould resigned as Radio & Television Directors Guild exec secretary.

Frederick Brisson off to Copenhagen, to be joined later by spouse Rosalind Russell.

Joe E. Lewis recuperating at Cedars of Lebanon Hospital after abdominal surgery.

Arthur W. A. Cowan planed in from Gotham for confabs with Jon Hall anent their tv series, "Malolo of the Seven Seas."

Lee Remick paged by Broadway producer Jay Julien for "Night Circus," starring Ben Gazzara.

Riviera

By Ed Quinn

(151 *Blvd. de l'Observatoire, Nice;* 539-98)

Hazel Scott opened at the Juan-les-Pins casino.

Lena Horne and Lennie Hayton holidaying here.

Van and Evie Johnson holidaying at Hotel du Cap d'Antibes.

Noel Coward guesting with ex-couturier Molyneux in latter's Biot villa.

Ella Fitzgerald posed for portrait in oils by jazz artist Raymond Moretti in Nice.

Greta Garbo in to her Cap d'Aail villa, "The Rock" George Schlee guesting there.

Juliette Greco, whose illness held up work on Zanuck's "Heaven," also resting at Hotel du Cap d'Antibes.

Director Roger Vadim, Bardot's ex, honeymooning in St. Tropez with wife, Danish model Annette Stroyberg.

Silvana Mangano and hubby, producer Dino de Laurentiis, at home in their "asa del Mare," near Monte Carlo.

Charles Chaplin, wife and children in on separate airplanes to summer at St. Jean—Cap Ferrat, in a hired villa.

Brigitte Bardot has rented a water's edge villa at St. Tropez to have a complete rest before doing "Babette" and "Paris By Night" for producer Raoul Levy.

Darryl Zanuck vacationing at Hotel du Cap, Eden Roc, and tripping to Paris to survey snipping of "Roots of Heaven," which is expected to be premiered in October.

Director Edmond Greville doing "L'lle au Bout du Monde" (Island at the End of the World) with Dawn Addams, Rossana Podesta, Magali Noel and Christian Marquand at Victorine studios.

Chicago

(*Delaware* 7-4984)

Gallahads holding forth at Club Laurel.

Doree Crews, ex-tv vocalist, now at the Hucksters.

Howard Badgeley sold Easy Street to Johnny Jonassen.

Comic Jerry Lester here filming his five-minute tv series, "Jerry Tales."

Daily News columnist Tony Weitzel touring Moscow for several weeks with tape recorder and typewriter. Ditto Chuck Bill of WBKB.

Steve Schickel, former WGN deejay, now penning weekly show biz column for two west side nabe gazettes, Garfieldian and Austin News.

Pearl Bailey plugging a booking gap at Chez Paree in Hawaiian revue. Booking developed when fire on Goldwyn set in Hollywood delayed "Porgy and Bess" lensing.

OBITUARIES

FRANKLIN PANGBORN

Franklin Pangborn, 65, legit, film and tv comedian, died July 20 in Santa Monica, Calif.

He started his legit career with Mildred Holland, appearing with her in stock. Later he joined Jessie Bonstelle, appearing with her for a number of years. One of his early stage successes was with Nazimova in "The Marionettes." He was with Pauline Frederick in "Joseph and his Brethren," and played in "Ben Hur."

He worked for almost every major Hollywood studio. Most familiar as a harassed store or hotel clerk, he was usually found in his films in a state of trembling disarray brought on by the antics of customers and guests. His films include "The Bank Dick" and "Never Give a Sucker an Even Break," with W. C. Fields, "My Man Godfrey," "Stage Door," "George Washington Slept Here," "Horn Blows at Midnight," "You Came Along," "Calendar Girl" and "The Story of Mankind."

MERT WERTHEIMER

Mert Wertheimer, 74, operator of the Riverside Hotel, Reno, died of leukemia July 20 after two years of illness at the Cedars of Lebanon Hospital, Los Angeles. He was a familiar figure in the casino industry, having started his casino career around Detroit in the early 1920s. From there, he moved to Florida and established several top spots including the Royal Palms, Miami Beach. He then went into Nevada where he helped establish the state as the bigtime center of the greenfelts.

"May Your Soul
Rest in Peace"

Percy Williams
"The Guests"

PERCY WILLIAMS HOME
East Islip, Long Island

Wertheimer, in his early days in Nevada, worked for state control of the industry, which he felt would give gambling social acceptance, not only in Nevada, but throughout the country. With state regulation, all association of Nevada gambling with crooked apparatus disappeared.

Wertheimer was also in the forefront of making Nevada a centre for name talent. He hired top names for the Riverside Hotel, in which he was associated with his late brother, Lou, who died May 19. Recently, they sold the hotel for $4,000,000, but continued to operate the casino.

Survived by his wife, Bertha.

RATAN DEVI

Mrs. Francis Bitter, known as Ratan Devi, singer of Hindu and Kashmiri folk songs, died of a heart ailment July 14 in Boston. The wife of the associate dean of science at M.I.T., she gave her first public performance in London in 1915. She later appeared in theatres and universities throughout England and the U.S. Born in England, she studied under Cecil Sharp, international authority on English folk songs.

Mrs. Bitter undertook her career as a singer of Indian songs following her marriage to Dr. Ananda Coomaraswamy, then a writer and collector of Indian art, and later curator of Oriental art at the Boston Museum of Fine Arts. He died eight years ago. She was married to the M.I.T. dean in New York in 1929.

Surviving are her husband, a daughter by her former marriage, and two sisters.

MILTON STERN

Milton Stern, 48, stage manager of the Ballet de Paris at the Greek Theatre in Los Angeles, died July 19 in that city.

After graduating from New York University, he entered the brokerage business. However, he then joined the chorus of "The Student Prince" and later became an aide to the late Harry Kaufman, a musicomedy producer for the Shuberts. He was stage director in N. Y. for Olsen and Johnson's "Hellzapoppin" and "Sons O' Fun"; for the Eddie Cantor and Nat Karson production of "Nellie Bly"; "Kiss Me Kate," "Sweethearts," "Plain and Fancy," "A Stone for Danny Fisher," "The Red Mill," "The King and I" and "Kismet."

His wife, actress Janet Medlin, a daughter and two brothers survive.

MARTIN L. STRAUS

Martin L. Straus, 63, former president and chairman of the board of Eversharp, Inc., under whose guidance "The $64 Question" became a national expression, died July 17 in New York.

He became president and chairman of the Eversharp board in 1940. He resigned in 1949.

After World War I, Straus entered the advertising field, serving as an account executive for H. W. Kastor & Sons. Soon after joining Eversharp he originated the program, "Take It or Leave It," one of radio's earliest quiz shows in 1940. In his promotion activities in its behalf, he was believed to have been responsible for introducing the phrase "the $64 question."

Son, daughter and two sisters survive.

SAXE COMMINS

Saxe Commins, 66, a senior editor and former editor-in-chief of Random House, book publishers, died July 17 in Princeton, N. J.

He had been the editor and friend of Eugene O'Neill and William Faulkner, as well as of Irwin Shaw and Budd Schulberg. He had edited "The Public Papers and Addresses of Franklin D. Roosevelt" and "Major Speeches of Adlai E. Stevenson." He was also editor for Sinclair Lewis, James Michener, Sherwood Anderson, Gertrude Stein, Robinson Jeffers and for American editions of Aldous Huxley, Stephen Spender, W. H. Auden and John Strachey.

His wife, Dorothy Berliner, a concert pianist, son, daughter, two brothers and three sisters survive.

EVA LOWE

Mrs. Eva Whitford Lovette Lowe, 80, former opera singer who performed under David Belasco's direction around the turn of the century, died July 14 in Washington after a long illness. The former Eva Whitford, she sang with several opera companies and instructed in music at Baylor U., where she met her first husband, Dr. Thomas S. Lovette.

Together with him she established and directed the Lovette School of Music, the Lovette Choral Club and the Lovette Fine Arts Club in Washington. After Lovette's death in the early 1920s, she married Charles Coppes Lowe, public relations and advertising man. She continued to teach music until seven years ago.

FRANK A. ARNOLD

Frank Atkinson Arnold, 91, radio advertising pioneer, died July 16 in Roslyn, Pa. A few years ago he was honored by the Radio Pioneers Club as the man who originated the term "broadcast advertising."

In 1917 he was in charge of radio for the Frank Seaman advertising agency in New York. In 1926, soon after the NBC was organized, he became director of development. Later he was veepee in charge of radio for Edwin Bird Wilson, Inc., and later a radio consultant. His books include "Broadcast Advertising," "The Fourth Dimension" and "Do You Want to Get Into Radio."

Three sons and two daughters survive.

G. O. HORNBERGER

Gustav O. Hornberger, 85, known in music circles as Professor Hornberger, a conductor and music teacher, died July 16 in Stony Brook, L. I.

He organized the Aeonian Symphony Orchestra in 1923 and continued to direct it until 1948. Born and educated in Europe, he appeared as solo cellist with some of the leading orchestras in Europe. He came to the U.S. in 1896.

Later he became cellist with the New York Symphony Orchestra and also with the Philharmonic Society. He was chairman of the board of the latter when the two were merged into the N.Y. Philharmonic-Symphony, now the N.Y. Philharmonic. He retired in 1954.

Three sons survive.

MAXIM SCHAPIRO

Maxim Schapiro, 59, a concert pianist, suffered a heart attack while playing Mozart's "Coronation Concerto" at the Carmel, Cal., Bach Festival July 19 and died a few moments after he walked offstage.

A native of Russia, Schapiro migrated to Japan after the Bolshevik revolution and lived there for years before World War II. He came to San Francisco in 1939 when he made his U.S. debut. He returned from his sixth European postwar tour July 6.

Surviving is his wife, 'cellist Jane Eddy.

ELEANORE WALTON

Mrs. Eleanore C. Walton, 93, motion picture censor for Kansas City, Mo., for 15 years, died July 13 in Durham, N.C. Long active in club and civic work, she was a board member of the Women's City Club and chairman of its motion picture committee. That led to her appointment in 1933 as city censor, a position which she actively held until she left the city in 1948 to live with a son in Durham.

Her son survives.

MARY CROUCH

Mrs. Ralph Ford Crouch, 68, onetime concert pianist and music teacher, died July 16 in Hyattsville, Md. The former Mary Izant, she started her musical career at age 15 in Warren, O., and once toured Keith's circuit as piano soloist. She coached George Gershwin and taught him methods of composition at beginning of his career.

Her husband, a former AP financial writer, died several years ago. She is survived by a brother.

COL. LEONARD R. SMITH

Col. Leonard R. Smith, 69, former director and actor, died July 9 in San Antonio. While he had been a member of the Armed Forces for some 37 years, in his youth he rode in the 101 Wild West Show and did trick riding for William S. Hart in silent films. He also worked in the old Mack Sennett comedies, both as a director and an actor.

Surviving are his wife and a brother.

FRANKLIN W. RIKER

Franklin W. Riker, 82, choral singer and composer, died July 15 in Statesville, N.C. After World War I, he performed as a tenor in the choirs of several churches and synagogues in New York. He also sang at the Metropolitan Opera and taught singing in N.Y. and Philadelphia. He also composed mainly sacred works, many of which have been publicized.

His wife and two daughters survive.

EYVIND LAHOLM

Eyvind Laholm, 64, American operatic tenor, died July 19 in New York. A voice teacher in recent years, he made his debut at the Metropolitan Opera in 1939 after 14 years of singing leading roles in European opera houses. His first role at the Met, where he sang for two years, was as Siegmund in Wagner's "Die Walkuere."

His daughter and three brothers survive.

BART E. GRADY

Bart E. Grady, 84, former Keith's orch leader and house manager, died July 14 in West Medford, Mass. Starting as a pianist in the silent film era, he played in the B. F. Keith Theatre, Boston, in 1895. He became Keith's orch leader in 1904 and house manager in 1911. Later, he was manager of the Keith houses in New England.

Surviving are his wife, two daughters and two sons.

MICHAEL NEALE

Miss Michael Neale, 36, former dancer at New York's Latin Quarter and the Desert Inn, Las Vegas, died of a respiratory ailment July 17 in Las Vegas. She wrote a weekly theatrical gossip column for the Las Vegas Sun at the time of her death.

Surviving are her husband, Bob Griffin, Las Vegas sheriff's detective; father, brother and a sister.

CLARENCE McNULTY

Clarence McNulty, 67, musician, died July 15 in Philadelphia. He played percussion in symphony and theatre orchestras for over 50 years.

Son, two brothers and five sisters survive.

ROGER L. THAXTER

Roger L. Thaxter, 45, vice president of Magne-Tronics, Inc., a New York recorded music service, for the last four years, died July 17 in Greenwich, Conn., after a long illness. Prior to Magne-Tronics, he was sales promotion manager of the Musak Corp.

His wife, son and daughter survive.

NORMAN E. KESTER

Norman Edmond Kester, 71, retired vaudeville, showboat and circus performer, died July 18 in New Roads, La. He teamed with his wife, Elizabeth Britton Kester, as "The Jack And Jill of Vaudeville." He operated a restaurant at the time of his death.

His wife, a brother and a sister survive.

Georgene Faulkner, 85, known as Chicago's "Story Lady," died July 19 in Evanston, Ill. Miss Faulkner, who retired in 1952, was children's editor of "The Chicago Tribune from 1911-19. She made the first children's phonograph records and was the first to tell children's stories over the radio.

Miss **Alice Nichols,** 62, pianist and voice teacher, died July 17 in New York, after brief illness. Some of the operatic singers she coached included Frederick Jagel, Edward Johnson, Paul Althouse and Helen Jepson. Her brother and sister survive.

Sister, 59 (Mrs. Lois M. Caldwell), of Joel McCrea, and actor's 3-year-old grandniece, Jeanette Ann McNair, were killed July 18 in a head-on auto accident near Agoura, Cal.

Becky Barfield, 34, singer formerly with Spade Cooley, died of a liver ailment July 15 in Hollywood. Her husband, guitar player Cameron Hill, survives.

Wife, 53, of Dan Parker, columnist and sports editor of the New York Daily Mirror, died July 20 in Bronxville, N. Y., after a brief illness.

Middleton T. Flanagan, 69, former exhibitor who operated theatres in Longview, Tex., died recently in Dallas.

Wife of Harry A. Burke, manager of the Walter Reade Community Theatre in Saratoga, N. Y., died there recently.

Father, 83, of Margaret Herrick, exec director of Academy of Motion Picture Arts & Sciences, died July 16 in Hollywood.

Mrs. Ebba J. (Bess) Little, 81, secretary to Mary Pickford for 35 years, died July 17 in Hollywood.

Widow, 89, of Oscar Eagle, an actor and musicomedy director, died July 15 in New York.

Mother of Helen King, radio-tv graphologist, died July 20 in Elizabeth, N. J.

Ragna Wettergren, 92, actress, died recently in Oslo.

Bourbon St.

Continued from page 1

dance before a judge in order to dispute Grosch's charges of indecency and lewdness.

Miss Christine was arrested at the 500 Club.

The paddy wagons also rolled at a number of other niteries the past weekend. Grosch led a staff of 12 of the D.A.'s investigators in raids on six Bourbon St. spots, resulting in the arrest of 44 persons. Thirty-eight of those arrested were femme entertainers.

Spots raided included the Blue Note, the Gunga Den, Mardi Gras Lounge,, the Flamingo Club, Chez Paree and Guys and Dolls.

Grosch said the scanties worn by the dancers had shrunk in size until they had reached the vanishing point.

Those arrested were booked under a city ordinance relative to "obscenity, lewdness and indecency and grossly scandalous conduct." Grosch said he intends to continue the raids until the strip is stopped.

Lily Christine was booked on a charge of lewd and indecent exposure. Her costume was confiscated. Leon Prima, operator of the 500 Club, said the "Cat Girl" intends to file suit as soon as possible in order to dispute the charge that her dance is indecent.

She insisted that her costume was the same one she wore in New York spots. She stressed that she was not a stripper who just walks about the stage taking off her clothes.

Without the stripper, funseekers feel that Bourbon St., like the old gray mare, "ain't what it used to be."

MARRIAGES

Marlyn Costello to L. Daniel Dannenbaum, Berne, Switzerland, July 12. Bride is first cellist with Philadelphia Orchestra, he's stepson of Stuart F. Louchheim, president of the Philly Academy of Music.

Eris Horwin to Don Moore, Hollywood, July 20. Widow of writer-producer Jerry Horwin sang under the name of Eris Parker; groom is in tv programming dept. of McCann-Erickson's Hollywood office, supervising "Studio One" and other television shows; formerly story editor of CBS, RKO and WB in N. Y.

Mrs. Wanda L. King to William L. Doudna, Madison, Wisc., July 11. He's arts and entertainment editor of The Wisconsin State Journal.

Christine Karner to Merle Debuskey, Baltimore, July 20. Bride is a dancer; he's a legit pressagent.

BIRTHS

Mr. and Mrs. Jerry Leighton, son, Chicago, July 15. Father is an announcer on WAAF in that city.

Mr. and Mrs. Bill Hartman, son, Hollywood, July 4. Father is a 20th-Fox sound editor.

Mr. and Mrs. Spike Jones, daughter, Hollywood, July 14. Mother is singer Helen Grayco; father's a bandleader.

Mr. and Mrs. John Finley, daughter, Chicago, July 10. Father is account exec with Fred Niles commercial film studio in that city.

Mr. and Mrs. Patrick Campbell, daughter, Pittsburgh, July 6. Father's Pitt Playhouse technical director, mother is former Veronica Limbacher, of community theatre boxoffice staff.

Mr. and Mrs. Bill Foster, daughter, Santa Monica, Cal., July 7. Father is film choreographer.

Mr. and Mrs. Eugene Voit, daughter, New York, July 8. Father is v.p. and managing director of the Savoy-Hilton Hotel (nee Savoy-Plaza), N. Y.

Mr. and Mrs. Ralph Brewster, son, North Hollywood, July 16. Mother is dress designer Joan Tevlin, daughter of film exec C. J. Tevlin.

Mr. and Mrs. Robert Gray, son, Hollywood, July 12. Mother is actress Laura Anders; father's an associate director at CBS-TV.

Mr. and Mrs. William Wormington, son, Kansas City, Mo., July 11. Father is production manager of WDAF-TV.

Mr. and Mrs. Sidney L. Bernstein, daughter, London, July 17. Father is chairman of Granada Theatres Ltd., Transatlantic Pictures Corp. and Granada-TV Network.

Mr. and Mrs. David Hughes, daughter, London, July 18. Father is a pop tv, disk and vaude singer; mother is an ex-dancer.

Mr. and Mrs. Harry Sherman, daughter, Inglewood, Cal., July 16. Father is an assistant director.

Mr. and Mrs. Joel Preston, daughter, Los Angeles, July 19. Father is Columbia Pictures flack.

Mr. and Mrs. Jeffrey Hayden, daughter, Santa Monica, Calif., July 19. Mother is actress Eva Marie Saint; father is a tv director.

Mr. and Mrs. Frank Russell, son, Jamaica, New York, July 15. Father is in current Jones Beach production of "Song of Norway."

Mr. and Mrs. Eli Wallach, daughter, New York, July 13. Mother is actress Anne Jackson; father is an actor.

Mr. and Mrs. George Mitton, daughter, New York, July 4. Mother is opera singer Ewan Harbrecht.

Mr. and Mrs. Martin Hoffman, son, New York, July 21. Mother is Ann Reisman, formerly of Decca Records publicity department; father is assistant to Martin Salkin, Decca's publicity boss.

'Culture' Marooned

Continued from page 1

legislation — against any future subsidy to the center.

"This is ridiculous," Fulbright declared. "There are few civilized nations in the world which do not subsidize the arts in one way or another."

Fulbright doesn't expect the cultural center to require much annual appropriation because it will have a boxoffice take, unlike the National Art Gallery which requires annual Federal funds of $1,500,000.

Fulbright and Rep. Frank Thompson (R-NJ) are opposed to Budget's desire to write into the law a stipulation forbidding Federal funds for the center's operation.

While the bill has passed the Senate on the consent calendar, it will take real pushing on the House side to get it out of Committee in the last frantic days of Congress.

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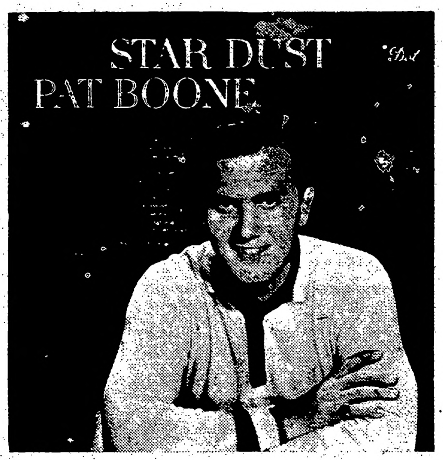
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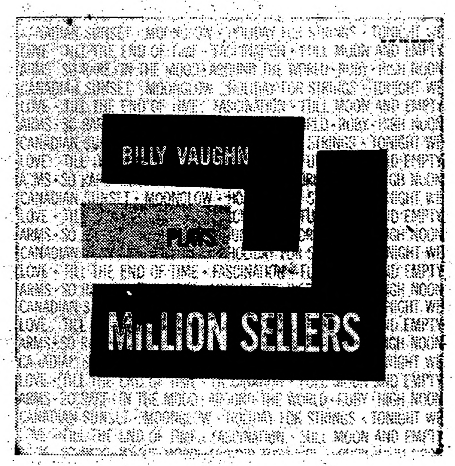
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VARIETY

PRICE 35¢

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Catalina for Water Carriage Trade As Coast Parks Get Mom, Pop & Kids

Hollywood, July 29.

A Beverly Hills syndicate is reportedly negotiating with P. K. Wrigley for purchase of Catalina Island, off the Southern California coast, for $22,500,000. Objective is to refurbish it into a class resort area, offering every type of resort recreation. A Wrigley spokesman in Chicago last week said the offer was "ridiculously low" but negotiations are continuing, from local insiders' understanding.

"However, I don't think we're ready for publicity," spokesman for the group said. "Unofficially, the project envisions new up-to-date housing, a fine new hotel with name bands and entertainment, and we're going to tear out all of the honkytonks and make the island a recreation area that's second to none. There'll be scheduled flights from the mainland every half-hour or every hour, and if we continue with an excursion boat, it will be a fast, streamlined ship—a miniature Lurline."

Ken Robinson, flack for Catalina Steamship Co. (the parent company), denied knowledge of pending purchase, but information received here indicates investment group has made extensive inquiries regarding possible equipment for new playground and construction of new buildings.

'The Hottest,' He Sez

"One thing I will say," the spokesman for the group, who is also an investor, added, "the syndicate is headed by two showmen who are tops in the field, and if

(Continued on page 127)

Name Marian Anderson On Ike's U.N. Battery; She's One of 10 Envoys

Washington, July 29.

President Eisenhower has named Marian Anderson as one of 10 to make up the U. S. delegation at the next regular session of the United Nations General Assembly, opening Sept. 16.

Miss Anderson had earlier been mentioned as a possible candidate for the newly-created post of Assistant Secretary of State in charge of African Affairs, but the singer is no longer in the running for that job.

The President sent the Senate his U. N. appointees last Wednesday (23). Senate confirmation of the nominations will be routine. Others in the American delegation for the 13th session of the General Assembly are Ambassador Henry Cabot Lodge Jr.; Sens. Mike Mansfield (D-Mont.) and Bourke Hickenlooper (R-Iowa); Herman Phleger, San Francisco attorney; George M. Harrison, Railway Clerks Brotherhood president; Watson W. Wise, Tyler, Tex., businessman; Irving Salomon, Chicago manufacturer; and Mrs. Oswald B. Lord and James J. Wadsworth, both New Yorkers and vet members of U. N. delegations.

Princess Meg Taps Duke (Ellington) for Stratford

Toronto, July 29.

On the invitation of Princess Margaret, Duke Ellington will motor from here Thursday (31) with his quintet immediately after his recital over the Canadian Broadcasting Corp. tv network to join his 17-piece band at Stratford, Ont., where the Princess will attend the evening performance at "A Winter's Tale." That will be followed by the Ellington's appearance before some 600 specially-invited guests at a ball in honor of the Princess.

Jazz and the Duke (of Ellington) have long been favorites of Her Royal Highness, hence the invitation. Ellington will play his tone-poem, "The Princess Blues," dedicated to the sister of the Queen of the British Commonwealth, currently visiting Canada—and North America—for the first time.

Israel Makes Music Plans In Midst of Arabs

By PETER VERNON

Tel Aviv, July 29.

While international observers worry about the fate of tiny and courageous Israel in midst of the new Mid-East crisis, the Israelis themselves are going ahead importing and exporting great artists of music and planning the 1958-59 season. In the export-field, Israel has despatched a 71-piece youth orchestra to participate in the Brussels Youth Orchestra Week and first reports tell of the group's overwhelming success under conductor Shalom Riklis. Israeli conductor George Singer conducted the French Radio Symphony and the Berlin Philharmonic Orchestra in performances of Paul Ben-Haim's "Sweet Psalmist of Israel," a work to be introduced by the New York Philharmonic Orchestra to U.S. audiences in four performances next April. Composer Ben-Haim himself conducted the Hilversum and B. B. C. (London) Chamber Orchestras in programs of his own music and works by other Israeli composers, like Alexander, Salomon, and Partos.

Israel meanwhile plays host to Met star Richard Tucker who not only sang in the Philharmonic Orchestra's concert version of "Tosca" under the baton of Dmitri Mitropoulos, but also chanted liturgical Hebrew music at Tel Aviv's Great Synagogue service one Saturday morning. Mitropoulos himself, who

(Continued on page 127)

Vanderbilt's Israel Spiel

Washington, July 29.

Cornelius Vanderbilt Jr., just back here from an extended European trip, with accent on Israel where he shot beaucoup footage for his upcoming lecture tour on the 10th anniversary of the country, has been booked into New York's Carnegie Hall Oct. 13. It is under Histadrut (Israeli organization) auspices. Senator Jacob K. Javits will introduce Vanderbilt at the Gotham date.

Through his Chicago and Topeka (Kas.) lyceum and lecture bureaus, who are handling the bookings, Vanderbilt has set 178 one-nighters for next fall and winter. The Middle East crisis has further accented interest.

Vanderbilt is planning theatrical release of his "Israel—10 Years Later" color footage.

Ballrooms Big As Zeckendorf Hops On 4 N.Y. Hotels

Within a week the rapidly expanding Zeckendorf Hotels Corp. will add four more New York hostelries to its present Hotels Astor and Manhattan operations. With the acquisition of the posh Drake on Park Ave., this will become the social nitery fulcrum of Serge Obolensky's executive ties with William Zeckendof Jr. The Ivy Room of the Drake will become the 400 Club and, akin to Obolensky's plotting of the Embassy Room and Knight Box of the Hotel Ambassador (now the Sheraton East), where he was the topper before coming to the Astor, it will cater to the fashionable eastside cafe crowd.

While plans for a new nitery, to be known as The Plush Horse, in the Hotel Astor, have been sidetracked in favor of an overall $2,500,000 facelifting budget for the entire Times Square Hotel, the latter is being stalled only because of the overall Zeckendorf pitch for the ballroom business.

The ballroom business is one of a successful hotel's prime business-getters. Functions of all kinds keep auxiliary crews hopping and

(Continued on page 120)

Capital Circuit

By LIZ & LES CARPENTER

Washington, July 29.

Sen. Karl Mundt (R-S.D.) passes some advice along to young politicians, which might also fit young performers: Don't try to hold your audience too long.

"The first time I ran for office, there were several other candidates on the program where I was to speak," explains Mundt. "I told my audience, 'If I speak too long, I hope you will vote for my opponent and I hope he'll win.'"

Adds Mundt: "I did. They did. He did."

Vice President Richard M. Nixon's favorite story concerns his recent introduction to a Ringling Bros. midget, who shook hands, saluted the VP and declared: "Take me to your leader!"

A Democratic reversal of the gag, now making the Capitol Hill rounds, concerns a Martian spaceship landing on the White House lawn. A little man—vicuna coat in hand—jumps out and instructs a guard: "Lead me to your taker!"

Over one Pentagon office hangs this sign: "Come in. Everything else has gone wrong today."

Constance Bennett, here to start shaking those bracelets again Aug. 11 in a revival of "Auntie

(Continued on page 20)

Stripper's Close Shave

Montreal, July 29.

Stripping by itself apparently is no longer sufficient to attract more than passing fancy in this town, where peeling is a thriving industry.

A Negro newcomer billed as Jewel Brynner has been making the rounds. Like her namesake, Yul, she's shaved her noggin as bare as the rest of her.

Preminger Vice Mamoulian on 'Porgy'

Relieved Director Calls Goldwyn Dictator—Lazar And Birdwell Figure In Furore

Hollywood, July 29.

Samuel Goldwyn on Sunday (27) fired Rouben Mamoulian as director of "Porgy and Bess" and hired Otto Preminger as director, a move which brought from Mamoulian an angry cry he didn't even know about action until notified by press, and that he was planning to file suit against Goldwyn.

Goldwyn stated he "relieved" Mamoulian because they "couldn't see eye to eye on various matters. Rather than go on with basic differences of opinion between us, I relieved him and engaged Preminger to direct 'Porgy' when production is resumed." Production is under delay because of fire on July 2 which razed stage at Goldwyn studio.

Mamoulian declared Goldwyn's "bland" statement "masks story of deceit and calumny," that in eight months he worked on project there was not an iota of dissension between them regarding production. Dissension arose, he admitted, but on matters regarding his "personal and private" life. Specifically, he charged, Goldwyn some weeks ago told him producer was to be identified in all publicity as "sole creator" of film, then ordered Mamoulian to fire his own press agent, Russell Birdwell. Mamoulian refused because he was contractually free to have personal p. a. Goldwyn also told him not to give any press interviews about film, Mamoulian added.

In addition, director charged producer told him if he didn't follow orders he would use his "influence" to prevent him from getting other jobs; director refused Goldwyn "invitation" to work without pay during 10-week layoff period caused by fire; when Mamoulian's agent, Irving Lazar, urged him to "capitulate" to Goldwyn in all matters and "live life of anonymity," director refused.

"There have been economic threats and intimidations," said Mamoulian, terming Goldwyn a "dictator," and the firing an "irresponsible" action.

Still Doping Film Entries for Venice

Venice July 29.

Though final choice of pix for the Venice Film Festival (Aug. 24-Sept. 7) has yet to be made by the selection committee, currently reported screening a last batch of pix in Venice, and official announcement of films won't come until early in August Yank contenders with best chance of acceptance (barring last - minute sleepers) are "The Black Orchid" (Par) and "God's Little Acre" (UA). Former is the official MPEA designee.

"The Naked and the Dead" (WB) is also mentioned among additional possibilities, while several other Yank features are slated to be shown in so-called "informative section" of Venice event (i.e., out of competition). Among these would be "The Goddess," already screened offically at Brussels, "St. Louis Blues" (Par) and others.

'100 Stars' Raise 33G (& Roof) For Brit. Orphanage

By HAROLD MYERS

London, July 29.

The cream of the legitimate theatre rallied to provide one of the finest vaudeville shows London has seen for years when the profession organized its sixth annual "Night of 100 Stars" at the Palladium last Thursday (24) to raise coin for the Actors' Orphanage. The event itself turned out to be financially the most successful ever, and netted more than $33,000 for the charity. It could have been considerably higher if there had been no restriction on a kine being aired on commercial tv over the weekend, but the thesps were reluctant to let the overwhelming public mass watch their uninhibited antics.

Hardly a name of note was omitted from the cast list, and every available performer was on the bill. Topliners were often content to be just members of the crowd, and some of the West End's most distinguished actors and actresses carried out modest emceeing chores. All of which contributed to a dazzling array of talent, more sparkling even than is normally found in a Royal Command program.

By staging it as a midnight at-

(Continued on page 22)

Chi Sez Hope Started There, So Will Fete Him At $50 Charity Dinner

Chicago, July 29.

Bob Hope will be feted by All-Chicago Citizens Committee on Aug. 22 with a $50-a-plate testimonial dinner, the proceeds of which will go to La Rabida Sanitarium for rheumatic fever research. The children's hospital is the favorite charity of many local show biz organizations. Net proceeds are expected to exceed $25,000.

Clambake will be held at Pick-

(Continued on page 120)

7/30

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ABEL GREEN, Editor

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WALL ST. TRADES-UP SHARES

Gangster Themes Into Westerns

Fusing elements of action and violence, the studios appear to be combing the vaults to remake old gangster films as westerns.

Two examples of this new type of remake are coming up. One is "The Fiend Who Walked the West," which is a westernized version of "Kiss of Death," the 1947 Richard Widmark starrer. The sadism of the original has been retained in the western, which is a 20th-Fox release.

The other film is "The Badlanders," which was adapted from W. R. Burnett's novel, "The Asphalt Jungle," which Metro released in 1950.

Senator Kerr Cautious On Republican View; B.O. Tax Cut 'Advances'

Washington, July 29.

Hopes for freeing the first $1 of amusements admission tickets from federal excise tax—regardless of the total cost of a ticket—looked up here when the Senate Finance Committee approved the tax change Friday (25) by a one-sided 9-3 vote.

Sen. Robert S. Kerr (D-Okla.), committee member and sparkplugger for the tax cut, was cautious, declining to predict the final Congressional outcome.

He said he doesn't know how tough the Eisenhower Administration will get in trying to block any reduction in excise taxes. The bill still must go through the Senate and, then, into the hands of a House.-Senate conference committee. The latter will work out a compromise bill acceptable to both houses. The House, which has passed an excise tax bill, held steadfast against lowering Government revenue.

The House, in fact, boosted Uncle Sam's take by making recording tape subject to a 10% excise tax, which would be new.

But the Senate Finance Committee, again with Kerr making the push, removed the tax on tape, with only one dissenting vote.

Present law exempts admission tickets to amusements if sold for 90c or less. Tickets priced over 90c are taxed in the total amount. The Kerr amendment would make $1 tax free whatever the price.

VIDOR HEADS VENICE FILM FESTIVAL JURY

Rome, July 22.

King Vidor has been named president of this year's Venice Film Festival jury, which features a total of three film critics and four directors. Other members are: Jean Gremillon (director from France); Sergei Vassiliev (director, USSR); Hidemi Ima (critic, Japan); Friedrich Luft (critic, Germany); Piero Gadda Conti (critic, Italy); and Alberto Lattuada (director, Italy).

The international aspects of this jury are pointed out here by observers, who note that Italo jurists at the Italian Festival are outnumbered by foreigners 5-2, with the presidency going to the Yank director. Also revealed that during the Fest, a delegate of the Academy of Motion Picture Arts and Science will present a token "Oscar" statuette to Floris Luigi Amannati, Venice topper. Gesture returns similar one made by Ammannati last year in presenting the Academy with a Venice "Gold Lion of St. Mark".

Pair Martin & Curtis

Hollywood, July 29.

Norman Krasna's current Broadway comedy, "Who Was That Lady I Saw You With?," which rolls in November under his writer-directorship, has been cast. Dean Martin and Tony Curtis pair up.

Columbia will finance and distribute.

Last Week's Bullish Performance

The stock market registered its strongest gains in a year and a half last week, carrying several film company stocks with it. Most of the companies ended up close to their highpoints for the year, though some lost fractions of points despite the heaviest overall market trading since last October.

Explanation for the bullish market condition was relaxation of the tension over the middle-east crisis.

Sampling of film company stocks showed 20th-Fox registering 1⅛ point gain, closing at 30¾, just short of the year's high of 31½. Paramount closed at 40⅛, losing ¾ of a point. Its high for the year was 43⅝, the low 30⅝. Warner Bros. also dropped ¼ of a point, closing at 20½, less than a point short of the year's high of 21¼ and well above the low of 16⅞. Columbia gained ¼ of a point, ending at 17⅛, just short of its 1958 high of 18. Its low for the year was 12½. Metro gained ½ a point, closing at 17¼, just short of the year's high of 17¾. It had hit as low as 12⅞. Universal lost ⅛ and United Artists gained ¼ point.

Several Wall Street houses in recent weeks have noted the comparatively healthy position of the film biz at a time when the industry is having its problems. Financial people say that evaluation of the companies' worth generally underestimates existing physical assets.

Funded Debt Consultant Weldon Powell Awarded $17,188 From Loew's

Weldon Powell, special consultant on division of the Loew's Inc. funded debt, has been granted compensation of $17,188 to cover his services for the period from March, 1957 until June, 1958 inclusive. Payment was authorized Monday (28) by N.Y. Federal Judge Edmund Palmieri.

Powell was appointed by the court to assist the bench in determining how the funded debt of about $27,000,000 should be split between Loew's Inc. and the soon-to-be-divorced Loew's Theatres. His compentation will be paid by Loew's Inc.

LOEW'S SEES BLACK A BECOMING COLOR

As has been anticipated, Loew's Inc. edged slightly into the black for the 40-week stanza ended June 5. The company racked up a net profit of $779,000, equivalent to 15c a share on the 5,336,777 shares outstanding.

For the third quarter of the fiscal year, the net profit was $290,000, equal to 5c per share on the same number of outstanding shares. Gross sales for the 40-week period were $118,440,000. The third quarter total amounted to $39,816,000.

The company supplies no comparison with earnings for the same periods of a year ago because of a change in its accounting procedure.

NEW 'BRAVE ONE' SUIT

Estate of Author Juan Duval Sues King Bros.

Los Angeles, July 29.

Following out-of-court settlement some months ago of a plagiarism suit brought by William and Edward Nassour against King Bros. Productions over latter's "The Brave One," another suit has been filed in Superior Court involving same picture.

Carmen Duval, repping estate of Late Juan Duval, is asking $300,000 damages on charge of breach of contract and infringement of a literary property. Complaint stated that Duval died April 1, 1954, but in 1952 "created a manuscript and story," tagged "Corrida de Torres," which he submitted to Kings at their request, upon promise of payment.

Later, according to action, Kings released "Brave One," "substantially copied" from Duval's manuscript.

Touts Pal-Making Cinerama

Thomas H. Kuchel, U. S. Senator from California, has read into the Congressional Record an official commendation for the part Stanley Warner has played in presenting Cinerama at the Brussels World's Fair. Kuchel cited Cinerama for its "superior ability to make friends for the United States."

Brussels Fair presentation is actually under the auspices of Robin International, an import-export firm headed by Nicolas Reisini, which holds the Cinerama exhibition rights in certain foreign countries.

Down-Trend of Admissions

Washington, July 29.

The hopeful trend in motion picture theatre attendance between 1954 and 1956 was reversed in 1957 when income from film admissions dropped fully $109,000,000 from the prior year, a Commerce Dept. report showed last week.

In contrast, the sale of radio and tv receivers forged ahead by over $100,000,000 in '57.

Film admissions that year ran to $1,116,000,000 in contrast to $1,225,000,000 in 1956. Included in the radio and tv category are records and musical instruments. The public spent $2,988,000,000 for them in '57 against $2,872,000,000 in '56.

Following chart pinpoints the fortunes of the theatres:

1947	$1,594,000,000
1948	1,503,000,000
1949	1,445,000,000
1950	1,367,000,000
1951	1,299,000,000
1952	1,233,000,000
1953	1,172,000,000
1954	1,210,000,000
1955	1,217,000,000
1956	1,225,000,000
1957	1,116,000,000

Spectator sports in 1957 totalled $246,000,000. The legit theatre, opera and non-profit entertainments grossed $296,000,000 last year, an increase of $20,000,000 over 1956.

Freud Biopic 1st Huston 7-Arter

Hollywood, July 29.

John Huston is set with Seven Arts Productions to direct five pictures, first to be the story of Dr. Sigmund Freud, patentholder on psychoanalysis. Huston will collab with French playwright Jean Paul Sartre on the screenplay.

"Lysistrata" is being prepped as Huston's second. Quintet of films will entail a total budget of some $20,000,000, according to Eliot Hyman and Ray Stark, SAP producers.

Hornblower Character Not Warners' Property, Sez C. S. Forester in Suit

Los Angeles, July 29.

Suit asking for declaratory judgment over the fiction character, Captain Horatio Hornblower, was filed by Hornblower Productions Corp., against Warner Bros. Pictures, Inc., in Superior Court over weekend.

Complaint stated that in 1939 Cecil Scott Forester, author of certain novels and stories which used the Hornblower name, contracted with Warners for character's use in a picture, but it wasn't until 1951 that studio turned out a film under tag, "Captain Horatio Hornblower."

Both before and after release of pic, according to action, Forester wrote in excess of 25 stories and other properties, all containing name of Hornblower. Warners, said suit, knew about this use of character and also a radio series made in 1952 which used the character name, but never objected. In June, 1955, according to action, Forester sold his rights to name to Towers of London, which in turn, in 1957, sold rights to Hornblower Productions, which now wants to produce a tv series and a motion picture based on the Forester stories.

However, suit stated, Warners declares it has exclusive rights to character name of Hornblower and doesn't want indie to make any pix. Plaintiff asks court to declare it has legal right to character.

If Films Run Mediocre, Rotate 'Jaded' Critics For Greater Tolerance

Chicago, July 29.

It's being suggested that pix biz would benefit here if the film critics were rotated every few months or so. And at least one tradester is seriously thinking of putting such a plan to the metropolitan gazettes.

His feeling, developed over many years in the trade, is that the preponderance of mediocre product tends to jade critics, and that more realistic reviews would result if they were less inured. Tradester thinks the crix ought to have a typical customer's approach, "and the average guy sees only two or three pictures a month. The critics see too many, and it gets 'em down."

LENA HORNE TO STAR IN CROWN'S JAZZ FILM

Alfred Crown, who has a two-picture deal with the Mirisch Co., will launch its first project—"The Night They Wailed," starring Lena Horne—as soon as Miss Horne completes her engagement in the Broadway musical "Jamaica." Present plans are to film the picture, a jazz story, in New York. Crown has tv writers Nel King and Peter Achilles working on the screenplay. Jazz expert Nat Hentoff has been retained as technical advisor.

Crown, who recently severed his association with Morris Helprin in Barbizon Productions, has not as yet selected his second property for the Mirisch deal. His association with the Mirisch Co. stems from Allied Artists and from Moulin Productions, the latter being the indie company which produced "Moby Dick." Crown had been president of Moulin.

Richard Griffith, Museum of Modern Art film curator, has left for Brazil to attend the final weeks of "The History of American Movies" at the Museum de Arte Moderna in Rio. The **David O. Selznick** Golden Laurel trophy will be awarded during the event.

STUDIOS VALUED ABOVE QUOTES

By GENE ARNEEL

Wall Street's flirtation with the American film business, which became apparent several months ago, has blossomed into a real romance. Total trading value of the motion picture issues on the New York Stock Exchange soared from $383,000,000 at the beginning of 1958 to $493,000,000 earlier this month.

This represents a gain of $110,000,000, or 28.72%.

Making this particularly impressive, as pointed out by Harold Clayton, of Hemphill, Noyes & Co., is the fact that the overall market rise was 14.5%; thus, films were nearly double the average in terms of upped quotations.

Clayton noted further that of all industries which his outfit checked, only two, airlines and cements, made better gains than the picture trade. The latter's performance was more robust than radio-telephone, rails, drugs, natural gas, steel, installment finance, coppers, cigarets, automobiles, public utilities, oils, and a string of others.

Stocks on Climb

Here's a rundown on how each of the film corporations jumped on the ticker tape—that is, how the trading prices have gone up percentage-wise:

Columbia, 29%; Disney, 82%; List (RKO Theatres), 5%; Loew's, 27%; National Theatres, 19%; Paramount, 31%; Republic, 28%; Stanley Warner, 20%; 20th-Fox, 36%; United Artists, 52%; Universal, 18%; Warners, 23%.

In the three-year period prior to Dec. 31, 1957, motion picture values on the big board dropped 29% while the entire market was up 7%. So how come the big switch in 1958—a change in pace that sees pic stocks progressing better than the securities of all but only two other industries?

This is a gilt-edged question, due in part to the fact that the film business, always regarded in Wall St. as "speculative," is facing an uncertain future probably more so at this time than in recent history. Further, some companies, such as U, Col, WB and Loew's have suffered some serious fiscal setbacks.

The answer to the query is not a uniform one, opinions varying both within the industry itself and among brokers in close touch with film biz fluctuations.

However, among the observations most widely expressed were these:

(1.) Prices had gone so low as to make the film shares one of the most under-priced groups on the board; there was only one new direction they could take—up.

(2.) Liquidation of assets, including real estate and oil rights at some studios, would yield substantially more per-share money than indicated in the market prices. (This is given prominent consideration among Wall Streeters.)

(3.) The picture business can be prosperous under new conditions as demonstrated by the success of the blockbusters and producers are growing more and more savvy on how to turn out this kind of product.

Whatever the reason, the fact remains that the bears are out of town so far as films and theatres are concerned. It's a bull market for Hollywood.

KAPLAN-DEZELL CLOSE CHICAGO EXCHANGE

Chicago, July 29.

Paucity of product is blamed for the imminent shutdown of an indie distrib here. Sam Kaplan, for many years partnered with Albert Dezell, is closing Chi shop Aug. 1 and switching to Max Roth's Capitol Films setup.

Dezell, however, will retain his Detroit operation. He also owns several theatres in Michigan and Indiana. Roth is the local area's distrib for American-International pix, as well as some indie product.

More To Nature Than Sex-Dolls; Disney Animals Gross $19,000,000

Nature has its charms, and especially for Walt Disney for whom it's paid rich dividends via his True-Life Adventure features and shorts.

Five of his feature-length nature pictures, released at the rate of one-a-year since 1953, so far have grossed a whopping $19,000,000 worldwide, with the foreign market steadily outgrossing the U. S. and Canada.

Quintet put out so far via Buena Vista Film Distribution Co. includes "The Living Desert," "Vanishing Prairie," "African Lion," "Secrets of Life" and "Perri." Latter rates as a True-Life Fantasy. Upcoming in mid-August is Disney's latest in the series, "White Wilderness," which the outfit expects to top all the rest.

According to Buena Vista prez. Leo Samuels, who's also sales chief, the five have grossed $8,500,000 so far domestically and over $10,000,000 overseas. They each cost between $800,000 and $1,200,000. Most successful so far has been "Living Desert," which has grossed $2,300,000 domestic and close to $4,000,000 abroad.

Samuels said each of the features chalk up between 10,000 and 11,000 bookings domestically. "The key to their success is that they're pure family entertainment. It's the kind of show which everyone can see." He pointed out that, in the foreign market, the nature features frequently are classed as particularly valuable and benefit from tax exemptions and other concessions.

Series started with "Seal Island," a Disney nature short, which he made largely to find a suitable companion piece for his features. It was an instantaneous hit and was immediately followed by others. While "Living Desert," the first feature-length effort, outgrossed the rest, these Disney films have been earning on a pretty constant level, Samuels reported.

There are certain problems connected with "selling" this type feature to press and public. One, as pointed out by B-V publicity manager, Harold Rand, is the lack of actors and names. To publicize "White Wilderness," photographed in Canada and Alaska, he has launched a unique set of mailings, featuring the various animals in the film, accompanied by tongue-in-cheek captions.

Since the Disney nature features generally revolve around the life cycle of certain animals, plants, etc, the photographic teams which execute them may be on the job for over a year or more in their quest of unusual closeups.

While the features are put out at the rate of one-a-year, the Disney nature shorts come in greater numbers, running anywhere between 11 and 46 minutes. According to Samuels, the unusual length is convenient for exhibitors seeking to fill out a single-feature program, particularly if the main feature runs unusually long.

Disney Features Latin & Far East Via Rank Org

Rank Organization will distribute Walt Disney productions in all Latin American and Far East areas where Rank operates directly.

Rank recently took on the RKO product for most areas throughout the world outside the U.S. and Canada. Though Disney has local tieups in several countries, mostly in Europe, RKO had handled the rest.

Current Disney releases affected by the Rank deal include "Old Yeller," "Perri," "Sign of Zorro" and the Super-Scope reissue of "Fantasia."

Daughter Emulates Dad

Kirbyville, Tex, July 29.

Ferrelle Richards is operating the Palace Theatre here. She is the daughter of R. J. Cooper, exhibitor here for many years.

Papa Cooper died recently.

National Boxoffice Survey

Biz Holds Firm; 'Indiscreet' Still Champ, 'Pacific' Second, 'Baby' 3d, 'Sgts.' 4th, 'Vikings' 5th

Although there are not too many new pictures out on release in key cities covered by VARIETY this week, biz is holding up remarkably nationwide. Severe heat wilted grosses in some spots but a light diet of new fare will hurt the most in current session. The four top biggest grossing pix this round will hit near the $1.000,000 mark.

"Indiscreet" (WB) again is the No. 1 picture, same as last week. The Cary Grant-Ingrid Bergman starrer is bearing out the old saying that the public always is able to spot an entertaining pic. "South Pacific" (20th) is winding up second, same as a week ago.

"Rock-A-Bye Baby" (Par) is pushing up to third position as against fifth place last round. "No Time For Sergeants" (WB), long high on the list, is finishing fourth. "Vikings" (UA), also way up on top for weeks, is winding in fifth spot.

"Gigi" (M-G) is climbing to sixth place while "Around World in 80 Days" (UA) will cop seventh position. "Key" (Col) will take eighth money. "Search For Paradise" (Cinerama) is finishing ninth while "Light in Forest" (BV) is stronger to take 10th spot.

"Time To Love" (U) is landing in 11th position while "Kings Go Forth" (UA) rounds out the Top 12 list. "Night Heaven Fell" (Kings), just getting around, and "King Creole" (Par) are the runner-up films.

"South Seas Adventure" (Cinerama), just getting started at N.Y. Warner Theatre, is playing to virtual capacity, with indications that it will prove one of the stronger pix in the Cinerama group. "Matchmaker" (Par) is rated fast on its L.A. preem.

"Twilight For Gods" (U) shapes as a potential b.o. hit, being sock in Chi, big in Cincy, okay in slow Seattle, great in Pitt and smash in Denver. "La Parisienne" (UA) also looms as a winner at the wickets, being great in Chi, smash in Boston, okay in Philly and socko in Frisco. "Blue Murder at Trinian" (Cont) also is doing remarkably well at arty houses in Balto, Chi, N.Y., Minneapolis and Frisco. "The Fly" (20th) is great in Boston and St. Louis.

"Windjammer" (NT), on extended runs in N.Y., Chi and L.A., is big in last-named city. "Proud Rebel" (BV), nice in N. Y., is slow in L.A.

"Vertigo" (Par) shapes pleasing in Balto. "God Created Woman" (Kings) still is smash in Washington and Chi, and big in K.C.

"Bridge on River Kwai" (Col), looms big in N.Y. and okay in Washington. "Attila" (AA), good in Detroit, looks okay in Portland.

"High School Confidential" (M-G), big in Chi, shapes good in Louisville and fair in Buffalo. "Immitation General" (M-G) is smart in L.A.

(Complete Boxoffice Reports on Page 8-9-10.)

Disney $1.89 Net Tops Last Year

Walt Disney Productions this week (28) reported a $2,900,094 net—$1.89 per share—for the nine months period ended June 28, 1958. Net was after provision for $2,908,000 for taxes. In the corresponding 1956-57 period, Disney showed a $2,347,745 net (not including Disneyland), or $1.57 per share, after tax provision of $2,375,000. Thus 1958 was up by over $550,000.

Third quarter net was 83c per share compared with 54c for the comparable 1957 quarter.

Disneyland figures have been consolidated only for periods since June 29, 1957, on which date Disney increased its stock ownership from 34.48% to 62.52%. Disneyland added only $33,965 net to the nine-months results. Park's greatest earnings fall in the July through September period.

Disney Productions' gross income for the nine months ended June 28, 1958, was $34,332,133, a $10,882,312 boost over the same period last year. Accounting for this increase were the Disneyland Park with $7,243,181, film rentals which rose $1,575,625, television income up $1,716,020 and other income, including publications, music and records, character merchandising, etc., which accounted for $347,486.

Attendance at Disneyland currently is up between six and eight percent over last year. Two new spectacular rides are being added along with other improvements.

Europe to N. Y.

Max Asnas
Barbara Campbell
Peggy Cass
Claudette Colbert
Alfred E. Daff
Joseph Ende
Carl Fisher
Harry Hershfield
Mickey Hargitay
Elinor Hughes
Jayne Mansfield
Nicole Milinaive
Jerome Robbins
Zachary Scott
Marshall Simmons

N. Y. to Europe

Lucia Chase
Arthur Gross
Griffith Johnson
Eric Johnston
Jeff Livingston
W. S. Low
Groucho Marx
Victor Mature
Jose Quintero
Fritz Reiner
George Rosen
Rosalind Russell
Serge Semenenko
John Steinberg
Eleanor Steber
Andrew Stone
Virginia Stone
Igor Stravinsky
Benjamin Thau
Dorothy Warenskjold
Bob Weitman

L. A. to N. Y.

James Aubrey
Barney Balaban
Charles C. (Bud) Barry
Steve Broidy
Yul Brynner
Joan Caulfield
Stanley Donen
Phoebe Ephron
Marc Frederic
Ken Giniger
Sidney Harmon
Russell Holman
Peter Lawford
Irving P. Lazar
Gordon MacRae
Abe Montague
Helen Morgan
Jerry Pickman
Carlo Ponti
Milton R. Rackmil
George Sanders
Ray Stark
Dorothy Stickney
Jule Styne
George Weltner
Betty White

N. Y. to L. A.

James Gardiner
Lou Jacobi
Lloyd Leipsig
Frank Maxwell
Howard Merrill
Maxine Stuart

Eli Zucker, recently named to WB Pittsburgh sales staff, is covering the Erie and Main Line territory. Exchange's new sales manager is Bill Lange, who replaced Paul Krumenacker, retired after 34 years with the company.

Necrology Parade of 1958—to Date

And still they go, the show biz giants.

From Jesse L. Lasky in January to Harry M. Warner last week, the VARIETY annals for this year list in chronological sequence such names as Manie Sacks, Al Lichtman, Louis K. Sidney, Ted O'Shea, Harry Cohn, Jim Sauter, Mike Todd, Don Hartman, William K. Hollander, W. C. Handy, Nicholas Nayfack, George Jean Nathan, Ralph T. Kettering, Sol M. Wurtzel, Frank Mandel, Norman Bel Geddes, Bill Goodwin, Ronald Colman, Elmer Davis, Cmdr. E. F. McDonald Jr., F. Hugh Herbert, Tom Rockwell, Sir Louis Sterling, Nate B. Spingold, Herbert Bayard Swope, Paul Ash.

Emigrant Boy & Show Great Dies; Harry Warner's 'Political' Films Of Both Wars, & Vitaphone, Memorable

Dead in Hollywood at age 76, Harry M. Warner is another of the film industry's "founding fathers" to pass into the record. Ill for some years, lately in a state of paralysis, Warner saw and made film history. He dated from the folding chair period of store shows and his fame was made secure in 1926 when, with his brothers, the late Sam Warner and the surviving Jack L. and Major Albert Warner he gambled on Vitaphone and ushered in the great revolution in the medium—talking pictures.

Death came July 25 at his Bel Air estate. Cerebral occlusion was the statistical cause.

Harry Warner's story follows the Horatio Alger pattern in that he was an immigrant. Born in Poland in 1881, he migrated with his family to Baltimore at age six. In 1895 the family was in Youngstown, O., and Harry had a bicycle shop, during the height of the then bicycle craze. Again the resemblance to other industrial pioneers—since a substantial number of the founders of the Detroit automobile industry began about the same time in the bicycle trade—not to mention the Wright Brothers of Kitty Hawk aeroplane renown.

Warner's chapter in the growth of the infant motion picture industry was a large chapter and was told in some detail in VARIETY's 50th Anniversary Edition two years ago. Originally shoestringers making quickies, the Warners started to achieve status in 1917 during the Wilsonian fervor when a penchant of Harry's for "topical" themes resulted in a film based on Ambassador James K. Gerard's "My Your Years in Germany." (It was Warners at the outset of World War II which produced "Confession of a Nazi Spy.")

The Warner brothers had opened the Cascade Theatre at New Castle, Pa., in 1903. Thus their roots were among the deepest and oldest in today's industry.

Warner and his brother saw their opportunity to branch if they would collect numbers of films and rent them to other budding exhibs. Resultantly, under Harry's executive direction they opened a film exchange in Pittsburgh, later others in nearby cities, which became the Duquesne Amusement Co., one of the first in U. S. film history.

In a further expansion of operations, Harry and his brothers purchased and distributed films made by companies, then started shooting pictures in St. Louis. This led to establishment of a studio in Santa Paula, Cal., but due to setbacks Warners dropped out of production in 1914 and returned to exhibition and distribution. Then came the arrangement to bring Gerard's book to the screen in 1917, which led the way to the present Warner Bros. organization.

Leaving production guidance to his brother, Jack, Harry Warner divided his time between N. Y. and Hollywood, shaping the policies of the steadily expanding org and acquired the old Vitagraph Company to supplement Warner distribution facilities. Credit is often given Sam Warner for first realizing the potential of talking pictures but Harry enthusiastically backed the project.

Harry then was instrumental in Warner Bros. acquiring First National Pictures Inc., with its huge Burbank studios, and merged it with the Warner org.

In latter years, Warner pretty much left the operations to his brothers, Albert and Jack, latter now company prexy under the new Semenenko regime. He had devoted himself to philanthropies and operation of his horse breeding stock farm in Woodland Hills, where such winners as Honeymoon and Stepfather were run under his colors. Many felt he was considerably embittered by the loss of his beloved son.

Harry Warner remained a director of Warner Bros. following his retirement from activity when the Boston bankers took control in 1955. He got around with difficulty and gradually became immobilized physically. Meantime he had been almost literally showered over the years with scrolls of honor from charitable organizations. He was a Chevalier in the French Legion of Honor and held the Italian Order of Solidarity, first class. As recently as October, 1957, he was elected veepee of Brandeis Camp Institute in Santa Susana, Cal., in recognation of his long years of service on behalf of the nation's youth.

Surviving are his widow, whom he married in 1907; two daughters, Doris and Betty May (Mrs. Charles Vidor and Mrs. Milton Sperling), and an adopted daughter, Lita, daughter of the late Sam Warner. In addition to brothers Albert and Jack, two sisters, Mrs. Sadie Halper and Mrs. Ann Robbins.

Burial was at Home of Peace Memorial Park, Los Angeles. Rabbi Edgar Magnin read the eulogy. Mourners included a roster of film colony personages at Wilshire Temple.

Gotta Ballyhoo Horror Films or They Drop Dead

Current covey of "horror" films is putting greater emphasis than ever on the ad-pub and exploitation department activities of the companies. Feeling is that these are the kind of attractions which can't depend on any word-of-mouth buildup and therefore must be socked across with a "hard sell" from the start.

Exploiteers generally welcome these pictures as being exactly up their alley. "This is something we can really get our teeth into," said one last week. "On these films you can use your imagination, whether it's in the ads or in stunts."

Ad-pub topper of one of the majors contributed another angle. "Here, finally, we have a batch of films without any big stars. We can build our ads around the 'horror' angle, the picture itself, if you will. We don't have to worry about having the players' names in the same type size as the title of the picture itself, or about the position of the star's head in the ads. It's all pure punch, with no dilution. It's about time we came back to that."

Many in the ad-pub field have been complaining that stars' and agents' interference has crimped their style in the design of effective ads.

Catholic Film Foundation, a membership corporation chartered in California, has filed a statement and designation that its New York State office for the conduct of an operation in films for religious, educational and charitable purposes, is at 1790 Broadway in New York City. Gloria Cancro is secretary of the Foundation and Ralph Losso attorney.

HOW GRANT TOOK RICHES—

Capra Vs. Foreman on 'Art'

Is the motion picture an art form? Or, for that matter, should it be?

Director Frank Capra, in VARIETY last week, answered in the negative, holding that, while films are capable of art, they should be made primarily for entertainment and have little art in them today.

Carl Foreman, the director-writer (he scripted "High Noon" and "The Key") disagrees with Capra in an interview in the British quarterly, "Sight and Sound." Says Foreman:

"We will attract a larger audience again when that audience feels that we have something to offer them, when we come closer to being an art form rather than an industry. When they feel that we can give them the answers, or the stimulation, or the inspiration, or whatever it is they expect from an art form.

"I think we'll get them back if we've lost them and we'll get new audiences as they come along. And God knows we've got the means to do it."

Cary Grant's Open Forums

Star Not Sure Personals Help Boxoffice But They Help His Understanding of Public

London, July 29.

"If I hadn't been doing this, I could have been earning myself another $1,000,000 making a picture in Hollywood," said Cary Grant before leaving London at the end of his 13-day barnstorming tour through Britain with "Indiscreet," in which he costars with Ingrid Bergman.

Touring a country with one of his releases was first tried out by Grant in the United States a few years back, when he made personals with "To Catch a Thief." Does it help the picture? "I frankly cannot tell," says the actor, "but it has been invaluable to me in getting into close contact with the movie-going public. It must also be good for the exhibitor, who can hardly be expected to laugh uproariously at 10 in the morning in a cold theatre, without much of an audience, however good the comedy may be."

The Grant technique of extended question and answer sessions following the previews, which have run from anything from 30-minutes to close on two hours, is unique in Britain, and he believes that no other actor has attempted anything on quite the same scale in the U.S. either.

He chose this method in preference to a pre-arranged schedule of provincial trade screenings, as he wanted the opportunity of getting a first-hand reaction from his audiences. Exhibs have been invited to the nightly sneaks, which have been held throughout the country, including Scotland and northern and southern Ireland.

Zest For Facts

The level of questioning, he told VARIETY, had varied from place to place, but was generally intelligent. It was evident, that the public was deeply interested in the mechanics and the economics of film-making, and the nature of their questions showed a sincere interest in the facts. A fairly common grouse concerned credit titles, but subjects had been raised over a wide range and included such basic matters as upped admission prices for blockbusters.

The last night of the tour last Tuesday (22) took the Hollywood star to a nabe situation in West London—a locality which is rarely honored by front-ranking American artists. The event was sufficiently important to attract the Mayor and Mayoress, complete with chains of office.

One of his questioners frankly complained that certain scenes in the film were too slow, and weren't they aware of it? With complete honesty, and making no attempt to evade the issue, Grant explained that he and Stanley Donen (who produced and directed) were very conscious of the slow build-up, but such was the nature of the story that they had been unable to avoid it. In that type of drawing room comedy it was necessary clearly to define and establish the principal characters, and that took time—and talk. "We know only too well that it starts slowly—but we were stuck with it." He also hoped the audience would agree that it built up to rousing yocks.

Republic's 46c a Share

Republic Pictures has reported a 26-week net profit of $1,126,238, equal to 46c on each share of common stock.

Figure is up from same period last year which saw a net of $92,586, or 23c a share on the preferred stock only.

Steve Broidy Sets 32 Films; 4 Rate As Blockbusters

Allied Artists will make and release 32 pictures from September of this year to September, 1959, prexy Steve Broidy disclosed in New York. Of these 28 will be in the $100,000 to $300,000 bracket and four will be in the blockbuster category. A total of $6,000,000 will be invested in the latter four.

This "pre-meditated" balance follows much study of market conditions. The picture business is "far from dead," Broidy declared.

"Some of the methods, techniques and approaches in production, distribution and exhibition may be dead, but the industry is aware of it and is doing something about it," Broidy declared. "It can't however, be revived over night. You might say the industry is now undergoing a convalescent period."

Broidy stressed that the "public no longer buys tickets but has to be sold tickets."

Broidy noted that it's the middle pictures that are the dangerous ones. He said AA's experience has been that a picture with a negative cost of $450,000, which becomes $700,000 when prints and advertising costs are added, "is a dangerous one for us."

Allied Artists has cut expenses considerably, to the extent that the savings now amount to approximately $25,000 weekly.

Information on AA's "big" pictures awaits agreements. Probably in 10 days. One of them, is film of "Man from Montmartre," Stephen Longstreet's biographical novel of the painter Utrillo. Blockbusters will roll in late August, November, April and May.

Discussing AA's experience with its previous blockbuster ventures — "Friendly Persuasion" and "Love in the Afternoon"—Broidy said the "full count isn't in yet," but that so far the company "didn't make or lose money." He conceded "we learned a lot."

Broidy will be in N. Y. until tomorrow (Thurs.).

Truman Hendrix named Southwestern division sales manager for NTA Pictures and will headquarters Dallas supervising NTA theatrical sales in the Southwest. In the industry for 24 years, Hendrix has with 20th Century-Fox, Paramount and various indie distributors.

SAYS: 'THEY FORCE COIN ON STARS'

By FRED HIFT

America's film business is caught in a vicious economic circle in which the producing studios virtually force the handful of top stars to drive hard bargains, actor Cary Grant declared in Manhattan last week.

"You have a studio wanting to make a picture. But in order to get the banks to go along, the studio must have a star, preferably an important star. So then the studio goes to the star and insists on a deal. Naturally, the star almost can't help making the most of the situation," Grant commented.

"I've had studios come to me, pressing me for a deal. I said to them 'Take it easy. This way I'll have to drive a hard bargain and you'll be sorry afterwards.' But they insist anyway. They know there are only about six of us on top now—all men, not a single woman—and the banks want 'star security.' Personally, I think there should be more collaboration between producer and talent. It'd be wiser to worry first about a story and then about a deal."

Grant, who is current in "Indiscreet" and has "Houseboat" coming up, deplored the lack of film comedies, but acknowledged at the same time that they represent "a risk, a deadly gamble. If you don't get the audience laughing at that first preview, you know you're dead."

Unamused

Trouble is, he opined, that the young writers today "don't feel very amusing about life. The good ones have gone to television and nobody knows how to really polish up dialog any more. It's all rough and tough stuff, which of course is easier to do in the first place.

Grant's next film will be "North by Northwest" for Metro, with Alfred Hitchcock directing. After that he may or may not appear in "Something for the Boys," which the Grant-Stanley Donen company (Grandon) is preparing.

Grant, who's never been on tv, said he had nothing whatever against the medium, but he wouldn't go on it "unless they find me something really extraordinary to do."

Actor said tv was the best thing that could have happened to people like himself. "Finally something's come along to make us look good," he commented. "In the old days, when I was on the stage, we used to look down on the 'mechanical' acting in films. Finally, pictures came into their own. Now, when I've come to the point where I can afford to appear in only two or three films a year, why should rush into tv? Now we're the ones on a pedestal, thanks to that little box and we have some distinction."

Grant predicted some sweeping industry changes in the years to come, particularly at the exhibition level. "Some of those old barns will have to go as victims of the decentralization that's taken place all over the country," he said. "We'll have to have modern houses. Our technical knowledge today is far ahead of our architecture." Eventually, he felt, the new theatres built will allow full vision, removing the proscenium arch and virtually surround the audience with the screen. "It's that artificial frame that we'll have to take away," he said.

U.S. Kid Fare Skid

The International Centre of Films for Children, headquartering at Brussels, has been informed that 34 countries plan to set up national centres to promote more and better screen fare for the young. That's in addition to a number of countries that already have such centres.

Reply from the U.S.: "The Motion Picture Assn., of America regrets no favorable answer could be given." However, the U.S. National Commission for Unesco is exploring the possibilities.

For First Time, A German Film ('Koepenick') Hit

Germany's "Captain of Koepenick," released by Distributors Corp. of America, rates as the first postwar German import to do smash business at a N. Y. house. Comedy-satire, with titles, tripled prior records in its first weekend showing at the 72nd St. Playhouse, with long lines being turned away. It got very good reviews in the metropolitan press.

Irony is that DCA couldn't find a Broadway or near-Broadway theatre to book the film, which has won many European prizes. The 72nd St. Playhouse, which has been specializing in German films, grossed a reported $4,900 over the weekend at $1.20 top. It only seats 450.

Think '80 Days,' After Quitting Rivoli, N.Y., Will Spot-Book for Xmas

There are "no immediate plans" for dating "Around the World in 80 Days" in New York when the picture exits the Rivoli Theatre on Oct 5, just two weeks short of a two-year run.

The Michael Todd Co. asserted last week that the picture would be pulled from the Rivoli on that date, which marks the expiration of the lease with the Biddle Realty Corp., which owns the house. "80 Days" will be succeeded by "South Pacific," moving over from the Criterion. It had originally been planned to keep "80 Days" in the Rivoli until Easter, 1959.

According to the Todd outfit, "80 Days," which opened Oct. 17, 1956, played to absolute capacity for 16 months. It has grossed $3,600,000 at the Rivoli boxoffice to date and, according to the Todd office, receipts have never fallen below $32,000 in a single week.

Considering the need for a big screen, a moveover in the Todd-AO version is unlikely. A number of houses throughout the country are playing the film in the reduced version. It's considered likely that, after exiting the Rivoli, "80 Days" will be booked into a select group of houses to take advantage of Christmas business.

'Most Ambitious of All Arts'

The motion picture was represented as "the most ambitious of all art forms" this week by Eric Johnston, president of the Motion Picture Assn. of America, in a lecture delivered at the U. of Vermont at Burlington. Johnston's topic was "American Movies in World Perspective."

Answering the "scoffers and cynics" who, he said, "think that if there's anything popular, it can't be art," the MPAA topper called the film "a unique art in its own original creations" and in its capacity to recreate the classics in all the arts.

What Yanks Need Is an Eady Plan, And Open-Minded Exhibs—Broccoli

Belief that the U. S. Government should subsidize the American film industry following the pattern of the Eady Plan in Britain was expressed in N. Y. last week by Cubby Broccoli, partner with Irving Allen in Warwick Film Productions. Latter operates in Britain, but is financed by Columbia and releases through it.

"If the government were to subsidize financing here it would help the business get out of its current doldrums," Broccoli opined. "This, after all, is the time when the industry needs help."

Under the Eady Plan, exhibitors charge an extra amount at the boxoffice. Based on costs and performance, producers then are refunded a percentage of their budget out of the accrued Eady coin. Broccoli acknowledged that the setup in Britain had attracted a lot of minor talent into the production field, people who turned out one or two quickies just to tap the fund. Asked what would happen if the Eady fund came to an end, Broccoli said "That's when they'd separate the men from the boys."

Warwick, which is strictly a British production firm turning out British quota films, has five more pictures to go under its present Columbia contract. It has made some 24 films for Col release to date. Its next project is "The Man Inside," starring Jack Palance and Anita Ekberg. It has delivered "Tank Force" to Col. Only additional picture set so far is "The Bandit," with Victor Mature.

16,000 U. S. Dates

Broccoli scoffed at the notion that British service films couldn't make a go of it in the States. "The trouble is," he said, "exhibitors won't open their minds to the fact that many of these pictures are all action." He cited the instance of Warwick's "Paratrooper," with Alan Ladd, which got 16,000 dates in the U. S. market. Another Warwick production, "Cockleshell Heroes," starring Jose Ferrer, did very well everywhere except in the States. Broccoli said that Warwick had largely itself to blame for this since it resisted a title change for the U. S.

British films, stressed the producer, must have some American flavor if they're to appeal in the U. S. market. Warwick's productions inevitably include one or two Hollywood players for that very reason. "We have been criticized in England for putting Americans into what sometimes are purely British themes," he said, "but, after all, we are not philanthropists. Gradually, all the British producers are coming around to the same view."

Broccoli said it wasn't really true that pictures could be made cheaper in Britain. "Actually," he admitted, "some could be made cheaper in the U. S. The trouble is the union system in Britain. It's a little cockeyed. You can't get the men to work overtime, regardless of any emergency. It's really the wrong system of making pictures."

St. Loo Ambassador's Federal Sanction For 'Windjammer' Booking

Stanley Warner, which won Federal Court permission in 1953 to lease the Ambassador Theatre in St. Louis to show Cinerama pictures, last week obtained a greenlight from N. Y. Federal Judge Edmund L. Palmieri to exhibit "Windjammer" in Cinemiracle at the St. Louis house.

Under terms of the Warner Bros. consent decree, under which the WB theatre division became Stanley Warner, court approval must be obtained whenever a house is leased or acquired for special purposes. SW has also submitted similar petitions with the court to exhibit "Windjammer" at its Boston Theatre in Boston and Missouri, Kansas City, where Cinerama's "Search for Paradise" is now being shown.

A Certain Smile
(C'SCOPE—COLOR)

Francoise Sagan's bitter-sweet romance "edited" to prove adultery doesn't pay. Stunning Paris and Riviera scenery add to saleability.

20th-Fox release of Henry Ephron production. Stars Rossano Brazzi, Joan Fontaine, Bradford Dillman, Christine Carere; features Eduard Franz, Kathryn Givney, Steven Geray, Trude Wyler, Sandy Livingston, Renate Hoy, Muzaffer Tema, Katherine Locke. Directed by Jean Negulesco; script, Frances Goodrich and Albert Hackett, from Francoise Sagan novel of same title; camera (Color by De Luxe), Milton Krasner; music, Alfred Newman; song ("A Certain Smile") performed by Johnny Mathis and written by Sammy Fain and Paul Francis Webster; editor, Louis R. Loeffler. Previewed at 20th-Fox homeoffice in N.Y., July 24, '58. Running time, **105 MINS.**

Luc	Rossanno Brazzi
Francoise Ferrand	Joan Fontaine
Bertrand	Bradford Dillman
Dominique Vallon	Christine Carere
Mons. Vallon	Eduard Franz
Mme. Griot	Kathryn Givney
Denis	Steven Geray
Mme. Denis	Trude Wyler
Catherine	Sandy Livingston
Mlle. Minot	Renate Hoy
Pierre	Muzaffer Tema
Mm. Vallon	Katherine Locke

This is the second of Francoise Sagan's novels to be filmed. Once again, the principal character is a young and attractive girl, only this time the "shocker" involves her week-long affair with an older man. When this interlude has run its course, the rest of the picture is mostly devoted to proving that old and young don't mix, that adultery inevitably exacts its punishments, and that the bonds of real love are strong.

Only the very basic elements in the slim Sagan book have been retained in the Frances Goodrich-Albert Hackett script, and they tend to make this glossy, emotional yarn into a picture that should hold considerable appeal for women. None of the moody disenchantment of the girl in the book comes through in the film, and of course the ending has been totally changed, for in Miss Sagan's original the heroine blithely continued her affairs both with regular boyfriend and older lover.

As a film "A Certain Smile" is well made, reasonably well acted and quite magnificently photographed. Having so strenuously toned down the amoral aspects of their story, producer Henry Ephron and director Jean Negulesco apparently decided to go whole hog for the visual aspects. As a result, the film abounds with mouthwatering vistas of the French Riviera, which is photographed from every possible vantage point, providing an idyllic setting for the romantic goings-on between the stars, Rossano Brazzi and Christine Carere. Scenes in the Paris streets also come alive temptingly in CinemaScope and color. The travelog aspects of the film are among its most attractive features.

Story of "A Certain Smile" is briefly this: Thwarted in her romance with boyfriend Bradford Dillman, Miss Carere takes up the invitation of Dillman's uncle (Brazzi) to spend a week on the Riviera. The girl does this despite the fact that Brazzi's wife, Joan Fontaine, has been very kind to her in Paris. When the week is up, Miss Carere follows Brazzi to Paris, but finds that (1) her romantic interlude has been discovered, and (2) Brazzi would like to forget the whole thing. This leads to a confrontation between the girl and Miss Fontaine and a forgiveness scene between Miss Fontaine and Brazzi, with final indications Miss Carere and Dillman will resume.

This is Miss Carere's first appearance in an American film. She is charming and petite, turning in a capable performance that's just a shade too much on the wholesome side. Dillman also is a newcomer, good-looking in an unconventional way. He does well in a frustrating role that doesn't really give him much leeway. Brazzi is suavely Continental as the middle-aged Don Juan, and Miss Fontaine suffers as required by script. In the smaller parts, Eduard Franz and Katherine Locke play Miss Carere's parents in a sombre mood; Kathryn Givney has just the right sharpness as Dillman's selfcentered mother.

There's a musical interlude when Johnny Mathis performs "A Certain Smile" in his unique and trembling style at a nightclub. It's a catchy tune that is used throughout the picture and makes an effective themesong.

Director Negulesco obviously had his "Three Coins in a Fountain" in mind when he shot "A Certain Smile." His Riviera and Paris scenery is stunning, though it does tend to slow up the action. There are also several scenes in a Paris boite where young people from the Sorbonne hang out and in these the direction shows real imagination.

Unfortunately, Negulesco was saddled with a most commonplace romance and a script that with only occasional flashes of humor. The affair between Brazzi and Miss Carere is implied more than anything else and the sex details played down so determinedly that their relation never really rings true.

The Hacketts' script definitely goes overboard on the penitence angle at the end, though it does produce moments of charm throughout the picture. The "forgiveness" scene between Miss Fontaine and Brazzi is just a little short of ridiculous. If there must be Code-imposed "compensation" for adultery, must it be obvious to boot?

Milton Krasner handles his color camera with skill, making the photography one of the stars of the picture. Color is generally excellent, though some of the blue suits worn by Brazzi come through rather harshly. Alfred Newman's musical score is pleasant. Louis R. Loeffler has done a smooth editing job. "A Certain Smile" handles a ticklish subject with delicacy and good tastes, though it tends to go overboard on the dramatics in a few scenes.

It shapes as (a) promising b.o. fare and (b) a boon to French tourism. *Hift.*

Harry Black
(BRITISH-COLOR-C'SCOPE)

Overlong but often exciting Yarn of a tiger hunt in India, with romantic story line; Stewart Granger and Barbara Rush in stellart roles. Promising B.O.

London, July 22.

20th-Fox release of Mersham (John Brabourne) production. Stars Stewart Granger, Barbara Rush, Anthony Steel. Directed by Hugo Fregonese. Screenplay, Sydney Boehm from David Walker's book; editor, Reginald Beck; camera, John Wilcox; music, Clifton Parker. At Rialto, London. Running time, **117 MINS.**

Harry Black	Stewart Granger
Christian Tanner	Barbara Rush
Desmond Tanner	Anthony Steel
Bapu	I. S. Johar
Michael Tanner	Martin Stephens
Dr. Chowdhury	Frank Olegario
Nurse Somola	Kamala Devi
German Sergeant	John Helier
British Officers	Tom Bowman, Harold Siddons, Allan McLelland, Norman Johns
Mrs. Tanner	Gladys Boot
Mr. Philip Tanner	George Curzon
Woolsey	Archie Duncan
Fisherman	John Rae

"Harry Black" is a good, sturdy drama of big game hunting both in Britain and U.S. in India which is a safe b.o. bet

Story has Stewart Granger as a lame, but courageous, famous hunter, who has on hand the sticky task of disposing of a man-eating tiger. He meets up with Anthony Steel whom he had known in a German prisoner of war camp and who, by losing his nerve, was responsible for Granger getting the bullet which caused his leg to be amputated. Steel joins Granger in the hunt, again loses his nerve and, as a result, Granger is savagely mauled by the tiger.

Granger is gradually nursed back to health and in Steel's absence in Calcutta the hunter falls again for Steel's wife, with whom he had been in love years earlier in Scotland. This added complication causes Granger to hit the bottle but, when Steel's son is lost in the jungle and at the mercy of the tiger, Granger pulls himself together, finishes off the man-eater and realizes that he cannot upset the married life of the girl.

The atmosphere of the film is brilliantly set in the opening sequence, with the cat stalking through the jungle, into a village and killing a native girl. From then on most of the jungle sequences are splendidly done. The climax, with Granger and his native trapper, finishing off the trapped tiger in a dark cave, carries a real wallop. It is on the romantic side that the film occasionally drags. There is one flashback, with Granger delirious, in which he recalls the trip to Scotland where he first fell for Barbara Rush. Despite knockout Scottish scenery these sequences are unnecessarily protracted.

Granger gives a manly, convincing portrait of the hunter and shows a wry sense of humor, while Steel is adequate in a colorless role. Miss Rush makes a dainty, intelligent heroine. The film owes much to an amusing and touching performance by I. S. Johar, as Granger's plucky, faithful trapper with a penchant for philosophy and frequent swigs of "whiskey-wine." Native types are well portrayed.

Hugo Fregonese has directed strongly and has excellently captured the color and menace of the jungle. The tiger sequences are handled with mounting excitment. John Wilcox' lensing aids Fregonese's stint considerably. It is just a pity that editor Reginald Beck has not been more ruthless. *Rich.*

Gunsmoke in Tucson
(C'SCOPE-COLOR)

Routine oater with names of Mark Stevens and Forrest Tucker to hypo engagements in western market.

Allied Artists release of William D. Coates production. Stars Mark Stevens, Forrest Tucker, Gale Robbins; features Vaughn Taylor, John Ward, Kevin Hagen, John Cliff, Gail Kobe, George Keymas. Directed by Thomas Carr. Screenplay, Paul Leslie Peil, Robert Joseph, from story by Peil; camera (DeLuxe-Color), William Whitley; editor, George White; music, Sid Cutner. Previewed July 21, '58. Running time, **80 MINS.**

Chip Coburn	Mark Stevens
John Brazos	Forrest Tucker
Lou Crenshaw	Gale Robbins
Ben Bodeen	Vaughn Taylor
Slick Kirby	John Ward
Clem Haney	Kevin Hagen
Young Chip	Paul Engle
Young Brazos	Anthony Sydes
Cass	John Cliff
Katy Porter	Gail Kobe
Hondo	George Keymas
Notches	Richard Reeves
Sheriff Blane	Bill Henry
Bragg	Zon Murray

A standard western plot of two brothers on opposing sides of the law. Given moderate exposition in this Allied Artists release, backed by good use of CinemaScope and DeLuxe-Color. Film would have benefited from a punchier script and more definite character delineation, but names of Mark Stevens and Forrest Tucker will see it nicely through regular oater situations.

Stevens and Tucker as the brothers follow different paths as they mature after having seen their father strung up as a horse-thief. Stevens turns to outlawry; Tucker becomes a righteous lawman. Plottage builds following Stevens' release from the pen, centering in Tucson where a battle is on between a greedy cattleman and a group of farmers over the acquisition of rich land. Stevens, constantly referred to in dialog as leader of the Blue Chip gang, remains neutral, figuring to take the land for himself and return to honest living after it is won by one of the warring sides. He finally throws in with the farmers and kills cattleman in a gunfight climax.

Stevens is nondescript in a cloudy character, the audience never clear as to how he intends to operate. Tucker does his best with a role that doesn't always ring true, and Gale Robbins, who melodically warbles "I Need a Man," is in for distaff interest as Stevens' inamorata who weds the cattleman.

The baddies get the best breaks in acting line, Vaughn Taylor properly heavy as grasping cattleman who wants to become a land baron, and John Cliff and George Keymas as his henchmen. John Ward as Stevens' gunman meanders in and out of plot and Kevin Hagen is leader of the farmers.

Thomas Carr's direction is straightforward but is handicapped by the Paul Leslie Peil-Robert Joseph screenplay. William D. Coates is responsible for okay production values, and William Whitley's color photography is excellent. *Whit.*

Nor the Moon by Night
(BRITISH-COLOR)

Wonderful African animal photography and action marred by a novelettish yarn, limp dialog and plodding thesping; only fair prospects.

London, July 22.

Rank Organization (John Stafford) production and release. Stars Belinda Lee, Michael Craig, Patrick McGoohan, Anna Gaylor. Directed by Ken Annakin. Screenplay, Guy Elmes from novel by Joy Packer; editor, Alfred Roome; camera, Harry Waxman; music, James Bernards. At Odeon, Leicester Square, London. Running time, **92 MINS.**

Alice Lang	Belinda Lee
Rusty Miller	Michael Craig
Andrew Miller	Patrick McGoohan
Thea Boryslawski	Anna Gaylor
Anton Boryslawski	Eric Pohlmann
Mrs. Boryslawski	Pamela Stirling
Nimrod	Lionel Ngakane
Harriet Carver	Joan Brickhill
Sergeant Van Wyck	Ben Hydenrych
Chief	Alfred Kumalo
Oasis	Doreen Hlantie
Sandy	John Withers
Jan	Ken Oelofse
Tom	Gordon MacPherson

The scenery and animal shots of "Nor the Moon By Night" are great. It's too bad that the cast has to get in front of it all. And the actors have a rough time of it. Apart from competing with the superb colored life of Africa, they are up against an incredibly silly story and stodgy dialog. Under the circumstances, it can be said they go down gallantly. British audiences will probably accept the result passively. American audiences, with no allegiance to a far from star-studded cast, will prove more diffident. In no way does the finished pic stand up to the undoubted effort that must have gone into production.

The hearts-and-flowers story concerns a young woman who for years has been tending her sick mother. Meanwhile she corresponds (for a reason unexplained) with a game warden in Africa who she has never met. When mother dies, she goes out to marry her pen pal. Because he is busy rounding up a herd of elephants she is met, instead, by his brother who disapproves of the match. Yet, he manages to fall for her, in between beating off crocodiles and shooting a rogue elephant.

The complicated is all tidied up by the brother marrying the nurse from England, while the original bridegroom-to-be suddenly decides to marry a teenager who has worshipped him from afar. If this all sounds rather inane to the audience, it must have seemed equally so to the cast.

This farrago of nonsense is relieved only by some first class photography of animal life by Harry Waxman and the second unit lenser, Alex Bryce plus some stirringly-directed action scenes by Ken Annakin.

For the cast it must have been a rugged adventure. Patrick McGoohan grapples with lions, dodges elephants, turns over his jeep, struggles with a cobra and has a whip fight with Eris Pohlmann. Belinda Lee, the heroine, merely had a brush with a porcupine, looks a rogue elephant squarely in the eyes and gets involved with a wolf, nicely played by Michael Craig. It's a small wonder that, amid this game of Animal Grab or Who's Zoo, the human beings come out second best.

Nevertheless, McGoohan and Craig, as the brothers, keep stiff upper lips and Polhmann hams up the role of the villain with relish. Miss Lee swims among the crocs, tends wounded natives and veers emotionally between the two brothers with wide eyes and an air of utter surprise. Blonde Anna Gaylor mixes it for Miss Lee with a coy desperation. There is also a forest fire which seems to have been dragged in by the roots of its trees.

Ken Annakin has done a good tongue-in-the-cheek job of direction. But though he has coped admirably with the physical problems of Darkest Africa, he has been defeated by Guy Elmes' screenplay. *Rich.*

Spy In the Sky

Poorly and cheaply made espionage intrigue. Low-grade filler on twin-bills.

Hollywood, July 11.

Allied Artists release of a W. Lee Wilder production. Stars Steve Brodie and Sandra Francis; features Andrea Domburg and George Coulouris. Directed by W. Lee Wilder; screenplay, Myles Wilder; based on the novel, "Counterspy Express," by A. S. Fleischman; camera, Jim Harvey; music, Hugo de Groot; editor, Lien d'Oliveyra. Previewed in Hollywood, July 10, '58. Running time, **75 MINS.**

Cabot	Steve Brodie
Eva	Sandra Francis
Duvivier	Andrea Domburg
Col. Benedict	George Coulouris
Jardine	Bob De Lange
Dr. Keller	Hans Tiemeyer
Pepi	Herbert Curiel
Fritzi	Dity Oorthuis

"Spy in the Sky," a W. Lee Wilder production made in Holland with a largely Dutch staff, attempts to cash in on the satellite interest through its title and exploitation. Actually, however, it is a routine spy story of poor quality that will be adequate in U.S. only for lower case double-bill bookings. Allied Artists is releasing.

Steve Brodie is represented as an American intelligence agent attempting to locate a missing German scientist. The locale is supposed to be Vienna, where George Coulouris directs the Communist spy ring combatting Brodie. The U.S. agent finally gets the secret plans from the scientist but not before there have been chases, gun battles and plentiful sluggings.

The screenplay, by Myles Wilder, is the kind of story that will only confirm European pessimism about the capabilities of American agents to best their Russian opposites. Brodie is represented as a chuckleheaded bungler and incompetent who believes the first thing anyone tells him. He is also a great one for the ladies, including Sandra Francis and Andrea Domburg, and they present further distractions to his job.

The cast performs adequately under Wilder's direction, but not to any advantage, their own or the picture's. The continuity is confusing and finally annoying. The photography, by Jim Harvey, is often interesting, but it has a curious composition. It consists almost entirely of medium close-ups, two or three-shots, and closeups, indicating it was shot with television, not feature picture release in mind. Very little advantage is taken of the foreign location. *Powe.*

Andy Hardy Comes Home

Topnotch family entertainment, with Mickey Rooney repeating (updated) his old Andy Hardy role.

Hollywood, July 25.

Metro release of Red Doff production. Stars Mickey Rooney; costars Patricia Breslin, Fay Holden; features Cecilia Parker, Sara Haden, Joey Forman, Jerry Colonna. Directed by Howard W. Koch. Screenplay, Edward Everett Hutshing, Robert Morris Donley, based on characters created by Aurania Rouverol; camera, William W. Spencer, Harold E. Wellman; editor, John B. Rogers; music, Van Alexander. Previewed July 23, '58. Running time, **80 MINS.**

Andy Hardy	Mickey Rooney
Jane Hardy	Patricia Breslin
Mother Hardy	Fay Holden
Marian	Cecilia Parker
Aunt Milly	Sara Haden
Beezy Anderson	Joey Forman
Doc	Jerry Colonna
Thomas Chandler	Vaughn Taylor
Mayor Benson	Frank Ferguson
Jack Bailey	William Leslie
Councilman Warren	Tom Duggan
Sally Anderson	Jeanne Baird
Cricket	Gina Gillespie
Chuck	Jimmy Bates
Andy Jr.	Teddy Rooney
Jimmy	Johnny Weissmuller Jr.
Betty Wilson	Pat Cawley

Metro's plans for re-embarking upon an "Andy Hardy" series, dormant for past 12 years, is tipped off in fadeout of this Mickey Rooney starrer with the notation, "To Be Continued." It's a meritorious and showmanship idea, judging by this first entry, a heartwarming comedy-drama which nicely catches the spirit of the past and should chalk up good returns in family situations. Film presumably already has an audience from past fans of the series, and more can be created among newer customers.

It's a grown-up Andy Hardy who appears here, coming back to his small Midwest hometown from the West Coast, where he lives with his wife and two children. There's a natural change in the Hardy character from the ebullient youngster who once managed to get into constant complications, romantic and otherwise. As developed in the Edward Everett Hutshing-Robert Morris Donley screenplay, however, the same characteristics are still there, albeit more reserved, and the Hardy family is re-established despite the absence of the late Lewis Stone as Judge Hardy, with whom Andy had so many uproarous "man-to-man" talks.

Certain novel aspects are incorporated by three natural flashbacks to past "Hardy" pix, in which the adult Andy does some dreaming. Interludes in which he appears with Judy Garland, Esther Williams and Lana Turner, who figured in former films, are logically intro'd, nostaglic for those who recall the features. Brought back for this new one, too, are three family members, Fay Holden as the mother, Cecilia Parker the sister and Sara Haden the aunt. Howard W. Koch makes his direction for producer Red Doff count, a heart tug here, a laugh there, and overall maintaining an appreciation of the Hardy family screen tradition.

Plottage projects Andy, now employed as an attorney with a Pacific Coast aircraft corporation, selling his bosses on establishing a branch plant in his old hometown. He arrives to scout suitable property, but immediately runs into trouble when a double-crossing businessman, finding Andy won't buy his over-priced land, starts a campaign to keep industry out of Carvel, with most of town going along with him. After complications, Andy resolves difficulty with an appearance before the City Council. Not only that, Andy is offered a judgeship, to sit on his father's bench, perhaps not altogether logical but certainly the makings of a family finish.

Rooney is still Andy Hardy and gets top support right down the line. Patricia Breslin is lovely as his wife, Teddy Rooney, Mickey's eight-year-old, plays his son naturally, and Misses Holden, Parker and Haden as his family repeat their past excellence. Joey Forman, Jerry Colonna, Vaughn Taylor, Frank Ferguson handle town's-people roles well, and two newcomers, Johnny Weissmuller Jr., and Pat Cawley, are well cast.

Technical credits stack up well, including camera work by William W. Spencer and Harold E. Wellman, editing by John R. Rogers, music score by Van Alexander. *Whit.*

MPEA's Japan Divvy

Tokyo, July 22.

MPEA informed the finance ministry that the 93 import licenses allocated to the nine U.S. majors for fiscal 1958 has been redivided as follows: Metro, 14; 20th-Fox, 13; Paramount, 14; WB, 14; Columbia, 10; RKO, 8; Universal, 10; UA, 8; and AA, 5.

New distribution has the reduction of one license each to Metro and Universal with single additions to Columbia and UA.

DO COST CUTS CLIP 'SERVICE'?

Madness to Cut Ad-Pub Spending

Hollywood, July 29.

Declaring that good pictures aren't enough and that the public still has to be informed, intrigued and lured into the theatres, producer Jerry Wald blasted Hollywood's current epidemic of cutbacks in publicity personnel and budgets as a "disastrously short-sighted policy of cutting off your costs to spite your grosses."

Wald viewed that such pink-slippings and budget slashing would be ill-advised at any time, adding that at this particular time in the industry's history, it could be almost disastrous. "The publicity, advertising and exploitation people are the first line of defense against television or any other boxoffice recession factors," the producer stated. "Slam the studio publicity gates shut, and we might all be amazed at the resultant upsurge of public apathy."

Wald currently has two films before the 20th-Fox cameras—"In Love and War" and "Mardi Gras." He declared these pictures will have to be merchandised, noting, "We're sure not going to bring them running and panting into theatres by throwing the veil of secrecy around the whole operation. Maybe secrecy paid off at Oak Ridge and Alamogordo, but we're not going to have the same luck in Beverly Hills and Culver City." Spelling the problem out in comparisons, Wald explained many other major industries spend more money packaging, selling and advertising their products than in manufacturing them.

'Economy' Theme at MPEA Meeting

Broad Discussion Starts Today (Wed.) With Presidents and Foreign Mgrs. of Distribs

Virtually all of the companies' foreign managers favor economies within the Motion Picture Assn. setup and several will air their views accordingly when the MPEA board meets in New York today (Wed.).

MPEA prez Eric Johnston will give the presidents and foreign managers a rundown on the foreign situation, as he has done from time to time in the past. There also will be a report on the status of the negotiations with the Soviets from Turner B. Shelton, chief of the U.S. Information Agency's film division and the government liaison for the discussions with the Reds.

Shelton and Johnston are expected to meet with the Russians in Europe, and possibly in Moscow, in the early fall to conclude the agreement for the sale of American films to the Soviets. About a dozen pictures are involved.

Ralph Hetzel, exec v.p. of the MPEA, contacted the heads of the companies' international subsids some time ago to explore the question of economies with them in the context of the upcoming meeting. He was told by several that, in their opinion, MPEA is currently overextended. View is not unanimous, however. There are two approaches to MPEA:

(1) *Its effectiveness is as much in the area of "preventive action" as it is pegged to protecting the American industry's interests when trouble arises.*

(2) *It is simply a convenient "arm" of the industry and can function just as effectively on a lesser scale, i.e., via men in a handful of key spots like Paris, Rome and Tokyo.*

MPEA itself attributes a good deal of importance to trying to prevent trouble before it arises. One recent example cited is the proposed increase in Brazilian censorship fees, which was finally vetoed by the Brazilian President in the wake of anguished protests from the local MPEA rep, Harry Stone.

The MPEA office in Frankfurt, Germany, today—under Leo Hochstetter—functions primarily in a preventive capacity inasmuch as there are no immediate pressing issues in the country (there is a censorship problem arising in Austria), but German producers are forever trying to get the government to impose import restrictions.

President of one of the major outfits' international companies last week said the MPEA outposts in Scandinavia, Australia and India, along with the one in Indonesia, were unnecessary. He also wasn't certain whether Germany shouldn't be covered from Paris. His point re India was that the market wasn't important enough to justify an MPEA rep there. He felt, too, that the London office could be either cut back or else eliminated entirely.

"Ralph Hetzel or Griffith Johnson can make periodic flying visits to London when issues arise, or else Fred Gronich from Paris can be there in an hour," he maintained. He confirmed a VARIETY story of some months ago, i.e. that MPEA had discussed sending Hetzel to London as European v.p. and that Hetzel had been willing, but that Johnston in the end had decided against it because he couldn't find anyone to take Hetzel's place in running the New York operation. With Johnson now transferring his headquarters from Washington to N.Y., speculation is rife whether the original plan may be reinstituted.

The foreign chief said that, in his opinion, MPEA need maintain key offices only in Paris, Rome and Tokyo. He expressed a high regard for the capabilities of MPEA's continental chief, Fred Gronich, its Mediterranean rep, Frank Gervasi ("he knows the Latin temperament") and Irving Maas in Tokyo.

Though economy will be a topic at the meeting today, it's doubtful whether any definite decisions will be made. Johnston has always rather jealously retained the prerogative of picking his staff and has resisted any company interference on the personnel level.

Johnston and Johnson Off for London Muster Of MPEA O'Seas Men

Eric Johnston, prez of the Motion Picture Export Assn., leaves New York today (Wed.) for London where he has called a meeting of several of MPEA's European representatives. Johnston is accompanied by Griffith Johnson, MPEA v.p.

Johnston plans to huddle with several British officials. He may also go to Paris, though Jacques Flaud, head of France's Centre National de la Cinematographie, is on vacation.

The last such MPEA meeting took place in London about a year ago. Since then, last February, Johnston called a meeting of the European reps in Paris.

Japanese, Russo Film Fests

New Delhi, July 22.

A festival of Japanese pix has just concluded in Colombo, Ceylon while a Soviet fest and exhibition will be held there next month. Nipponese features screened were "The Seven Samurai," "Blue Sky Girl", "Twenty-four Eyes", "The Harp of Burma" and "The Story of Swan."

The Soviet fest will be held under the terms of the cultural co-operation convention recently pacted between Ceylon and Russia.

FILM-MAKERS IN QUERYING MOOD

Taking note of the distributors' various economy moves both in the States and abroad, and the closing of local exchanges, independent producers releasing via the majors are frankly saying they're taking a second look at their distribution deals.

Several of the indies say they have told their releasing companies that, in the light of reduced services, they consider their handling terms out of line and adjustments in order. The distributors argue that, on the contrary, they lose money since they're saddled with rising costs.

One indie in N. Y. last week complained bitterly about the present situation. "Let's say you get a 30% or 35% deal from a distributor. Add to that a lot of other charges that they throw at you, and before you know it, you end up paying them 60% or more. By the time you're through, you keep 5%, and if you have a partner you have to split that with him too."

There are indications that the current restlessness among the indies who already are working under contracts will translate itself into new demands for lower terms when the times comes to sign new deals. Argument now is that, when the individual producer agreed to the distributor's terms, that distributor offered full distribution and complete services.

What's happened now is that several of the distribs have reduced branches, cut down on the sales force and eliminate services, too, what with the reduction of field exploiteers, etc. The indies argue that they're paying the same price, but are getting less for it. That they felt from the start that they were being slugged with inflated terms merely aggravates their unhappiness.

Four U.S. Majors Show 30½% Business Dip At Japan B.O. in Five Mos.

Tokyo, July 29.

Boxoffice figures for Metro, WB, Paramount and 20th-Fox in Japan, for the period from January to May inclusive, show a drop of 722,063,702 yen (360 yen to dollar official rate) or an aggregate drop of about 30½%. Only Columbia of the U.S. majors showed a boost during period and that was attributed to release of "Bridge on River Kwai."

Individual company declines by percentage: Metro, 32.16; Par, 23.34; 20th-Fox, 13.32; and Warners, 49.96.

Contributing factor to the falloff of biz is that in last six months to a year, some 500 theatres which had a policy of programming foreign pix all the time or at least some time, switched to all-Japanese film schedules. Now in nearly all towns with a population below 250,000, there is only one foreign film house. And that offers prices on a take it or leave it basis which has forced average flat rentals down 20% to 30%.

Other factors are the improved quality of Japanese pix; the less attractive U.S. product over the period; and the effect of print restrictions on imported films which caused many Japanese theatres to turn to local product rather than wait from one to six months after roadshowing for foreign pic print to become available.

Over the same four-month period, Japanese majors showed a hike of 18.57%. It is noted that Nikkatsu product improved remarkably over the period. Shintoho was the sole Japanese major to show a decline, with a 2.37% drop.

Griffith Johnson, the MPEA v.p., househunting in Connecticut. He'll move his family here from Washinton in the fall and make his headquarters in Gotham. Johnson had been "commuting" regularly between N.Y. and Washington.

'La Parisienne' Via United Artists Slips Bardot to Family Theatres

Although Brigitte Bardot has created a vogue via "And God Created Woman" and her person has been widely celebrated in U.S. newspapers and magazines, the French actress faces her first major test with the release of "La Parisienne" in the United States.

This film, which United Artists is distributing, marks the French actress' initial exposure, pardon the pun, in a film that will be booked in key downtown houses and in regular neighborhood theatres. Previously, BB has been seen mainly in art and special situations although "And God Created Woman" managed to obtain regular dates in some areas.

Because of the "C" rating of "Women," the picture was turned down by many chains for showing in the key houses and neighborhood situations. "La Parisienne," however, has been tagged with a "B" rating by the Catholic Legion of Decency, a factor that will make the entry eligible for all theatres in the U.S.

As a consequence, UA is aiming to release the film so that it can capture the mass market. Two versions of the film will be available—a French language version with English titles and a dubbed-into-English version. Since its objective is the mass audience, UA is predominately servicing the English-language prints, with the ratio presently running at 250 prints in English as compared with only eight English-titled French prints.

There will be only a sprinkling of art house dates. In New York, for example, the major showcase with the English-language print will be Victoria Theatre. The east side Plaza Theatre will display the titled version simultaneously.

Because of the amazing buildup Miss Bardot has received in the U.S. recently, UA is backing "La Parisienne" with the type of national campaign that the company usually employs for its biggest releases. Since this is the first time a Bardot film has had major national backing, UA is extremely optimistic about the boxoffice potential. In addition to the Times Square booking in New York, the film has been set for key showcases in Boston, Philadelphia, Chicago, Denver, Miami, Los Angeles, San Diego, Milwaukee, Minneapolis, St. Paul, Atlantic City, San Francisco and Baltimore.

Lopert—As Quoted

Ilya Lopert, opening his own Brigitte Bardot film (with United Artists) — "La Parisienne"—is able to draw some fine distinctions. In Boston last week to plug his picture, he told the Boston Traveler that the Bardot starrer, "And God Created Woman," was "offensive and pornographic."

"Woman," which has a condemned rating from the Roman Catholic Legion of Decency, is far and away the biggest foreign grosser ever to play the U.S. "Parisienne" was trimmed by Lopert to escape the "C" tag and is now "B"-rated.

For one distributor to slam another man's release in the public prints is considered highly unusual procedure in the trade.

No Right to Privacy

Los Angeles, July 29.

The $1,000,000 invasion of privacy suit brought by Mae Clarke against Paramount Productions Inc., and actress Ottola Nessmith was dismissed over the weekend by Superior Judge Frederick F. Houser. Miss Clarke claimed she had been portrayed on a television program as a "slovenly, poverty-stricken has-been."

Bench upheld defendants' claim that Miss Clarke is a public figure and hence has no right to privacy.

U.S. Majors Worry Over Future Film Operations In Japan; Hate Begging

Tokyo, July 29.

With the foreign film import regulations having been issued this month after a long delay (fiscal year begins April 1) reps of U.S. majors are deeply concerned over their future although the same number of licenses were granted this year as last. Clarification is requested on aims of Japanese tax department. As one major manager put it, "We wonder if there is a set level of taxation which they are willing to accept on some long-term basis or is it their intention to make the tax burden more onerous each year until it reaches the point of confiscation?"

Managers are also complaining over the delay in the import announcement which they cite as an unstabilizing factor in their operations. They would like to know if the lateness will become a standard policy, and suspect other motives in the delay although they understand the political and fiscal problems of the Japanese government.

With the delay, they have been forced to "beg" for provisional licenses to stay in business. Such licenses have been granted only at the last minute to allow them to comply with contractual obligations. This, they note, does not permit normal and proper preparation for the release of a picture. It is also cited that provisional licenses contain a clause forcing agreement to all terms and conditions of the future policy, yet unknown and undecided. This is regarded among some managers as "an act of blackmail."

There is much apprehension over the eventual distribution of American import licenses. Problem posed is what the government intends to do with Republic and RKO licenses. The feeling is that they will not be permitted to hold licenses simply in the capacity of a broker especially since it has been stipulated that from the fiscal 1960 a license holder will not be able to distribute through an organization other than its own.

Macchia Made Secretary Of Loew's Corporation

Loew's Inc. attorney Joseph A. Macchia has been named secretary of the corporation. He succeeds Irving H. Greenfield who, according to Loew's, asked to be relieved of the position in order to devote more time to other legal duties. Greenfield will continue as assistant secretary.

Macchia, a Loew's attorney since 1950, started in the office of Davis, Polk, Wardwell, Sunderland and Kiendal and has served as law secretary to J. Edward Lombard Jr. and Eugene L. Brisach, Justices of the New York State Supreme Court, and George Frankentaler, Surrogate, N.Y. County. In 1959, Macchia was Republican candidate for Supreme Court Judge in the First Judicial District.

'EVERGLADES' OPENING IN NATIVE HABITAT

"Wind Across the Everglades," made by Schulberg Productions for Warner Bros. release, will have its world premiere in the South, opening in three theatres in the Miami area day-and-date Aug. 20.

Producers Budd and Stuart Schulberg will attend the preem, which will launch a Southern saturation booking campaign on the film. Involved are more than 100 houses in Florida and Southern Georgia. Picture was shot in the Florida Everglades.

L.A. Solid; 'Indiscreet' Boff $36,000, 'Light' Oke 19G, 'General' Hep $16,300, 'Days' Huge 18G, 84th, 'Pacific' 25½G

Los Angeles, July 29.

Despite fine weather and the distracting lure of many outdoor attractions, L.A. firstruns continue to hold up with a solid $234,700 in sight currently. "Indiscreet," in second round at three houses, is pacing city with a boffo $36,000 or near. "Light in Forest" is heading for good $19,000 opening week for four houses.

"Imitation General" is rated smart $16,300 at Pantages. "Gunman's Walk" shapes fair $13,400 opening round in two spots. "Rock-A-Bye Baby" is soft $9,700 in three locations. "The Key" in fourth lap at Warner Bev is mild $6,300.

Hard-ticket outlook is brightening, with "South Pacific" a lusty $25,500 in 10th frame at Egyptian. "Gigi" looks hot $20,200 in third at Hollywood Par. "Windjammer" is big $20,000 in 16th Chinese stanza. "Around World in 80 Days" shapes amazing $18,800 in 84th session at Carthay while "Seven Wonders of World" is stout $15,700 in 60th week at Warner Hollywood.

Estimates for This Week

Pantages (RKO) (2,815; 90-$1.50) —"Imitation General" (M-G). Smart $16,000. Last week, with Los Angeles, Uptown, "The Fly" (20th), "Space Master, X-7" (20th), $20,800.

Hillstreet, New Fox, Uptown, Loyola (RKO-FWC) (2,752; 765; 1,715; 1,298; 90-$1.50)—"Light in Forest" (BV) and "Return to Warbow" (Col). Good $19,000. Last week, Hillstreet, New Fox, "Horror of Dracula" (U), "Thing That Couldn't Die" (U), $9,700. Loyola with Orpheum, Hollywood, "Vikings" (UA), "Toughest Gun in Tombstone" (UA) (3d wk), $22,500.

Fine Arts (FWC) (631; 90-$1.50) —"Matchmaker" (Par). Fast $4,600. Last week, "North Frederick" (20th), "Hot Spell" (Par) (2d wk-5 days), $1,200.

Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50)—"Gunman's Walk" (Col) and "Case Against Brooklyn" (Col). Fair $13,400. Last week, Downtown, "King Creole" (Par) and "Summer Love" (U) (3d wk), $3,000.

Downtown Paramount, Wiltern, Iris (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50) — "Indiscreet" (WB) (2d wk). Boffo $36,000 or near. Last week, $44,800.

Fox Wilshire, Vogue (FWC) (2,296; 825; 90-$1.50) — "Proud Rebel" (BV) (2d wk). Dim $4,000. Last week, $8,000.

State, Hawaii, Ritz (UATC-G&S-FWC) (2,404; 1,106; 1,320; 90-$1.50) — "Rock-A-Bye Baby" (Par) and "Country Music Holiday" (Par) (State, Hawaii), "Goddess" (Col) (Ritz) (2d wk). Soft $9,700. Last week, $15,500.

Los Angeles (FWC) (2,097; 90-$1.50)—"The Fly" (20th) (2d wk). Dull $5,200.

Rialto, El Rey (Metropolitan-FWC) (839; 861; 90-$1.50) — "No Time for Sergeants" (WB) and "Badman's Country" (WB) (Rialto) (2d wk). Hefty $6,000. Last week, $8,600.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (3d wk). Hot $20,200. Last week, $20,600.

Four Star (UATC) (868; 90-$1.50) —"Julius Caesar" (M-G) (reissue) (3d wk). Low $1,300. Last week, $1,700.

Fox Beverly (FWC) (1,170; $1.50-$2.50) — "Kings Go Forth" (UA) (4th wk). Trim $6,200. Last week, $7,800.

Warner Beverly (SW) (1,612; $1.25-$2) — "The Key" (Col) (4th wk). Mild $6,300. Last week, $6,500.

Orpheum (Metropolitan) (2,213; 90-$1.25 — "Vikings" (UA) and "Toughest Gun in Tombstone" (UA) (4th wk). Okay $5,000.

Egyptian (UATC) (1,392; $1.65-$3.50)—"South Pacific" (20th) (10th wk). Lusty $25,500. Last week, $26,800.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (16th wk). Big $20,000. Last week, $17,300.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 60th week Sunday (27) after big $15,700 last week.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World in 80 Days" (UA) (84th wk). Huge $18,000 or over. Last week, $18,500.

Crest, Sunset (Lippert-Sunset) (800; 540; $1.25-$1.50) — "Folies Bergere" (Indie) (2d wk). NSH $2,600. Last week, $3,300.

Broadway Grosses

Estimated Total Gross
This Week $550,600
(Based on 23 theatres)
Last Year $603,500
(Based on 24 theatres)

'Pacific' Loud 11G, Indpls.; 'Sgts.' 8½G

Indianapolis, July 29.

Biz continues in moderate groove at first-runs here this stanza. "Imitation General" at Loew's shapes fair. Reissue of "Tom Sawyer" at the Indiana shapes barely okay. "No Time For Sergeants" is nifty in fifth stanza at Keith's. "South Pacific" is continuing its socko clip in 14th round at Lyric. "Light in Forest" shapes good in second at the Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Light in Forest" (BV) and "Alaskan Sled Dog" (BV) (2d wk). Good $7,000 in 6 days. Last week, $10,000.

Indiana (C-D) (3,200; 75-90)— "Tom Sawyer" (Par) (reissue). Oke $7,500. Last week, "Rock-A-Bye Baby" (Par), $9,000.

Keith's (C-D) (1,300; 75-90)— "No Time For Sergeants" (WB) (5th wk). Nifty $8,500. Last week, $9,000.

Loew's (Loew) (2,427; 75-90)— "Imitation General" (M-G) and "Cry Terror" (M-G). Fair $8,000. Last week, "Key" (Col) and "Return to Warbow" (Col), $7,000.

Lyric (C-D) (850; $1.25-$2.20)— "South Pacific" (20th) (14th wk). Socko $11,000. Last week, $11,500.

'FLY' SOARS TO GREAT 18G, ST. L.; 'SGTS.' 14G

St. Louis, July 29.

Only one new bill in town this week, but it is great. "The Fly" at the St. Louis, bolstered ahead of time by eye-grabbing newspaper ads, shapes smash opening week. Still strong in holdover division are "No Time for Sergeants," big in fourth stanza at the Fox, "The Vikings," sock in a fourth frame at Loew's and "Night Heaven Fell," big at two spots in second frame.

Estimates for This Week

Fox (Arthur) (5,000; 75-90)—"No Time for Sergeants" (WB) and "Violent Road" (WB) (4th wk). Big $14,000. Last week, $16,000.

Loew's (Loew) (3,200; 60-90)— "The Vikings" (4th wk). Sock $10,000 or close. Last week, $11,000.

Orpheum (Loew) (1,900; 60-90)— "Kings Go Forth" (UA) (5th wk). Okay $6,500. Last week, $7,000.

Pageant (Arthur) (1,000; $1.80-

(Continued on page 10)

'Baby' Robust $17,000, Buff; 'Pacific' 9G, 10

Buffalo, July 29.

Biz continues normal here this round despite the excessive heat. "Rock-A-Bye Baby" shapes lofty opening week at Paramount to pace field. "Happy Feeling" is just okay at Lafayette while "High School Confidential" is rated fair at the Buffalo. "South Pacific" looks good in 10th frame at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90) — "High School Confidential" (M-G) and "Tarzan's Fight for Life" (M-G). Fair $9,500. Last week, "The Vikings" (M-G) (3d wk), $8,900 at $1.25 top.

Center (AB-PT) (3,000; 70-90)— "Sierra Baron" (20th) and "Gang War" (20th). Mild $8,000 or near. Last week, "Gunman's Walk" (Col) and "World His Jury" (Col) (9 days), $9,800.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (20th) (10th wk). Good $9,000 or over. Last week, $10,500.

Lafayette (Basil) (3,000; 70-90)— "Happy Feelings" (U) and "Last of Fast Guns" (U). Oke $7,000. Last week, "War Satellites" (AA) and "Attack of 50 Ft. Woman" (AA), $8,000.

Paramount (AB-PT) (3,000; 70-90)—"Rock-A-Bye Baby" (Par) and "Space Children" (Par). Lofty $17,000 in 9 days. Last week, "No Time For Sergeants" (WB) and "Badman's Country" (WB) (3d wk-5 days), $8,500.

Teck (Loew) (1,200; 70-$1.25)— "Kings Go Forth" (UA) (5th wk). Slow $3,000. Last Week, $4,200.

Cinema (Martina) (450; 70-$1.25) —"God Created Woman" (Kings) (13th wk). Okay $2,000. Last week, $2,500.

New Films Brace Balto; 'Night' Sockeroo $8,000, 'Indiscreet' Wham 12G

Baltimore, July 29.

Story here is a happier one this frame. All-round take is good, with Bardot's "The Night Heaven Fell" and "Indiscreet" in the lead. "Heaven" is shaping smash at the Cinema where it did better in first few days than "God Created Woman," all-time champ grosser at that house. "Indiscreet" is second stanza, is pulling the biggest grosses the Town has seen since Cinerama folded.

"A Time To Love" is strong in second at the 5 West while "No Time for Sergeants" looks sock in fifth week at the Century. "Gigi" is holding nicely at Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"No Time For Sergeants" (WB) (5th wk). Sock $11,000 after $12,000 in fourth.

Cinema (Schwaber) (3,100; 50-$1.25) — "Night Heaven Fell" (Kings). Smash $8,000. Last week "No Sun In Venice" (Kings) (4th wk), $2,000.

Film Centre (Rappaport) (890; 50-$1.25)—"Gigi" (M-G) (3d wk). Nice $8,000 after about a week ago.

Five west (Schwaber) (460; 50-$1.25) — "Time to Love" (U) (2d wk). Strong $4,000 after $4,500 opener.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Light in Forest" (BV)

(Continued on page 10)

New Pix Up Det.; 'Creole' Crisp 25G, 'Key' Tall 18G, 'Night' Mighty 15G

Detroit, July 29.

Biz picks up speed in downtown deluxers with the addition of a couple of strong newcomers helping the continued strength of longtermers and stout holdovers. The hot new pix are "King Creole" at the Michigan and "The Key" at the Palms. Both are big.

"Night Heaven Fell" still is record-smashing biz in second at Trans-Lux Krim. "Gigi" holds strong in fifth round at the Adams. "Time to Love" is great round at the Madison. Longtermers "Search for Paradise" in 25th week at Music Hall and "South Pacific" in 16th stanza at United Artists still are torrid.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Rock-A-Bye Baby" (Par) and "God Is Partner" (20th) (2d wk). Lean $11,000. Last week, $14,000.

Michigan (United Detroit) (4,000; $1.25-$1.50)—"King Creole" (Par) and "Going Steady" (Par). Swell $25,000. Last week, "No Time for Sergeants" (WB) and "Cry Terror" (M-G) (4th wk), $16,000.

Palms (UD) (2,961; $1.25-$1.50)— "Key" (Col) and "Last of Fast Guns" (U). Big $18,000. Last week, "Vikings" (UA) and "Fort Massacre" (UA), $13,500 in fourth week.

Madison (UD) (1,900; $1.25-$1.50) —"A Time to Love" (U) (2d wk). Fast $12,000. Last week, $16,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Attack of Puppet People" (AI) and "War of Colossal Beast" (AI). Begins today (Tues.). Last week, "Attila" (AA) and "Man Who Died Twice" (Rep), good $12,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (16th wk). Fine $14,000. Last week, $13,900.

Adams (Balaban) (1,700; $1.25-$2.75)—"Gigi" (M-G) (5th wk). Steady $10,000. Last week, same.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (25th wk). Great $14,500. Last week, $14,800.

Trans Lux Krim (Trans Lux) (1,000; 90-$1.65)—"Night Heaven Fell" (Kings). Wow $15,000. Last week, $18,000.

Cincy Sock; 'Twilight' Solid $8,000, 'Sgts.' Great 12G, 4th, 'Pacific' 14G

Key City Grosses

Estimated Total Gross
This Week $2,557,800
(Based on 22 cities and 232 theatres, chiefly first runs, including N. Y.)
Last eYar $2,875,700
(Based on 23 cities and 254 theatres.)

'Night' Huge 10G, L'ville; 'Sgts.' 14G

Louisville, July 29.

Heavy rains on practically every day plus competish from local stand of Ringling Brothers circus and a three-day shindig held by the Shriners will put a dent in grosses at many downtown houses. However, biz is holding amazingly well in the face of all this.

"South Pacific" at the Brown in 12th week is nice. "No Time For Sergeants" in fourth round at the Mary Anderson still is great. "Night Heaven Fell" looks smash at the Kentucky. "Light in Forest" is fair at the Rialto.

Estimates for This Week

Brown (Fourth Ave.) (1,000; $1.25-$2) — "South Pacific" (20th) (12th wk). Down slightly at $8,500 after 11th week's $9,000.

Kentucky (Switow) (900; 50-85)— "Night Heaven Fell" (Kings). Smash $10,000 looms. Last week, "King Creole" (Par) (3d wk), $4,500.

Mary Anderson (People's) (1,000; 65-$1.25) — "No Time For Sergeants" (WB) (4th wk). Great $14,000 after last week's $15,000.

Rialto (Fourth Ave.) (3,000; 60-85)—"Light In Forest" (BV). Fair $8,500 but may hold. Last week, "Revenge of Frankenstein' (Col) and "Snorkel" (Col), $6,500.

United Artists (UA) (3,000; 60-85) —"High School Confidential" (M-G) and "Cry Terror" (M-G). Good $9,000 or near. Last week, "Key" (Col), $8,000.

D.C. Dandy; 'Badlanders' Fair $18,000, 'Sgts.' Sock 17G, 'Vikings' Big 15G

Washington, July 29.

The longruns continue to make the mainstem cash registers play the happy tunes, with the one new opening. "Badlanders," drawing only fair response at Capitol. "Search for Paradise," with biz increasing for the second week in a row, is now running as well as it did in June. "No Time For Sergeants" shapes great in fourth week, two spots. "The Vikings" is hefty in fourth round. "Gigi" is playing to almost capacity in fifth stanza. "God Created Woman," marathon champ in its 38th frame, remains socko.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"No Time for Sergeants" (WB) (4th wk). Great $17,000 or near. Last week, $21,500. Likely holds again.

Capitol (Loew) (3,434; 90-$1.25) —"Badlanders" (M-G). Fair $18,000, after highly disappointing $12,500 last week for "King Creole" in its second round.

Columbia (Loew) (904; $1.25-$2.50)—"Gigi" (M-G) (5th wk). Big $14,000 after two weeks at $15,000 each. Stays.

Keith's (RKO) (1,850; 90-$1.25)— "The Vikings" (UA) (4th wk). Hefty $15,000 after $18,000 in third. Holds.

Palace (Loew) (2,390; 90-$1.25)— "Kings Go Forth" (UA) (4th wk). Good $13,000. Last week, ditto.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (38th wk). Smash $2,800, same as last week. Keeps going.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Bridge on River Kwai" (Col) (20th wk). Oke $7,000 following last week's $7,500. Stays on.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (30th wk). Biz swelling to big $11,100 after $10,000 last week. Holds.

Uptown (SW) (1,100; $1.25-$2.50) —"South Pacific" (20th) (17th wk). Hotsy $11,000 or near after $10,500 last week. Stays on.

Cincinnati, July 29.

Film biz at major Cincy stands this week remains bullish for fourth straight round. Sole new bill currently, "Twilight for Gods," shapes solid at Keith's. "No Time for Sergeants" maintains first-run lead with great biz in fourth frame at Palace. "Rock-A-Bye Baby" looms lusty in second week at Albee.

"South Pacific" in 14th session and "Search for Paradise" in 34th are flirting with run highs. Hard-ticket "Gigi" is firm in fifth week at Grand.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)— "Rock-A-Bye Baby" (Par) (2d wk). Lusty $10,000 after $12,500 preem.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (34th wk). Soaring to $21,000 for high since $22,000 opener last December. Last week, $20,000. Surge aided by advertised closing weeks and extra matinees for Cincy Reds' home stay, linked with hotel and Crosley Field seat reservations for out-of-towners.

Grand (RKO) (1,400; $1.25-$2.25) —"Gigi" (M-G) (5th wk). Neat $7,000 in announced next-to-closing week after $7,500 fourth frame.

Keith's (Shor) (1,500; 90-$1.25)— "Twilight for Gods" (U). Solid $8,000. Last week, "Proud Rebel" (BV), $7,200.

Palace (RKO) (2,600; 90-$1.25)— "No Time for Sergeants" (WB) (4th wk). Ruling the first-run roost for fourth successive session, great $12,000. Warrants fifth stanza. Last week, $14,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (20th) (14th wk). Bids for $14,000, swell and high for run, topping last week's $13,600. Reduced 90c matinee price for children, from $1.50-$2, reflected by immediate gains.

'Forrest' Story $16,000, K.C.; 'Indiscreet' Fast 9G For 2d, 'Search' Hep 11G

Kansas City, July 29.

Interesting newcomer is "Light in the Forest," currently at three Fox Midwest houses, with a strong session. "Law and Jake Wade" at the Midland is dull. Drive-Ins are having their biggest battle with the rains, but still come through satisfactorily. "I Bury Living" at the Dickinson combo of 2 hardtops and two drive-ins is modest. "Camp on Blood Island" and "The Snorkel" in two Commonwealth ozoners looks okay. Biggest news is in holdovers, with "No Time for Sergeants" showing outstanding strength at Roxy. "Indiscreet" shapes stout at Paramount in second round. "God Created Woman" runs along strongly at Kimo in 25th week.

Estimates for This Week

Crest Drive-in, Riverside Drive-in, Regent (Commonwealth) (1,000 cars; 1,000 cars; 540; 60-85) — "Camp on Blood Island" (Col) and "Snorkel" (Col) plus "Apache Territory" (Col). Oke $10,000. Last week "Hot Rod Gang" (AI) and "High School Hellcats" (AI), same.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"I Bury Living" (UA) and "Wink of Eye" (UA) plus "The Peacemaker" (UA) (2d run). First two in one of first dates anywhere. Mild $8,000. Last week, "Hot Car Girl" (AA) and "Cry Baby Killer" (AA), $7,500.

Kimo, (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (25th wk). Rolls merrily on at $2,000. Last week, same.

Midland (Loew) (3,500; 75-90)— "Law and Jake Wade" (M-G) and "Tarzan's Fight for Life" (M-G). Slow $6,500. Last week, "The Key" (Col) and "High Flight" (Col), $8,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Search for Paradise" (Cinerama) (14th wk). Building to sock $11,000. Last week, $9,500.

Paramount (UP) (1,900; 90-$1.25) — "Indiscreet" (WB) (2d wk). Fancy $9,000; may hold. Last week, $12,000, best in months.

Roxy (Durwood) (879; 90)—"No Time for Sergeants" (WB) (4th wk). Hearty $8,000, showing unusual staying power. Last week, $9,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) — "Light in Forest" (BV) and "Wild Heritage" (20th). Strong $16,000 or close. Last week, "Time To Love" (U) and "Showdown at Boot Hill" (20th), $12,000.

NEW PIX PERK CHICAGO B.O.

Hub Biz Hotsy Despite Heat; 'Fly' Great $26,000, 2 Spots; 'Parisienne' Boff 18G, 'Time to Love' Torrid 16G

Boston, July 29.

Biz is perking this session despite the heat wave which was halted over the weekend. "Fly" leads newcomers soaring to a great take at Paramount and Fenway. "La Parisienne" looms smash at the Gary. "Time To Love" shapes hotsy at Memorial. "Voice in Mirror" is snappy at the Pilgrim.

"Indiscreet" leads the holdovers at Astor. "Key" is big in second Beacon Hill and Capri combo. "South Pacific" is hotsy with big play from tourists in 166th week at the Saxon. Second hard-ticketer, "Search for Paradise," is slick in 36th week at the Boston.

Estimates for This Week

Astor (B&Q) (1,372; 75-$1.50)—"Indiscreet" (WB) (3d wk). Smash $15,000. Last week, $19,000.

Beacon Hill (Sack) (678; 90-$1.50)—"Key" (Col) (2d wk). Sharp $12,000. Last week, $15,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (36th wk). Stout $14,000. Last week, ditto.

Capri (Sack) (990; 90-$1)—"Key" (Col) (2d wk). Neat $8,500. Last week, $7,500.

Exeter (Indie) (1,300; 75-$1.25)—"Rooney" (Rank). Opened Sunday (27). In ahead, "Gideon's Day" (Col) (6th wk), $2,200. Fifth week, $3,200.

Fenway (NET) (1,373; 60-$1.10) — "Fly" (20th) and "Spacemaster X-7" (20th). Big $7,500. Last week, "Light in Forest" (BV) and "Undersea Girl" (AA), $4,000.

Gary (Sack) (1,340; 90-$1.75) — "La Parisienne" (UA). Bardot brought lines and smash $18,000. Last week, "Young Lions" (20th) (13th wk), $4,000.

Kenmore (Indie) (700; 75-$1.25) —"Golden Age of Comedy" (DCA) and "Silken Affair" (DCA). Hot $13,500. Last week, "Proud Rebel" (BV) (4th wk), $4,000.

Memorial (RKO) (3,000; 60-$1.10 —"Time to Love" (U) and "Oregon Passage" (AA). Slick $16,000. Last week, "No Time for Sergeants" (WB) and "Badman's Country" (WB) (4th wk), $14,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Rock-A-Bye Baby" (Par) and "Colossus of New York" (Par) (2d wk). Lean $9,500. Last week, $12,000.

Paramount (NET) (2,357; 70-$1.10)—"Fly" (20th) and "Spacemaster X-7" (20th). Soaring $18,500. Last week, "Light in Forest" (BV) and "Undersea Girl" (AA), $12,000.

Saxon (Sack) (1,000; $1.50-$3.30) —"South Pacific" (20th) (16th wk). Solid $19,000. Last week, $18,000.

Trans-Lux (T-L) (730; 75-$1.25) — "Confessions of Felix Krull" (DCA) and "Bermuda Affair" (Indie). Oke $4,300. Last week, "Step to Eternity" (Indie) and "Bride Much Too Beautiful" (Ellis), $4,000.

Pilgrim (NET) (1,000; 60-$1.10)—"Voice in Mirror" (U) and "Wild Heritage" (U). Neat $7,500. Last week, "God's Little Acre" (UA) and "Ft. Bowie" (UA), $7,000.

Orpheum (Loew) (2,900; 90-$1.50) — "Vikings" (UA) (4th wk). Fall $12,000. Last week, $13,500.

State (Loew) (2,800; 75-$1.25) — "Kings Go Forth" (UA) (5th wk). Oke $5,500. Last week, same.

'Baby' Brisk $9,000 in Seattle; 'Twilight' 7G

Seattle, July 29.

Terrific heat wave is hurting biz generally here this round. But "Rock-A-Bye Baby" is fancy at Coliseum and "Twilight For Gods" shapes okay at Music Hall. And "No Time For Sergeants" still is in chips in fourth Orpheum session.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (20th) (9th wk). Okay $8,500. Last week, $9,800.

Coliseum (Fox-Evergreen) (1,870; 95-$1.50) — "Rock-A-Bye Baby" (Par), and "Space Children" (Par). Fancy $9,000 or over. Last week, "The Fly" (20th) and "Spacemaster Plus 7" (20th), $11,100.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50) — "King Creole"

(Continued on page 10)

'Indiscreet' Wow 18G, Denver; 'Twilight' 12G

Denver, July 29.

"Indiscreet" is pacing the city this stanza with a smash session at the Centre. Naturally, it is holding. Another big one is "Twilight For Gods," which is smash opening session at Paramount. "Rock-A-Bye Baby" is rated fancy at the Denham, and also stays over. "No Time For Sergeants" is giving the Orpheum a fine run, being socko in current (4th) week.

Estimates for This Week

Centre (Fox) (1,247; 90-$1.50)—"Indiscreet" (WB). Wow $18,000. Holds. Last week, "Key" (Col) (2d wk), $11,000.

Denham (Cockrill) (1,429; 70-90) —"Rock-a-Bye Baby" (Par). Fine $11,000. Stays on. Last week, "King Creole" (Par) (2d wk), $7,500.

Denver (Fox) (2,586; 70-90)—"Gunman's Walk" (Col) and "Case Against Brooklyn" (Col). Fair $11,000. Last week, "Fly" (20th) and "Space Master X-7" (20th), $14,000.

Orpheum (RKO) (2,596; 90-$1.25) —"No Time for Sergeants" (WB) and "Badman's Territory" (WB) (4th wk). Socko $9,500. Last week, $13,000.

Paramount (Wolfberg) (2,200; 70-90)—"Twilight For Gods" (U) and "Last of the Fast Guns" (U). Great $12,000 or over. Last week, "Vikings" (UA) (4th wk), $11,000.

Tabor (Fox) (930; $1.25-$2.50)—"South Pacific" (20th) (14th wk). Nice $6,000. Last week, same.

Vogue Art (Sher-Shulman) (442; 75-90)—"Panic in the Parlor" (Rank). Fair $1,000. Last week, "Confessions Felix Krull" (DCA), $1,200.

'Twilight' Bright 8G, Pitt; 'Night' 4G

Pittsburgh, July 29.

Downtown has a flock of new films this week, but not all of them are clicking. "Twilight for Gods" at Fulton looks great though failing to hold pace of first few days. "The Key" is fairly steady at the Harris in third round. New Bardot picture, "Night Heaven Fell," looks big. The run pix, "South Pacific" at Nixon and "Gigi" at Warner, continue to show strength.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Twilight for Gods" (U). Got away big, Rock Hudson's name doing the trick. Should get at least $8,000, great; holds. Last week, "Kathy-O" (U), $3,200.

Guild (Green) (500; 99-$1.25)—"Golden Age of Comedy" (DCA) (2d wk). Big $3,000. Last week, $3,500.

Harris (Harris) (2,165; 80-$1.25) —"The Key" (Col) (3d wk). Dropping to $5,500. Last week, $8,500, only $1,500 below the opener.

Nixon (Rubin) (1,500; $1.25-$3)—"South Pacific" (20th) (16th wk). Looks big $8,800. Last week, $9,000.

Penn (UA) (3,300; 80-$1.25)—"Rock-A-Bye Baby" (Par). Jerry Lewis proving b.o. again, mixed reviews notwithstanding. Shooting for very good $15,500 in 9 days. Last week, "Imitation General" (M-G), $11,500 in 8 days.

Squirrel Hill (SW) (900; 99-$1.25) —"Night Heaven Fell" (Kings). Looks like best Brigitte Bardot pic since "God Created Woman" (Kings). Big $4,000 or over looms. Last week, "Blue Murder St. Trinian's" (Cont) (2d wk), $2,600.

Stanley (SW) (3,800; 80-$1.25)—"King Creole" (Par). Looks like sad $6,000 or less. Last week, "Light in Forest" (BV), $10,000 in 8 days.

Warner (SW) (1,500; $1.25-$2.50) —"Gigi" (M-G) (5th wk). Has never been a smash, but probably will inch up over $11,000 this session. Last week, $10,800.

'PARISIENNE' HOT 'TWILIGHT' TOPS

Chicago, July 29.

New entries are giving the Loop a sturdy tone this round. Oriental's preem of "Twilight For the Gods is shaping to a great $32,000. "High School Confidential" in Woods initialer is figured a tall $28,000.

"La Parisienne" is rated a smash $16,000 at the Loop. "Dragstrip Riot" and "Cool and Crazy" expect a good $5,000 in Monroe first round.

"Rock-A-Bye Baby" is good in its Chicago second week while "And God Created Woman" is headed for a big second frame at World. "Stage Struck" rates a tidy second at Esquire.

"The Key" should nail a fast fourth Roosevelt stanza. Garrick's fourth week of "Peter Pan" is climbing to a good take. "Blue Murder at St. Trinian's" is trim in Surf fourth round.

"Kings Go Forth" is a fair fifth-weeker at United Artists. "Vikings" should post a fine sixth session at the State-Lake.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50) —"Nana" (Times) (4th wk). Fair $3,600. Last week, $4,500.

Carnegie (Telem't) (485; $1.25)—"Ship Was Loaded" (Indie) and "Virtuous Scoundrel" (Indie). Hep $4,500. Last week, "One That Got Away" (Rank) $3,500.

Chicago (B&K) (3,900; 90-$1.80) — "Rock-A-Bye Baby" (Par) (2d wk). Good $19,000. Last week, $36,500.

Esquire (H&E Balaban) (1,350; $1.50)—"Stage Struck" (BV) (2d wk). Stout $9,000. Last week, $11,000.

Garrick (B&K) (850; 90-$1.25)—"Peter Pan" (BV) (reissue) and "Snowfire" (AA) (4th wk). Good $9,700. Last week, $10,500.

Harris (Indie) (984; $1.25-$3)—"Gigi" (M-G) (3d wk). Solid $18,000. Last week, $17,800.

Loop (Telem't) (606; 90-$1.50)—"La Parisienne" (UA). Smash $16,000. Last week, "Adam & Eve" (Indie) (4th wk), $7,000.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (20th) (18th wk). Solid $33,200. Last week, $32,000.

Monroe (Jovan) (1,000; 65-79)—"Dragstrip Riot" (AI) and "Cool and Crazy" (AI). Busy $5,000. Last week, "Angry Age" (Col) and "Return to Warbow" (Col), $6,200.

Opera House (Nat'l Th.) (2,350; $1.50-$3.50)—"Windjammer" (NT) (5th wk). Mild $22,800. Last week, $23,300.

Oriental (Indie) (3,400; 90-$1.50) —"Twilight For Gods" (U). Sock $32,000. Last week, "Time to Love" (U) (3d wk), $26,000.

Palace (SW - Cinerama) (1,434; $1.25-$3.40) — "Search for Paradise" (Cinerama) (15th wk). Good $23,000. Last week, $21,800.

Roosevelt (B&K) (1,400; 90-$1.80)—"The Key" (Col) (4th wk). Good $13,500. Last week, $22,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Vikings" (UA) (6th wk). Fast $23,000. Last week, $28,500.

Surf (H&E Balaban) (685; $1.50) —"Blue Murder at St. Trinian's" (Cont) (4th wk). Fancy $3,600. Last week, $6,200.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World in 80 Days" (UA) (69th wk). Stout $19,200. Last week, $17,000.

United Artists (B&K) (1,700; 90-$1.50)—"Kings Go Forth" (UA) (5th wk). Oke $15,000. Last week, $16,500.

Woods (Essanes) (1,200; 90-$1.50)—"High School Confidential" (M-G). Big $28,000. Last week, "Attila" (Indie) (3d wk), $18,000.

World (Teitel) (606; 90)—"God Created Woman" (Kings) (2d wk). Great $5,300. Last week, $7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

N.Y. Spotty; 'Baby' Big 31G, 'So. Seas' Sock $44,200, 'Indiscreet' Wow 165G, 5th, 'Vikings' Smash 37G, 7th, 2 Spots

Hot, humid weather intermingled with rain last Sunday and again Monday failed to hold back business at Broadway deluxers this session. Several first-run theatres apparently were helped by the presence of upwards of 100,000 Jehovah's Witnesses, in N.Y. for an eight-day conclave starting Monday (28). Cooler weather which followed the rainfall on Monday was a positive plus factor since it kept thousands away from the beaches.

The big newcomer is "Rock-A-Bye Baby," which hit a big $31,000 or better opening week at the State. The second round starts today (Wed.). "South Seas Adventure" wound its first full week (theatre's week ends on Saturdays) with a near-capacity $44,200 at the Warner Theatre.

Still champion money-getter is "Indiscreet" with stageshow with a smash $165,000 or better in current (5th) week at the Music Hall. The Hall naturally is a center of interest for all out-of-towners. Biz figures to top the fourth stanza's amazing $163,700.

"Time To Love" shapes to get a trim $12,000 in the present (3d) week at the Mayfair. It looks fine $5,500 at the Little Carnegie. "Bravados" is okay $24,000 in fifth (final) frame at the Paramount where "A Certain Smile" is due in tomorrow (Thurs.).

"Kings Go Forth" is heading for a solid $28,500 in third round at the Capitol. "The Key" was a big $16,300 or close in its fourth week at the Odeon and $8,000 in like stanza at the Fine Arts.

"The Vikings" looks like a smash $21,500 in seventh session at the Astor and a torrid $15,500 in the same stanza at the Victoria but for only six days. It is being replaced by "La Parisienne" today (Wed.) "Windjammer" shapes a fair $27,000 in current (16th) round at the Roxy.

Hard-ticket pix are holding up surprisingly well. "Around World in 80 Days" wound its 93d week yesterday (Tues.) with a wow $32,200 at the Rivoli. "Bridge on River Kwai" was smash $25,300 in 32d frame at the Palace while "Gigi" held at $19,300, capacity figure for the Royale, in 10th round. "South Pacific" was great $32,200 in 18th session at the Criterion.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Vikings" (UA) (7th wk). This round winding up today (Wed.) is heading for a smash $21,500. Sixth was $21,000. Stays on naturally.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Time To Love" (U) (3d wk). This round looks like fine $5,500. Last week, $7,000.

Baronet (Reade) (430; $1.25-$1.70)—"Blue Murder at St. Trinians" (Cont) (10th wk). Ninth stanza ended Sunday (27) was smooth $4,400. Eighth was $5,100. "Law and Disorder" (Indie) opens Aug. 5.

Capitol (Loew) (4,820; $1-$2.50) —"Kings Go Forth" (UA) (4th wk). This frame finishing today (Wed.) looks to hit big $28,500. Third was $32,500. Continues.

Criterion (Moss) (1,671; $1.80-$3.50) — "South Pacific" (20th) (19th wk). The 18th week finished Sunday (27) was great $32,200. The 17th was $30,500.

Fine Arts (Davis) (468; 90-$1.80) — "The Key" (Col) (5th wk). Fourth round ended yesterday (Tues.) was $7,500 or near. Third was $9,000.

Guild (Guild) (450; $1-$1.75)—"Proud Rebel" (BV) (5th wk). Fourth session completed Monday (28) was fine $6,000. Third was $7,000. "Lovers and Thieves" (Indie) opens Aug. 4.

Mayfair (Indie) (1,736; 79-$1.80) —"Time To Love" (U) (4th-final wk). Third round completed yesterday (Tues.) was trim $12,000 or close. Second was $14,500. Stays until "Twilight For Gods" (U) opens Aug. 6.

Normandie (Trans-Lux) (592; 95-$1.80)—"Light in Forest" (BV) (3d wk). This week finishing today (Wed.) looks to reach fair $5,000. Second was $6,000.

Palace (RKO) (1,642; $1-$3) — "Bridge on River Kwai" (Col) (33d

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'Bravados' Trim 8G, Prov.; 'Key' $12,000

Providence, July 29.

With a wet Sunday to keep the usual beach-bound commuter in the city, most downtown stands got a brief shot in arm over the weekend. State is riding fairly high with "The Key." Albee looks equally stout with "The Bravados." Majestic's second round of "Indiscreet" is hefty. "King Creole" dipped to a sad total in second round at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Bravados" (20th) and "Gang War" (20th). Nice $8,000. Last week, "Adam and Eve" (Indie) and "Raiders Old California" (Indie), $5,500.

Majestic (SW) (2,200; 65-80)—"Indiscreet" (WB) and "Dangerous Youth" (WB) (2d wk). Still hefty at $7,000. First was $12,000.

State (Loew) (3,200; 65-80)—"Key" (Col) and "True Story of Stuart" (Col). Peppy $12,000. Last week, "The Vikings" (UA) (3d wk), $7,500.

Strand (National Realty) (2,200; 65-80)—"King Creole" (Par) and "Space Children" (Par) (2d wk). Sad $3,000. First was $6,000.

'Parisienne' Fat $12,000, Frisco

San Francisco, July 29.

Trade at first-runs here this stanza is moderate with final weeks of some extended-runs tapering off. Best of newcomers is "La Parisienne," smash at United Artists. "Blue Murder at St. Trinian's," another newie, looks great at 364-seat Vogue. "Around World in 80 Days" looms dandy in 83d round at the Coronet. Of the other new pix, "Light in Forest" shapes fair at the Fox and "Gunman's Walk" is mild at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Vikings" (UA) (5th wk). Neat $9,500. Last week, $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Light In Forest" (BV) and "Wolf Dog" (20th). Fair $11,500. Last week, "Fly" (20th) and "Space Master X 7" (20th), $21,500.

Warfield (Loew) (2,656; 90-$1.25) —"Imitation General" (M-G) (4th wk). Okay $7,000. Last week, $9,000.

Paramount (Par) (2,646; 90-$1.25) — "Gunman's Walk" (Col) and "Case Against Brooklyn" (Col). Mild $13,000. Last week, "No Time For Sergeants" (WB) and "Badman's Country" (WB) (4th wk), $11,000.

St. Francis (Par) (1,400; 90-$1.25) —"Key" (Col) (2d wk). Big $12,000. Last week, $16,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Search For Paradise" (Cinerama) (20th wk). Fancy $18,000. Last week, same.

United Artists (No. Coast) (1,207; 90-$1.25)—"La Parisienne" (UA). Smash $12,000 or near. Last week, "Kings Go Forth" (UA) (4th wk), $7,000.

Stagedoor (A-R) (440; $1.25-$3.00)—"Gigi" (M-G) (3d wk). Sock $12,400. Last week, ditto.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Goddess" (Col) (2d wk). Hep $3,800. Last week, $4,500.

Vogue (S. F. Theatres) (364; $1.25)—"Blue Murder At St. Trinian's" (Cont). Great $5,000. Last week, "Stella" (Indie) and "Savage Triangle" (Indie) (2d wk), $2,800.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (83rd wk). Dandy $11,000. Last week, $11,000.

Alexandria (United California) (1,170; $1.50-$3.50) — "South Pacific" (20th) (4th wk). Nifty $22,000 or close. Last week, $23,000.

Philly Off But 'Light' Okay $10,000; 'Indiscreet' Sock 12G, 3d, 'Kings' 11G

Philadelphia, July 29.

Expected seasonal slump materialized this session, and many pix are reflecting the offish tone. "La Parisienne" was caught in the backwash and is on disappointing side with merely an okay figure at the Arcadia. "Light in Forest," the Disney pic, is getting mainly matinee trade and shapes barely okay at Goldman.

"Indiscreet" shapes great in third Randolph round. "No Time for Sergeants" continues socko in fourth frame at Stanley. "Kings Go Forth" is rated lusty in fourth Stanton week. "Rock-A-Bye Baby" is okay in second frame at Viking.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"La Parisienne" (UA). Okay $8,000. Last week, "Time to Love" (U) (4th wk), $5,000.

Boyd (SW) (1,480; $1.25-$2.75)—"Gigi" (M-G) (5th wk). Trim $12,500. Last week, $14,000.

Fox (20th) (2,250; 65-$1.80)—"Bravados" (20th) (3d wk). Helped by preview to $10,000. Last week, $9,500.

Goldman (Goldman) (2,250; 65-$1.49)—"Light in Forest" (BV). Oke $10,000. Last week, "Key" (Col) (3d wk), $8,500.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (18th wk). Sturdy $10,500. Last week, $9,500.

Randolph (Goldman) (1,250; 65-$1.80)—"Indiscreet" (WB) (3d wk). Great $12,000. Last week, $14,000.

Stanley (SW) (2,900; 99-$1.80)—"No Time for Sergeants" (WB) (4th wk). Sock $11,000. Last week, $13,000.

Stanton (SW) (1,483; 99-$1.49)—"Kings Go Forth" (UA) (4th wk). Loud $17,000. Last week, $14,000.

Studio (Goldberg) (385; 90-$1.80)—"Garden of Eden" (Indie). Bangup $10,000. Last week, "Mam'selle" (Indie), $3,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Vikings" (UA) (5th wk). Stout $5,000. Last week, $10,000.

Viking (Sley) (1,000; 99-$1.49)—"Rock-A-Bye Baby" (Par) (2d wk). Oke $9,000. Last week, $10,000.

World (Pathe) (604; 90-$1.80)—"Awakening" (Par). Quiet $2,500. Last week, "Time of Desire" (Indie) (3d wk), $2,300.

'Key' Fancy $9,500 in Omaha; 'Light' Lofty 8G, 'Vikings' Stout 5G, 3d

Omaha, July 29.

Thanks to a pair of whopping new entries, biz is fine at downtown first-runs this session. "Light in Forest" looks big at the State while "Key" is lusty at Orpheum to win a holdover. "No Time for Sergeants" is off a bit in fourth stanza at the Omaha. "Vikings" is still stout in the No. 3 round at the Brandeis. It may go another.

Estimates for This Week

Brandeis (RKO) (1,100; 90-$1.25)—"Vikings" (UA) (3d wk). Strong $5,000. Last week, $6,500.

Omaha (Tristates) (2,066; 90-$1.25)—"No Time for Sergeants" (WB) (4th wk). Slimming to $4,000 after solid $8,000 in third week.

Orpheum (Tristates) (2,980; 75-90)—"Key" (Col). Lusty $9,500. Last week, "Rock-a-Bye Baby" (Par) (2d wk), $6,500.

State (Cooper) (850; 75-90)—"Light in Forest" (BV). Big $8,000. Last week, "Law and Jake Wade" (M-G), $3,500.

BALTIMORE

(Continued from page 8)

(2d wk). Good $7,500 after $9,000 opener.

Little (Rappaport) (300; 50-$1.25)—"Light Across Street" (Indie) (4th wk). Good $2,100 after nearly the same in third stanza.

Mayfair (Fruchtman) (900; 50-$1.25)—"Vertigo" (Par) (9th wk). Pleasing $4,000 after $5,000 for last week.

New (Fruchtman) (1,600; $1.50-$2.50)—"South Pacific" (20th) (17th wk). Climbed to stout $10,000 after $9,000 in 16th frame.

Playhouse (Schwaber) (460; 50-$1.25)—"Blue Murder at St. Trinian's" (Cont) (5th wk). Slow $2,400. Last week nearly the same.

Stanley (Fruchtman) (3,200; 50-$1.25)—"Vikings" (UA) (5th wk). Oke $7,000 after $9,000 in fourth.

Town (Rappaport) (1,125; 50-$1.25)—"Indiscreet" (WB) (2d wk). Great $12,000 after $14,000 on opener.

'Baby' Slight $6,000, Port.; 'Sgts.' Big 7½G

Portland, Ore., July 29.

Main stem takings are on the skids this round with new entrants on the slow side generally. Holdovers continue at a strong pace despite the terrific heat wave. "South Pacific" is in its ninth hefty week at the Broadway. "No Time For Sergeants" still is big in fifth round. Best newcomer is "Attila" at Orpheum.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (20th) (9th wk). Sturdy $9,500. Last week, $11,100.

Fox (Evergreen) (1,536; $1-$1.50)—"No Time For Sergeants" (WB) (5th wk). Big $7,500. Last week, $10,200.

Liberty (Hamrick) (1,865; $1-$1.50)—"Horror of Dracula" (U) and "Thing Couldn't Die" (U). Slim $3,500 in 6 days. Last week, "Vikings" (UA) (4th wk) $5,300.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Attila" (Indie) and "Frontier Gambler" (Indie). Okay $7,000. Last week, "The Fly" (20th) and "Space Master X-7" (20th), $8,400.

Paramount (Port-Par) (3,400; $1-$1.50)—"Rock-A-Bye Baby" (Par) and "Space Children" (Par). Light $6,000. Last week, "King Creole" (Par) and "Maracaibo" (Par) (2d wk), $5,000.

BROADWAY

(Continued from page 9)

wk). The 32d frame ended yesterday (Tues.) was smash $25,300 in 14 shows. The 31st, $25,800. for like number of performances.

Odeon (Rank) (813; 90-$1.80)—"The Key" (Col) (5th wk). Fourth session completed yesterday (Tues.) was great $16,300 or near. Third was $17,000.

Paramount (AB-PT) (3,665; $1-$2)—"Bravados" (20th) (5th-final wk). This final round ending today (Wed.) looks like okay $24,000. Fourth, $24,600. "A Certain Smile" (20th) opens tomorrow (Thurs.).

Paris (Pathe Cinema) (568; 90-$1.80)—"Man in Raincoat" (Kings) (3d wk). Second round ended Sunday (27) was big $8,700. First was $9,800.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Indiscreet" (WB) with stageshow (5th wk). This stanza winding up today (Wed.) looks like wow $165,000 or better. Fourth was $163,700, over hopes. Stays a sixth, and likely longer. "Reluctant Debutants" (M-G) is due in next.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (94th wk). The 93d week completed yesterday (Tues.) was giant $32,200, one of better recent sessions. The 92d week was $31,800.

Royale (Loew) (934; $1.50-$3)—"Gigi" (M-G) (11th wk). The 10th round ended last Saturday (26) was capacity $19,300. Last week, ditto.

Roxy (Nat'l. Th.) (2,710; $1.75-$3.50)—"Windjammer" (NT) (16th wk). Current stanza ending today (Wed.) looks like fair $27,000. The 15th week was $28,000. Stays on.

State (Loew) (3,450; 50-$1.75)—"Rock-A-Bye Baby" (Par) (2d wk). First frame ended yesterday (Tues.) was lusty $31,000 or close. In ahead, "King Creole" (Par) (3d wk), $9,200.

Sutton (R&B) (561; 95-$1.75)—"Your Past Is Showing" (Rank) (5th wk). Fourth round ended last Sunday (27) was weak $5,400. Third was $6,100. Holds on another week, with "Tale of Two Cities" (Rank) due in on Monday (4).

Trans-Lux 52nd St. (T-L) (540; $1.25-$2)—"Case of Dr. Laurent" (T-L) (6th wk). Fifth stanza finished yesterday (Tues.) held at great $10,000 or over. Fourth was $10,300.

72d Street (Baker) (450; 75-$1.20)—"Capt. From Koepenick" (DCA). First three days hit great $4,100, and may hit biggest gross of any German pic opening week.

Victoria (City Inv.) (1,003; 50-$2)—"La Parisienne" (UA). Opens today (Wed.). Last week, "Vikings" (UA) (7th wk-6 days), held at big $15,500 or near. Sixth full week was $17,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (2d wk). First full week concluded Saturday (26) was mighty $44,200, or only $1,800 below actual capacity of house. The first four days ended on July 19 was capacity $24,300. Advance has been building with mighty strides.

H.O.s Help Mpls.; 'Sgts.' Whopping, $12,000 in 2d, 'Search' Fast 14G, 22d

Minneapolis, July 29.

With holdovers much in evidence again despite the departure of "Gigi" and "Kings Go Forth" after protracted stays, the few new pix don't stack up formidably. Neither "Gunman's Walk" nor "Rififi" are causing any wild rush of patrons.

The hard-ticket "Search for Paradise" and "South Pacific" are in their 22d and 5th weeks respectively, and still big. Third stanza for "A Time to Love" looks mild. Second for "No Time for Sergeants" still is a real blockbuster at the Orpheum.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"South Pacific" (20th) (5th wk). Fine $12,000. Last week, $12,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"Search for Paradise" (Cinerama) (22d wk). Big $14,000. Last week, $15,000.

Gopher (Berger) (1,000; 85-90)—"Time to Love" (U) (3d wk). Did excellent the first week and then fell off. Mild $3,000. Last week, $5,000.

Lyric (Par) (1,000; 85-90)—"Gunman's Walk" (Col). Okay $5,000. Last week, "Gigi" (M-G) (4th wk), $3,500 at $1.25-$2.25.

Radio City (Par) (4,100; 85-90)—"The Key" (Col) (2d wk). Drab $6,000. Last week, $8,000.

RKO Orpheum (RKO) (2,900; 90-$1.25)—"No Time for Sergeants" (WB) (2d wk). Smash $12,000. Last week, $19,000.

RKO Pan (RKO) (1,800; 75-85)—"Attack of 50-Foot Woman" (AA) and "War of Satellites" (AA). Fair $4,500. Last week, "King Creole" (Par) (3d wk), $4,500 at 85-90c.

State (Par) (2,200; 85-90)—"Rock-a-Bye Baby" (Par) (2d wk). Kind words for this one, but it's only nice at $7,000. Last week, $9,000.

Suburban World (Mann) (800; 85)—"Blue Murder at St. Trinian's" (Cont) (3d wk). Pleasant $1,500. Last week $2,000.

World (Mann) (400; 85-$1.25)—"Razzia" (Indie). Modest $3,000. Last week, "Kings Go Forth" (UA) (4th wk), $3,500.

SEATTLE

(Continued from page 9)

(Par), and "Colussus of N.Y." (Par) (2d wk). Good $8,509. Last week, $11,200.

Music Box (850; 95-$1.50)—"Folies Bergere" (Indie). Okay $4,000. Last week, "Kathy O" (U), $2,800.

Music Hall (Hamrick) (2,200; 95-$1.50)—"Twilight For Gods" (U) and "Heritage" (U). Okay $7,000. Last week, "Night Ambush" (Rank) and "One That Got Away" (Rank), $5,200.

Orpheum (Hamrick) (2,700; 95-$1.50)—"No Time For Sergeants" (WB) (4th wk). Swell $9,000 or near. Last week, $9,400.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"Vikings" (UA). (5th wk). Oke $6,500. Last week, $6,700.

ST. LOUIS

(Continued from page 8)

$2.25)—"South Pacific" (20th) (15th wk). Solid $8,000. Last week, ditto.

Richmond (Arthur) (1,000; $1.25)—"Night Heaven Fell" (Kings) (2d wk). Nice $1,600. Last week, $3,000.

St. Louis (Arthur) (3,800; 60-75)—"The Fly" (20th) and "Space Master X-7" (20th). Great $18,000. Last week, "King Creole" (Par) and "Space Children" (Par), $12,000.

Shady Oak (Arthur) (560; $1.25)—"Night Heaven Fell" (Kings) (2d wk). Big $2,500 or close. Last week, $4,000.

BALLYHOO IS IMAGINATION

Cleveland, July 29.

Howard Pearl, United Artists fieldman in the Detroit-Cleveland area, obtained what amounted to a full column plug for "The Vikings" in the Cleveland Press by "digging up" a champion filmgoer.

Pearl discovered that Leo Ramella, a Press linotype operator, had seen almost 4,000 motion pictures in 35 years. There had been previous reports on Ramella's film-going career so it wasn't difficult for the fieldman to arrange for a film page feature. At any rate, a private screening was arranged for the fan and "The Vikings" was cited as the 4,000th picture he had seen. In all his years of film-going, according to columnist Stan Anderson, "The Vikings" was the only one Ramella had seen free.

Inside Stuff—Pictures

On the basic assumption that exhibitors in the American South also like to make a profit, Stanley Kramer doesn't anticipate any booking problem with "The Defiant Ones," a story of two chained convicts—one white, the other colored—who make an abortive dash for freedom. Speaking at a press conference on his arrival in Berlin he said there was no trouble in the South with "Home of the Brave," which had, in fact, grossed more than "The Champion."

Kramer defended the recent sale to tv of a number of his pix including "High Noon" and "Home of the Brave." It was, he said, the only way in which an indie producer could make any money for himself.

Worldwide gross of "Around the World in 80 Days" reached $40,211,763 on July 4, a spokesman for the Michael Todd Co. declares. The film grossed $30,236,883 in 185 theatres in the United States and Canada and raked in $9,974,880 in 144 foreign situations. At the Rivoli Theatre, New York, where the pic premiered in October, 1956, the gross was reported at $3,603,524.

Company, which plans to release the film to 900 more theatres between now and November, predicts that the total gross will reach $125,000,000 within five years.

Contracts have been awarded for a $258,000 building for the Des Moines Child Guidance Center. A. H. Blank, head of Tri-States Theatre Corp. and Central States Theatre Corp., Des Moines, gave the initial $125,000 for the project. The center is a pilot study in the United States, which will furnish basic information for future similar programs over the country, and the building will become a part of the Raymond Blank Memorial hospital, given to the city by showman and the late Mrs. Anna Blank as a memorial to their son.

Philip Yordan, who prexies Security Pictures, has set up an arrangement with his indie company whereby for next three years all outside writing assignments will be made on a loan-out basis from outfit. Initialer under real is "Ripe Fruit," to be produced by Anthony Mann and wife, Sarita Montiel. Yordan arrived in Madrid last week to join couple in prepping property for filming there. Following this. Yordan will script "Gretta," based on Erskine Caldwell novel, for Security.

Frank Capra, who produced four feature-length tv science pix for AT&T, helmed the films without compensation. However, he retains the foreign rights on the pictures which were designed to stimulate youth's interest in science. Capra also was one of the first to get a profit-sharing deal. On the pictures he made for Columbia in the thirties he gets a 25% cut. That includes the tv sales.

Allied Artists has taken "Friendly Persuasion" out of release in anticipation of a major-scale reissue. Its grossed nearly $5,000,000 domestically so far . . . Another AA entry is called "The Pagans" only because the MPAA refused to okay the original nomenclature, this being "Rape of Rome." Latter is being used by some exhibitors, however.

James Hendel, manager of United Artists branch in Pittsburgh, has become a national authority in domestic and foreign coins and his own collection, on which he started 15 years ago, is now valued at several thousand dollars. Just recently Hendel was invited to speak to the Western Pennsylvania Numismatic Society on "U.S. Commemoratives."

Salaries of Hollywood motion picture workers averaged $136.09 weekly for 40.1 hours in May, as compared to $133.86 for 39.8 hours in April, according to figures revealed by California Division of Labor Statistics and Research. For May, 1957, average weekly earnings amounted to $126.50 for 39.8 hours.

Duke Dunbar, formerly secretary of the old Colorado Film Board of Trade and attorney general of Colorado now for four terms, will run for his fifth term. Running on the Republican ticket he is not expected to have opposition in the primary.

Look of a winner: "Peyton Place" (20th-Fox) is near the $10,000,000 mark domestically alone. It has played a little over 6,500 dates.

Showmen's Buy & Sell Activities

Washington, July 29.

The month from May 11 to June 10 was one of unusual purchasing activity in their company's common stock, by officers and directors of Allied Artists Pictures, the monthly S. E. C. report shows.

Samuel Broidy bought 5,000 shares to increase his holding to 75,118. George D. Burrows added 100 to give himself a total of 34,786, and Sherrill C. Corwin acquired 4,000 for a total of 18,000. With the addition of 1,000 common, Maurice Goldstein upped his bundle to 14,100. Roger Hurlock picked up 200 shares for a total of 14,900, while Edward Morey added 2,000 to make his holding 12,350 shares. Sam Wolf bought 2,000 shares, now has 22,050. Hurlock also bought 100 shares of the 5½% cumulative preferred stock, of which he now owns 1,100 shares.

Other transactions: Hazard E. Reeves sold 5,000 of Cinerama Inc., common, retaining 117,923. Louis A. Green purchased 200 Loew's Inc., common for his Stryker and Brown account, giving it a total of 144,235 shares. Francis Whiting Hatch acquired 200 shares of Loew's, now owns 300. It was earlier disclosed in VARIETY that Joseph Tomlinson, who tried unsuccessfully to win control of the studio, had sold 26,900 of his shares, retaining 133,100.

Peter Colefax unloaded 1,400 shares of National Theatres, Inc., whittling his holding in the circuit down to 1,100 of the common stock. David Fogelson engaged in two deals in Stanley-Warner common for Schwartz & Frohlich, selling 2,938 of the circuit's common stock and buying 2,267. This left him 672 shares of SW.

Harry Brandt, who controls Trans Lux Corp., engaged in five transactions in that circuit's common stock on his own behalf and for foundations and holding companies he controls. He acquired a total of 3,000 shares. The combined holding now amounts to 188,455 shares.

Samuel A. Alesker reported adding 1,600 shares of ABC Vending Corp. common. He now owns 4,720. William Zeckendorf, big New York realtor, disposed of 43,100 C & C Television common. He now has 19,100 in his own name, with another 248,350 held by Webb & Knapp, the realty firm he heads. Goddard Lieberson bought 200 shares of CBS class A stock.

A transaction on Guild Films common, reported belatedly, discloses that Nicolas Reisini no longer owns any Guild common. An SEC notation says his 173,000 shares "were pledged as collateral and were sold by pledgee." Bert Kleiner picked up 400 National Telefilm Associates common. This gives him a total of 7,000 shares.

Too Much Bardot

Philadelphia, July 29.

The World postponed opening of Brigitte Bardot's "Night That Heaven Fell" and replaced it with "The Awakening." Too much Brigitte in town, said the manager. The Arcadia was showing "La Parisienne" and the Studio "Mam'selle Pigalle."

ALASKA JOINING SHOW BIZ

New York Sound Track

Spain is exploring the possibility of organizing a Spanish Film Week in Gotham.

Errol Flynn's contracted autobiog for Putnams—reported advance royalty of $10,000—with the projected title of "In Like Me" is being admittedly stalemated by the actor's other pressing affairs. He doesn't want a ghost, which the impatient publisher offered him, yet can't seem to organize his time and is threatening to drop the entire commitment which the publishing house rejects—it prefers the book.

Lacey W. Kastner, Columbia International prez, off on a four-week vacation down at Sarasota, Fla. . . . Col's "Bonjour Tristesse," which flopped in the States, is doing bangup business in many countries abroad.

Edward Everett Horton, strawhatting this summer in "White Sheep," "The Matchmaker" and "Reluctant Debutante," told Hartford Times theatre editor **Allen M. Widem:** "Hollywood? Sure, I'd like to get back there for some comedy bits. But the phone's been dead. I wish *somebody* would start perking again!"

Yul Brynner's Alciona Productions will launch "The Gladiators," carrying reported $5,500,000 budget, in mid-February on location in Italy and Greece . . . Columbia producer **Charles Schnee** withdrew his MPAA title registration, "The Best Generation," in favor of Metro producer **Albert Zugsmith's** pic of same tag, with latter awaiting word whether **Jerry Wald** and 20th-Fox will also waive.

Harry Goldstein new assistant advertising manager of United Artists under pub-ad chief **Roger H. Lewis.** Goldstein joined UA last January as coordinator of New York campaigns and will continue these duties. In addition, he'll also serve as ad-publicity liaison with the sales department, working under ad manager **Joe Gould.**

United Artists and **Harold Hecht** protested Paramount's registration of title, "The Trap," as similar to "The Rabbit Trap," currently in work by H-H-L for UA release . . . **Jean Simmons** with **Rock Hudson** in **Henry King's** Vintage production, "This Earth Is Mine," to be distributed by Universal . . . **Robert Wilder** set to script **David Lavender** novel, "Bent's Fort," for producer **Fred Kohlmar** at Columbia Pictures.

Theatre admissions in Chicago continued to drop off as reflected in film boxoffice tax collections for May. The 3% levy brought the city $77,493, against $80,874 in previous month. Latest figure is also below the $78,870 collected for May of '57. Total amusement tax take for May was $134,633, well under the $144,752 of April and the $140,109 of the like month last year.

Arthur O'Connell off to Puerto Rico to participate in the Governor's cancer fund-raising drive . . . Loew's Theatres has extended its "summertime movie fair" through August and early September . . . Universal offering newspapers a five-part serialization of **Ernest Gann's** "Twilight of the Gods." . . . **Gary Cooper** is the latest of stars set for a Metro production. He'll star in **Julian Blaustein's** production of "The Wreck of the Mary Deare," based on **Hammond Innes'** mystery novel . . . **Leon Uris** has arrived in Manhattan to start work on the screenplay of his soon-to-be published novel, "Exodus," which **Otto Preminger** will produce and direct for United Artists . . . **Giorgio Ricciotti,** Rome branch manager of D. E. A. R. Films, United Artists distributor in Italy, on a two-week tour of the U.S. as a result of copping first place in the UA product sales drive . . **George Seaton** elected a trustee of Colonial Williamsburg Inc. Also named trustees of the multimillion dollar restoration organization were **Edward A. (Ted) Weeks,** editor of Atlantic Monthly, and **Mrs. Edgar Tobin,** Texas civic and educational leader . **George Sanders** has arrived in Manhattan to join the cast of Paramount's "That Kind of Woman," which is being filmed completely in New York.

Paramount prexy **Barney Balaban,** pub-ad chief **Jerry Pickman** and eastern production manager **Russell Holman** back from Coast conference . . . **Alfred E. Daff,** Universal's executive v.p., back from a six-week trip to the company's European offices . . . Metro mailing 10,000 giant four-color post cards with a full portrait of the new Hardy family to herald "Andy Hardy Comes Home." . . . Metro has acquired film rights to **Tennessee Williams'** new play, "Sweet Bird of Youth," which will be produced on Broadway by **Cheryl Crawford,** with **Elia Kazan** directing. Film will be made following the play's New York run . . . **Mickey Rooney** will star in a re-make of "The Last Mile," which **Max Rosenberg's** Vanguard Productions will make for United Artists release. Plans are to film the picture in New York . . . **Thomas Curtain,** assistant manager of Loew's State Theatre, Newark, named acting manager of Loew's Spooner, taking over from **Albert Schleicher,** who transfers to Loew's Coney Island . . .

British film critic **Milton Schulman** of the Evening Standards lists five directors as "my five top talents." His list includes **Carol Reed, Laurence Olivier, David Lean** and **John** and **Roy Boulting** . . . **Malvin Wald** will film a indie production, "Buttermilk Moon," on location at the Mount Washington Hotel in Bretton Woods, New Hampshire . . . **Gordon Hedwig** has joined the sales staff of Movielab Film Laboratories. He'll be assistant to sales chief **Ben Bloom.**

20th-Fox prexy **Spyros P. Skouras** discussing a deal with Greek director, **Michael Cocoyannis,** to shoot **Frederic Wakeman's** "The Wastrel," for 20th release . . . **Phil Miles,** ad-pub v.p. of Restaurant Associates, which operates the plush midtown Forum (of the 12 Caesars) restaurant, protests last week's item here about the high cost of lunching at his eaterie. 'Taint so, he says. The $90 expense account of the plugger cited in the item included his whole week of expenses. The Forum bill (lunch for four) ran to only $34 . . . If **Cary Grant** doesn't do "Something for the Boys" with **Stanley Donen** he'll appear in a picture for **Alfred Hitchcock** instead . . . Artkino to dub the Russian "The Idiot" . . . **Jack L. Warner** due in Madrid Aug. 11 to o.o. "John Paul Jones" rushes. **Serge Semenenko** also due to see the roughs in Spain . . . Continental Distributing no longer handling "Uncle Vanya." Deal was for the first run (Baronet) only.

William Goetz bought **Sinclair Drago** novel, "Wild Grass" . . . **Shirley MacLaine** with **Frank Sinatra, Dean Martin** and **Arthur Kennedy** in Metro's "Some Came Running" . . . **Blanche Yurka** goes into Seven Arts' "Between the Thunder and the Sun," **Susan Hayward-Jeff Chandler-Jacques Bergerac** starrer . . . **Sammy Cahn** and **Elmer Bernstein** will collab on title song for **Sidney Harmon** UA release, "Anna Lucasta" . . . producer-director **Frank Capra** and **Frank Sinatra** set Oct. 15 as starting date for their Sincap production, "Hole in the Head," in which **Edward G. Robinson** will also star . . . Warner Bros. switched tag of "Across the Everglades" to "Wind Across the Everglades."

Spanish dancer and choreographer, **Alberto Lorca,** to do the dance and ballet sequences for the **Ava Gardner** starrer, "The Naked Maja," shooting in Rome . . . **John Hubley's** "Harlem Wednesday," was the only entry to win an award at the recent Venice Festival of Art Films. Short has jazz score by **Benny Carter. Edward Harrison** distributes in the States.

An Air Force camera crew has begun shooting scenes at Kelly Air Force Base at San Antonio here for "Air Force Industrial Medicine in Action."

SEE STATEHOOD PLANTING ZING

Juneau, Alaska, July 29.

All facets of show business, motion pictures, tv and legit will find a booming market in the new state of Alaska, according to financier Roger Hurlock, board member of Allied Artists just returned from Hollywood sessions. Expansion in all fields will follow the territory's actual statehood, he thinks.

Area, detched from continental U. S., has special problems because of its location, says Hurlock, but they are worth overcoming to tap the rich and expanding market.

Hurlock, who has been in Alaska eight years, states that in the motion picture field conditions have considerably altered in that time. Formerly, he explains, it was customary for film exchanges to send Alaska pix 18 months to two years after general stateside release.

Now, he says, film goes by air. This boosts costs, naturally, but it means the print is only out of the exchange's hands for a week for a three-day run, where formerly, when prints were handled by ship-and-rail, from Seattle to Fairbanks, it meant the print was tied up for a month.

Continental Ties

The extra expense is compensated for, Hurlock feels, by the fact that "fresh" film can cash in on national publication promotion and advertising which reaches Alaska practically as soon as it does other parts of the U. S.

There are six tv stations in Alaska, located in Anchorage, Fairbanks, Juneau and Ketchikan, with most programming devoted to night hours. Some late afternoon showings are planned. Radio, in Alaska, performs an essential community service, its 27 stations being used for communication in the territory's remote areas. There are an estimated 45,000 tv sets in Alaska, a high saturation for the 200,000 population.

In the legit field, Hurlock remarks recent success of Cornelia Otis Skinner's solo show, which played SRO performances in Juneau and Ketchikan earlier this year.

Biggest competition to show business is the sports program which Alaska lends itself to, and which many Alaskans follow in season. Fishing, hunting, boating, skiing are the chief outdoor sports, with the summer's round-the-clock daylight making them especially potent.

On the other hand, he says, the absence of daylight during much of the winter makes indoor entertainment a necessity and correspondingly popular.

Yanks Sell Back 107 Italian Dubbing Certificates for 15% Plus Angles

American film companies operating in Italy have reached virtual agreement on the sale of about 107 dubbing certificates, originally worth 266,000,000 lira, to ANICA, the Italian producer-distributor organization. Deal gives the Yanks only 15% of the certificates' face value, but carries with it some broad Italian concessions regarding remittances.

Yanks are being offered 40,000,000 lira in two installments, payable into the 60% account out of which MPEA can make its compensation deal. ANICA is said to have agreed to such transfers outside the now customary Finmeccanica channel through which the Americans get their money out at a 9% discount.

The certificates in question were handed to MPEA in the six months period between June of 1955 and January of 1956. They were not included in the first such sale of dubbing certificates, negotiated during the fall of '55. At that time, the Americans sold the bulk of their 10-year certificates, also at 16.8% of face value.

Not covered by the current deal are dubbing certificates which accrued since January of 1956. These certificates involved 5,500000 lire a piece and were to mature in seven rather than 10 years. Amount paid for them during the past two and a half years runs to 2,750,000,000 lire on the basis of 200 pictures a year. Original deal stipulated that there would be no repetition of the sale on the post-'55 certificates. However, the Italians are obliged to redeem the certificates only if the necessary funds are available in the film bank. The certificates are not government-guaranteed.

The dubbing certificate is issued by the Italians every time an American company brings in a film and dubs it into Italian. Payment is considered a "loan," repayable with interest after a certain period.

Pending this deal ANICA had held up U. S. licenses. They were finally issued last week.

Bette Davis Slept Here

Sugar Hill, N. H., July 29.

The fact that "Bette Davis slept here" has brought financial aid to several civic organizations in the area.

The country estate, "Butternut," formerly owned by the star, was opened for public inspection, July 27, by Ross N. Coffin, who now owns the property.

The affair was a benefit for the Lisbon District Nursing Assn.

B&K's 5th Biggest, Southtown, Set To Become Store

Chicago, July 29.

Southtown Theatre, fifth largest in the Balaban & Katz chain, is to be converted into a self-service general merchandise store operated by, and under the name of, Cars, which now has similar retail outlets in Connecticut and New York.

The circuit last week gave Cars Inc., a longterm lease on the property. Part of the building is to be remodelled, and it's expected the store's doors will open around Oct. 1.

Southtown's towel-throwing act is simply a case of diminishing biz, blamed in part on the recession, but mostly on a changing neighborhood scene. It's foldo reduces the total of Chi hardtops to 168, and leaves B&K with 33 city and suburban situations from a peak several years ago of about 50. Southtown, built by B&K in 1931, has 3,201 seats and was chain's No. 2 house on the south side.

TWIN SCREENS OPERATING

Dallas, July 29.

Twin Drive-In Theatre lived up to its name as of Friday with a second screen. Completion of the work gives Dallas what is believed to be the largest motion picture set-up in the Southwest.

The new screen, to be known as the East Twin, will have 500 speakers on its ramp while the West Twin, the existing screen, has 750 speakers in operation.

Mike Todd Corp. Has Harris, Chi

The Michael Todd Co. has taken over the Harris Theatre in Chicago from the Shuberts. Mike Kavanagh, formerly a Shubert man in Boston, has been appointed to book the house, which is right next to the Todd-owned Cinestage Theatre. Todd outfit will take actual possession of the Harris in September.

Booking policy is still uncertain. Theatre currently is playing "Gigi." Spokesman for Todd said the Harris would be available for legit shows and film roadshows.

FILM THEATRE OPENS, AND FACT IS 'UNIQUE'

What represents an unusual occurrence in the motion picture industry under today's market conditions will take place on Aug. 7 when Loew's Theatres opens a new hardtop showcase in Miami Beach. The theatre, to be known as Loew's 170th St., is in the heart of Miami Beach's motel row. The opening film attraction will be the Brigitte Bardot starrer, "La Parisienne."

New House, which seats 1,100 people, is the focal point of a new shopping center which has parking accommodations for 600 cars. Theatre is equipped with Phillips projectors, in combination with a 60-foot Hurley lenticulated screen, which will enable the theatre to offer most of the new wide-screen techniques, including Todd-AO, CineMiracle, CinemaScope, VistaVision and regular wide-screen.

Jim Shanahan, of Ernie Emerling's homeoffice pub-ad department, is currently in Miami Beach to assist Donald Baker, resident manager, in setting up a pre-opening promotional campaign.

British Better Able to 'Gang Up'

Herman Levy Describes Doghousing of Exhibitor There—No Wonder Film Biz Can Battle Video

In one of his periodic case digests, Herman M. Levy, general counsel of Theatre Owners of America, analyzes a situation in Great Britain in which the Courts ruled against an exhibitor in a case involving "under-reporting of percentage pictures." The exhibitor appealed to the Courts because all members of a distributor's association had refused to supply him with product and, as a result, he was "driven out of business."

According to Levy, the decision, in brief, decided that, under the facts of the case, where there is evidence of an exhibitor under-reporting, and where the exhibitor refuses to accept an accountant "nominated" by the distributor's group, and to pay for the services of the audit, he may lawfully be driven out of business by the distributors' refusing to sell him any further product.

This background, Levy indicates, makes it easier to understand how the British distributors, producers and exhibitors have been advised that they are within the law, under a carefully designed plan, in keeping films off television. Under the plan, any producer, distributor or a person who has helped finance a picture, who sells to television, can be boycotted by exhibitors. In turn, if any exhibitor refuses to join in that boycott, he can be boycotted by all producers and distributors.

Levy stresses that the Court decision and the plan to keep film off tv "presents, very graphically, the functioning of the judicial process in a country which does not have antitrust laws."

Honor Earl Jameson's Memory

Kansas City, July 29.

Local Motion Picture Assn., will dedicate the Earl Jameson memorial cabin at the YMCA Camp San tosage here Aug. 4.

It's named for former head o the Exhibitor's Film Delivery,

Summer Fails To Dull West End Biz; 'Vikings' Record 16G; 'Night' Sock 14G, 'Ice Cold' Hot 10G, Both 2d

London, July 22.

The "Vikings" set a new house record at the Leicester Square Theatre with a great $16,000 in its opening frame while at the Odeon, Leicester Square, "Night to Remember" teed off with a boffo $14,500 first round.

The other sturdy entries include "Ice Cold in Alex" with a fancy $10,000 at the Warner in second round and "Brothers Karamazov" with a stout $10,000 in third frame at the Empire.

In the holdover category. "Around World in 80 Days" is solid in 54th week, "Seven Wonders of World" is loud $23,500 for 20th Casino round and "South Pacific" is smash $15.900 in 13th Dominion week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15) — "Around World" (UA) (54th wk). Solid $8,900.

Carlton (20th) (1,128; 70-$2.15)—"Battle of the VI" (Eros). Likely $7,000 or near. "Harry Black" (20th) set as next pic.

Casino (Indie) (1,337; 70-$2.15)—"Seven Wonders" (Robin) (20th wk). Hefty $23,500.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (13th wk). Still big at around $15,900.

Empire (M-G) (3,099; 55-$1,70)—"Brothers Karamazov" (M-G) (3d wk). Steady $10,000 or near. Good $11,400 in previous round. "Merry Andrew" (M-G) preems July 24.

Gaumont (CMA) (1,500; 50-$1.70) —"The Whole Truth" (Col) (2d wk). Fair $5,300. Opener was $6,100. "Night to Remember" (Rank) follows July 24, to play day-date with Odeon.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Vikings" (UA). New high for theatre, with wow $16,000 or over.

London Pavilion (UA) (1,217; 50-$1.70)—"Black Scorpion" (WB). Average $7,000 or near.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Night to Remember" (Rank) (2d wk). Heading for great $14,000. Opening week (6 days), hit $14,500.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Sierra Baron" (20th) and "How to Rob a Bank" (20th). Modest $5.500. "Intent to Kill" (20th) set to follow.

Odeon, Tottenham Court Road (CMA) (1,800; 95-$2.80)—"Windjammer" (NT) (9th wk). Still disappointing at about $5,300.

Plaza (Par) (1,902; 70-$1.70)—"10 Commandments" (Par) (33d wk). Nearing end of run and down to around $5.500.

Rialto (20th) (592; 50-$1.30)—"Man Hunt" (20th) (3d wk). Neat $4.200. Last week, $5,300.

Ritz (M-G) (432; 50-$1.30)—"High Cost of Loving" (M-G). Fair $3,000.

Studio One (APT) (600; 30-$1.20) —"Oklahoma" (RKO) (5th wk). Modest $2,500.

Warner (WB) (1,785; 50-$1.70)—"Ice Cold in Alex" (ABP) (2d wk). Heading for stout $10,000. Opening week was $11,600. "No Time for Sergeants" (WB) due in next.

20th-Fox Uses Gimmicks At British Soho Fair

London, July 22.

The only film company to cash in on the Soho Fair, gimmickwise, is 20th-Fox. In a public garden in Soho Square, opposite its London h. q., were erected seven large boards each displaying stills from seven of its current pix. On entry forms were printed lines of dialog from five scenes of each film. Competitors were invited to match each line of dialog to the appropriate still. The exhibition attracted large crowds throughout Soho Fair week. In the first three days 9,000 people entered the competitions for which the prizes were free ducats plus the book of the film.

20th-Fox also jumped on the publicity bandwagon by offering screen tests to the winner and runner-up of the Soho Queen contest. Its contract star, Jayne Mansfield, grabbed press and tv publicity by crowning the winner.

West Germany Picks Pix for 3 Film Fests

Frankfurt, July 22.

The German pix to be shown at the International Film Festival in Vancouver, British Columbia, July 20-Aug. 3; at the Shakespeare Festival at Stratford, Ontario, June 30-July 12, and at the Melbourne, Australia, Festival, May 26-June 15, have been selected, according to a report of the German Film Export Union. The same pair of German films will play at both Canadian fests. They are art production, "Jonas", made by Dr. Ottomar Domnick, and "Der Goldene Gartene" (The Golden Garden), a Hanss Domnick film.

Playing at the Melbourne event are "Des Teufels General" (The Devil's General), from Real Film, plus Alfred Erhard's "Das Bronzetor" (The Bronze Gate) and "Donnerstag den 7 August in Hamburg" (Thursday, August 7 in Hamburg), from Pan Film.

Too Much Alpine Hits Cinema Biz

Vienna, July 22.

Just how alpine the Republic of Austria is was shown in a recent check of the population of Tyrol, Vorarlberg and Salzburg. There are still seven out of 100 inhabitants (adults) who never have attended a pic show. In addition, only 55% go once a month to their nabe theatre.

Statistics for 1957 reveal that of the 10 most successful pictures, eight were West German and Austrian films while only two were U.S. pix—"Love Is Splendored Thing" (20th) and "Trapeze" (UA). However, figures on this survey were not available, hence are rated questionable. A firm check shows that U.S. ranks third in boxoffice returns. Of 100 films, 53 came from West Germany, 18 were Austrian productions and 16 came from America.

ARCA TO ROLL NINE FEATURES IN '58-'59

Berlin, July 22.

West Berlin's Arca (Gero Wecker), a financially strong film producing outfit in the land, on its 1958-59 production lineup has nine features, including three tinters and two remakes of great German film hits. Six more pix are already in the planning stage for future production.

Most interesting Arca project is "Kriegsgericht" (Court-Martial) which is to go before cameras late in year. The pic's director, Kurt Meisel, and O. E. Hasse, Karlheinz Boehm, Christian Wolff and others, the principal actors, will make this one without salaries and at their own risk (percentage participation). They want to prove via this project that it's "possible to make art-slanted films in Germany without commercial angles."

Another worth mentioning Arca project is "Lieutenant-Commander Prien, Bull of Scapa Flow," biopic of Germany's famous submarine commander of the last World War. Also on company's list is "I'll Carry You On My Hands" (after Theodor Storm's novel "Viola Tricolor"), starring Kristina Soederbaum, Swedish-born actress wife of Veit Harlan. Latter will direct this one. The two remakes are "Traumulus" (1937) and "Bombs On Monte Carlo" (1931). Luigi Commencini is to direct the latter, a CinemaScoper.

Not unusual in the German industry is the fact that producing companies have newcomers under extended contracts. Arca has quite a number of names including Marion Michael, Christian Wolff, Sabina Sesselmann, Matthias Fuchs and Friedrich Joloff. Arca, incidentally, is responsible for West Berlin has having a third production center, in addition to Spandau (CCC) and Tempelhof (UFA).

Israeli Film Industry To Get U.S., Africa Aid

Tel Aviv, July 22.

Israeli film industry, with two sound stages at its disposal, one in Herzliyah and the other here, may soon get a boost from American and South African capital.

Interests from both nations reportedly are interested in building a film center at Ashkelon, south of capital city.

J. D. Hardin and Herman L. Day are the new operators of the Arapho Drive In Theatre at Richardson, Tex.

Canada Has Smear Tip Sheets, Too

Misinformed Senator Strikes at American Poet, Langston Hughes—Felix Quinn

Ottawa, July 29.

Senator Felix Quinn of Nova Scotia whipped up a considerable storm in the Canadian Senate when he called the booking of United States poet Langston Hughes for the Stratford, Ont., Festival's jazz series (23), "a blasphemy." He brought more wrath down from the Senate, though, when he claimed the Stratford Festival was bankrolled by the Canada Council, a body set up to administer $10.-000,000 of federal funds to aid universities and the arts. He asked Hughes be cancelled.

Senator David Croll of Windsor, Ont., said his colleague had been misled by "a hate sheet" called "The Canadian Intelligence Service" which reprinted a paragraph from the Toronto Globe & Mail as a lead to a story on Hughes' Stratford date. Croll also said the Senate discussion had been "a bellyful of smears."

Terming Hughes "a blasphemous creature," Senator Quinn had based his allegations on the article "The Canadian Intelligence Service. He told the Senate that Hughes, scheduled to read poetry to a jazz backing at the Festival, had produced, among other poems, a verse called "Good-bye Christ" which the Senator called anti-Christian. Croll said the publication was "utterly unadulterated garbage. Where Senator Quinn erred was in quoting the article as entirely a reprint from the Toronto daily newspaper. Later in the Senate he corrected himself and admitted only the lead paragraph was from the Globe & Mail.

Several Senators stepped in to correct the allegation that the Stratford Festival was subsidized by the Canada Council. Senator Croll said, referring to the Council's annual report, that the Festival had been given $850,000 as a contribution to Stratford's Shakespearean, music and film festivals. The Senate's Opposition leader, Ross Macdonald, said the funds were given Stratford to help in erecting a permanent building. He said contributions had also been made by the Ontario government and many businesses.

No word has come of any action to cancel Hughes' poetry reading.

'I Came Clean On That'

Stratford, Ont. July 29.

U. S. poet Langston Hughes arrived here Wed. (23) without having heard of his having been denounced in the Canadian senate as "a blasphemous creature." He said his program with Henry "Red" Allen All-Stars included "a couple of poems that should leave no doubt where my real sympathies lie."

Hughes admitted he wrote "Goodbye Christ" over 30 years ago while he was a Communist; but that he had since publicly disavowed both it and Communism before a U. S. House committee.

$12,000,000 Loaned To Italian Films in 1957

Rome, July 22.

A total of better than $12,000,-000 was loaned to the Italian film industry during the year 1957 by the Banca del Lavoro fil, credit section. Some $9,725,000 of this total went into various pix production efforts in this country during the 12 months in question. Loans to such varied film industry activities as studios, labs, dubbing studios, etc., amounted to $2,380,-000.

Another $24,000 was borrowed from the special cinema fund by Italian exhibitors. Among sources of funds feeding this special Banca del Lavoro account are those deposited by importers of all foreign pix, notably those from the U.S.

Swiss Summit On AFM-IFM Co-op

Hollywood, July 29.

Hardie Ratcliffe, prexy of the International Federation of Musicians, has approved a draft which was submitted to his organization by the American Federation of Musicians calling for cooperation among the musicians' unions and to increase opportunities for the use of live music.

An international meeting of musicians' unions will be held in Zurich, Switzerland, Aug. 15-16 to work out a solution to these problems. At this time, according to Herman D. Kenin, prexy of the AFM, the unions will seek to end the "unrestricted importation" of recorded music throughout the world and also prevent possible strike-breaking activities by foreign musicians.

Cap Stereo Aug. 18

Hollywood, July 29.

Capitol Records will introduce its new stereophonic line Aug. 18. Line will consist of 10 pop disks and five classical.

Simultaneously, Angel Records, one of Cap's classical lines, will debut with seven longhair stereo disks.

W. Germany—D. J. 'Picnic' for Paris

By HAZEL GUILD

Frankfurt, July 22.

"Unlike America, where disk jockeys seem to be fading into extinction, the d.j. business is going to be bigger and better than ever in Germany," predicts John Paris, Frankfurt d.j. who's one of just two such rare animals in West Germany.

Paris' "Platter Picnic" started on Hessischer Rundfunk, local radio outlet of the German radio net, three years ago as a summer replacement and now ranks as the show longest on the air in W. Germany. It's a 40-minute once-a-every fortnight deal but is heard every week because it originates on middle wave and is then repeated on FM.

In addition, Paris does a weekly "Saturday Nightclub" from 1 to 2 a.m. from Hamburg, broadcast to five German stations.

Only other d.j. in W. Germany is Chris Howland, with a once-a-week half-hour in Cologne.

But with the advent of commercial tv due shortly in Germany, Paris feels the platter spinners have a big future.

"People want to hear music and very little talk," Paris observes. His format is to tell the people about the record and the artists and keep the shows strictly impersonal—quite a different approach from the colorful personality boys of the stateside d.j. business.

'Have Records, Will Spin'

Born in Liverpool, England, 44-year-old tenor Paris grew up in the Argentine, served in the U.S. Merchant Marine during the war, sang with Paul Whiteman and had his own show on ABC in the States, "This is John Paris," from 1946 to 1949, recorded with RCA for nine years. He wound up strictly by accident as a German d.j.—singing in a night club in Spain, he came to visit a friend in Frankfurt, met a radio station executive and found himself doing a show because the station was so enthusiastic about his personal collection of over 7,000 foreign records.

Original formula of "Platter Picnic" which hasn't varied in three years is to predict upcoming German and American hits. Paris claims 70% accuracy in forecasting hit tunes in America and Germany. "I've lived long enough to know what qualities will make a hit," he says. "Most difficult is picking rock 'n' roll hits because they all sound alike, and only a small detail in lyric or tempo will make one click."

Paris also records for Philips in Germany. When he hears an American song he thinks will be good here, he sees if the German rights are available. His most recent platter is "There's Only One of You."

"German method of broadcasting music is bound to die a horrible death," Paris predicts. "The system is to play six or eight records in a row, segueing into each, and then announce the titles of the whole lot. People want to know what they are hearing, and don't want to wait so long to find out.

"Commercial tv is bound to improve the quality of the programming. People listen to the radio much more intensively here than they do in the States. In America, they just hear it—here they actually listen."

One reason, he explains, is the lack of background music in Germany—no Muzak in restaurants, no radio blaring away in hotel rooms, rarely any tv in bars. So the people with radios utilize them more.

What about payola to the deejays for plugging tunes?

"If it were even whispered that I got a penny under the table, I would be out of the station within an hour. Not only is there no thought of payoffs here, it's so strict that it's nearly impossible for a d.j. to get records without paying."

And Paris at first built up his international collection by buying the platters himself, although now he does get them gratis.

As a record spinner and singer, Paris gets few letters—but mainly intelligent ones asking serious questions about music. About 80% of those asking for photos come from East Germany, where I understand my records are being sold on the black market. Most of these photo requests are from teenagers."

The black market on records has flourished so well under the Russian fence, though, that a John Paris Fan Club exists in Magdeburg, East Germany.

Just as the U.S. AFN is accused (rightly) of wooing away many German listeners who like to listen to American pop songs, so John Paris' German-lingo "Platter Picnic" woos some American servicemen the forthcoming American tunes.

"Germany is going to be the second biggest market for records in the world," Paris feels. "About 70,000,000 platters sold here last year, double the number two years ago." Increased standard of living, excellent quality of German-made hi-fi equipment, plus airing the music on radio and tv have added to the growing interest in records, he adds.

Run Run Shaw Readying Welcome For Pix Prods.

Tokyo, July 22.

Visiting Southeast Asian theatrical topper Run Run Shaw laid out the welcome mat for film and tv producers to use the facilities of his new Hong Kong studio for locationers. Shaw, co-founder of the Shaw Brothers Co. with holdings from Hong Kong to Singapore, told VARIETY that by mid-1959 he will have "one of the most modern studios in that part of the world."

Construction is now underway at Clearwater Bay which Shaw termed "an ideal location suitable for any kind of production." He noted the successes of such Hong Kong locationers as "Love Is Splendored Thing" and "Soldier of Fortune" as a come-on.

Regarding Otto Preminger's forthcoming production of "The Other Side of the Coin" slated for early '59 shooting in Malaya and Singapore, Shaw, who met with Preminger recently, offered, "We will be glad to assist in any way." Shaw is here on a two-week trip to discuss release of his recent Daiei co-production, "The Long Nose" (about elephants), to mull future co-productions

U.S. STARS & SMILES IN SPAIN

Arg. Exhibs Forced by Low Admish To Forego Paying 60% Wage Tilt

Buenos Aires, July 22.

The dilatory practices of Latin American governments have never been more in evidence than in the past two months, during which Argentine exhibitors and distributors have awaited a government decision on film admission prices. Authorities have admitted that present prices are too low, particularly since 60% mass wage increases were granted by President Frondizi last May 13, and they are well disposed towards the exhibitors, recognizing that these have been sacrificed by previous governments, to keep film entertainment within reach of the masses. Despite this, the cost of living is spiralling so alarmingly that again the exhibs are made the scapegoats because that film entertainment is considered vital to the public welfare.

The matter was brought to a head last week when exhibits were unable to pay their personnel the 60% increases decreed by the government. They can't do it either until the government comes to a decision and lifts ceiling prices. In turn this sparked a union complaint to the government, and the threat of yet another strike.

Early this week, confabs began between the exhibs and Secretary of Commerce Carlos Orfila, within whose province the decision now lies. The conversations have been proceeding for two days. Prelim reports are that the atmosphere is friendly (by contrast with the hostility shown towards exhibitors unde rprevious governments). A factor in the exhibs' favor is that the new National Screen Institute President, Narciso Machinandiarena, is well up in film trade complexities, and has openly said that cinema prices are absurdly low.

The exhibitors proposed creating four categories of film theatres, charging progressively higher scales. They have proposed charging 23c, 20c, 17½c and 15c, according to size, product, etc. This leaves 15 deluxe firstruns free to fix their own prices when exhibiting such pix as "10 Commandments" (Par), "War and Peace" (Par) and "Giant" (WB).

WB In Japan: 'Not Guilty As Charged'

Tokyo, July 22.

William Schwartz, manager of WB for Japan, refused to dignify, with categorical refutation, charges burgeoning in certain elements of the Japanese press that Warners was unfair in its mid-May dismissal of 14 of its 199 Japanese employees. In a general statement, however, Schwartz denounced the charges and dismissed them as untruths.

The charges, now also being circulated in a letter of petition signed by a number of leading Japanese journalists and film crix, called the action by WB and other U.S. majors "most cruel, inhuman, unpleasant and regrettable."

The letter says that the matter may be brought to the attention of the National Diet by labor unions.

BARDOT BRINGS FINE

Rome, July 22.

Three reps of a film distributing company have been found guilty of offending public morals and fined a token 10,000 lire ($16). They were accused of putting up immodest posters to advertise the films, a "Zarak" and "Mademoiselle Striptease" with Brigitte Bardot.

Action was on a complaint lodged more than a year ago by an individual. The fine was ordered paid to him and he said he would turn it over to an organization to protect the morals of children.

Decision has been appealed by the distributor, CEID. "L 'Osservatore Romano," the Vatican daily, declared the decision cleaned the streets "of the invading vulgarity of the cult of movie stars."

Techni Moves Work In Paris to Rome Plant

Rome, July 22.

The new Rome Technicolor plant will receive much of the business of the recently shuttered Paris Techni operation, it was revealed here. Remainder of slack will be handled by the London Technicolor plant. Paris shutdown was called temporary by a company source here, and in line with company economy move and European reorganization.

Rome plant is currently handling print orders and will start full scale operation, including answer printing and other operations, starting Aug. 1.

Trichet Claims French Pix Aid Coin Is Needed

Paris, July 22.

Adolphe Trichet, prexy of the Syndicate of French Film Exhibitors, claims the French film setup is severely menaced if the Film Aid Law is not renewed in early '60. In spite of shifting political and economic aspects, including the coming Common Mart, Trichet feels that Film Aid will have to be extended for two years to weather changing film tides.

Trichet is also worried about falling film attendance here which has been balanced somewhat by hiked admission prices. Though film attendance fell 4% this year, admission fees were raised 18%. But this is only a stopgap, and Trichet opines that audiences have to be brought back and consolidated before French films can ever find a true equilibrium.

Trichet says it is up to producers to make better films because French quality has fallen lately. He feels that programming has to be liberated, with more than weekly program changes allowed as well as double features where necessary. He insists that the 6% exhib tax is too heavy on exhibs and, in spite of film aid for renovating of houses, will have to be eased somewhat.

Yanks Not as Bad As Shown in U.S. Films

Berlin, July 22.

"I think that feature-length documentaries have now, at least in Germany, better commercial chances than ever before. Feature film production obviously has reached a standstill. Good documentaries guarantee mass appeal."

That's the opinion of Hans Domnick, producer-director of "Dream Road of the World," a full-length documentary in color and CinemaScope about the Pan-American Highway (from Alaska to Mexico), Germany's official contribution to the current Berlin International Film Fest.

Speaking of the U.S., Domnick said he found out again that "America isn't as bad as so often depicted in her own films." He referred to such films as "Blackboard Jungle" and the series of gangster pix now overflowing the German market. "Those films give not only a distorted picture of America; they also contribute to spoil the American reputation quite a bit. We think that the Americans should be more careful in selecting their pix for the European market."

Ted Krassner, formerly handling special assignments in connection with sales and distribution of "10 Commandments" (Par), named exec aide to Edward G. Chumley, U.S.-Canadian sales manager for the film.

SAN SEBASTIAN RATES AS HIT

By HANK WERBA

Madrid, July 22.

American motion picture industry participation has elevated the San Sebastian International Film Festival to a ranking spot among 1958 film fests and by this action has sparked a promising turn in Spanish-American film relations.

Basque capital's sixth annual event opened Sat. (19) on a star-spangled note. Kirk Douglas, Mrs. John Davis Lodge and Motion Picture Export Ass'n rep Frank Gervasi headed U. S. industry delegation at fest's curtain raiser, "The Vikings" (UA).

United Artists corporate delegation particularly pleased Spaniards. Headed by vice-presidents Arnold Picker and Charles Smadja, it included Continental manager Mo Rothman, Spain rep George Ornstein, all executives and provincial staffers of C. B. Films, UA's outlet in Spain.

Yank Day at San Sebastian was marked essentially by a high-powered one-man public relations act enthusiastically performed by "Vikings" star-producer Kirk Douglas, who was given police protection from hundreds of zealous Basque film fans.

Spain's top film authorities were present throughout the day, at UA's evening reception for Kirk Douglas, the brilliant opening ceremonies at Teatro Victoria Eugenia and the Motion Picture Export Ass'n fete at the beach resort's chic tennis club.

Paramount then took the ball from United Artists with the arrival of Alfred Hitchcock on Mon. (21) accompanied by Mrs. Hitchcock, Par's Continental director John Nathan and Paris pub chief Odette.

Yank Film Director Anthony Mann, doing fest jury duty, is another target for the 100-strong press corps and visiting delegations. Depth support comes from Lex Barker, megger Steve Previn, Gia Scala (Col contractee) and Ralph Forte. A "Solomon & Sheba" (UA) contingent fronted by King Vidor was due for closing of festival.

Spanish press has given Hollywood its first all-out kudoes in three years and the full extent of U. S. efforts here is being recorded for official and public opinion. American observers expect San Sebastian to expedite MPEA-Spain full settlement talks and facilitate solution of the crucial quota-repartition snags.

Film entries are still very much on the weak side. With half the schedule unspooled, Hitchcock's "Vertigo" (Par) appears an odds-on favorite with Japan's "Duel of the Samurai" in runner-up position. Italy, France, England, Poland, Czechoslovakia may alter standings in remaining sessions.

Main award is Golden Seashell. Jury is presided over by Spain film director Luis Berlanga and includes Anthony Mann, Ana Mariscal (Spain), Charles Delac (France), Fritz Podehl (Germany), and Vittorio Sala (Italy). The Zulueta Award for best performances and the Cantabrico Pearl prize for the best Spanish-language film will also be tendered at closing ceremonies July 29.

Italo Film Crix Awards

Rome, July 22.

Coveted Grolle d'oro awards, chosen by a jury of top Italo pix critics, this year were awarded to Guilietta Masina, Alberto Sordi, and Luchino Visconti. Prizes were announced at Saint Vincent. Miss Masina received a kudo for her acting in "Cabiria" while Alberto Sordi was named best actor for "Ladro Lui, Ladra Lei." Luchino Visconti's award was for his direction of "White Nights."

Miss Masina also recently received the French "Victoire" prize as the best foreign actress.

Festival Restrictions Awkward To U.S. With Reduced Releases; Venice Availables Make the Point

Problem faced by the American companies in contributing eligible films for the many international film festivals was underscored again when the Motion Picture Export Assn. received only three nominations from its members for the Venice film fest. Latter runs Aug. 25 to Sept. 7.

Out of these three, MPEA selected Paramount's "Black Orchid" as the official American entry and Warner Bros.' "The Naked and the Dead" as runner-up.

There have been unconfirmable reports that Venice has invited "God's Little Acre" to participate.

As for 20th-Fox, which shuns the MPEA selection procedure, the company originally had two films set for Venice, but then had to bow out because it needed them for foreign release. It's now undecided whether it'll have a picture available, though "A Certain Smile" is a possibility. What's more, it stars two foreign personalities, Rossano Brazzi and Christine Carere. There'll be only one "official" American entry at Venice. If there are any other U. S. films, they'll be invited.

Main difficulty with the fests is the rule—now changed for the lesser events—that no picture shown can have been released outside of its country of origin. Operating with reduced schedules, the distribs can't deliberately withhold product to accommodate the fests. This has, on occasions, created the impression that MPEA, almost with deliberation, tends to enter the "wrong" kind of pictures. Fact is that its own choice is sharply limited both by the fest rules and by the membership's own preference for entries which are exploitable in Europe immediately after the festival to take the greatest possible advantage of the publicity.

To Show Best Films From Three Pix Fests

London, July 22.

The London Film Festival, which the British Film Institute will stage this year in collaboration with the London County Council, is to be held on Oct. 6-14. Object of the fest is to exhibit the best of the films shown at the Venice, Cannes and Berlin festival though pix exhibited will not necessarily be only the winners.

The BFI is hoping that several of the directors and producers of these films will visit the festival as guests.

Aussie Exhibs Seek Leader In Fight Vs. Tele

By ERIC GORRICK

Sydney, July 22.

Dwindling cinema biz in the city and suburban zones here is the reason why Aussie exhibitors are seeking a leader to guide them out of the current sticky mess created by television and "it couldn't happen here" attitude adopted by the industry in general.

The rapid growth of tv Down Under is seen in a report recently issued by the George Patterson Ad Agency. Report claims that present indications are that tele should reach the 50% saturation level in June of 1959. It states there are 100,000 sets in the Sydney metropolitan area, 110,000 in Melbourne. Hence, the report estimates there is a total tele audience of 360,000 in Sydney and 390,000 in Melbourne.

Agency contends that 70-90% of all sets were in use during the peak viewing periods from 7-9:30 p.m. Interesting point is that the majority of tv programs here carry an American tag.

Must Fight To Beat Decline

Bernie Freeman, m.d. of Metro, operating its own loop here, said in a recent interview with VARIETY that quite a few local exhibs had cut out glamor from their so-called showmanship ideas and were content merely to stick up a few posters and wait for trade to come. Freeman added that many suburban cinemas today were still in the same old down-at-heel condition they were years ago. He also said that certain managements had even cut down their cleaning staff.

Tom Virgona, who operates an independent chain here, said to VARIETY: "The product today is as good as any of last year—and the year before that. We can't complain about Hollywood letting us down. We have let ourselves down. The industry should appoint a specialized publicity expert to go out and sell the public."

Chain stores are now reported ready to buy certain suburban cinemas from loop and independent interests as trade reaches the zero mark. Several cinemas are switching from a six-weekly policy to thrice-weekly. One suburban cinema recently had so few payees in that the manager decided to refund their admission money.

The proof that there's nothing wrong with films is seen in the nine months scored by "Around the World in 80 Days" (UA) at the Paris, Sydney, with more to follow. Other top smash hits here are "10 Commandments" (Par), "Bridge on River Kwai" (Col), "Peyton Place" (20th), "Raintree County" (MG), "Sayonara" (WB), "Pal Joey" (Col) and "And God Created Woman" (Col).

Berliner Ballet Clicks in B.A.

Buenos Aires, July 22.

The Berliner Ballet is presented here in the First International Dance Festival, by Clemente Lococo S. A. and Iriberri Concerts Management as part of a tour which has so far covered Brazil, Uruguay, and proceeds to Chile, Peru, Ecuador, Colombia, Venezuela and the Caribbean. When in Berlin the group is subsidized, but is earning its way on tour, with Lococo and Iriberri putting up the ante to a tune of $30,000 for fares and excess baggage as far as B. Aires. The three-month tour also calls for travel expenses of $180 daily for the troupe, apart from a $7,000 fee per month.

Directed by choreographer Tatiana Gsovsky (who worked at the Colon Opera here for some years), and is a severe disciplinarian who keeps her dancers rehearsing a minimum of five hours daily, with exceptionally good effect. Heinrich Kreutz as conductor is responsible for the unusual and interesting musical arrangements. The soloists are Gert Reinholm, Helga Sommerkamp, Andre Marliere, Janet Sassoon, Pepe Urbani, Rainer Weise, Harald Horn, Blanca Wedia, Jeffrys Hobart, Jurgen Feindt. Corps de Ballet: Uta Ollertz, Herbert Dolpp, Kat von Bulow, Gitta Karol, Drita Krueiu, Heinz Starcken, Claude de Longe. Top price locally was $3.20, lowest $1.

Group cultivates the neo-classic, modern school, and is distinguished mainly for plastic beauty of poses, grace in acrobatics and disciplined rather than dynamic choreography. It excels at mime presenting a beautifully costumed, subtle and interesting miscellany of original programs, erring only on the side of excessive length. *Nid.*

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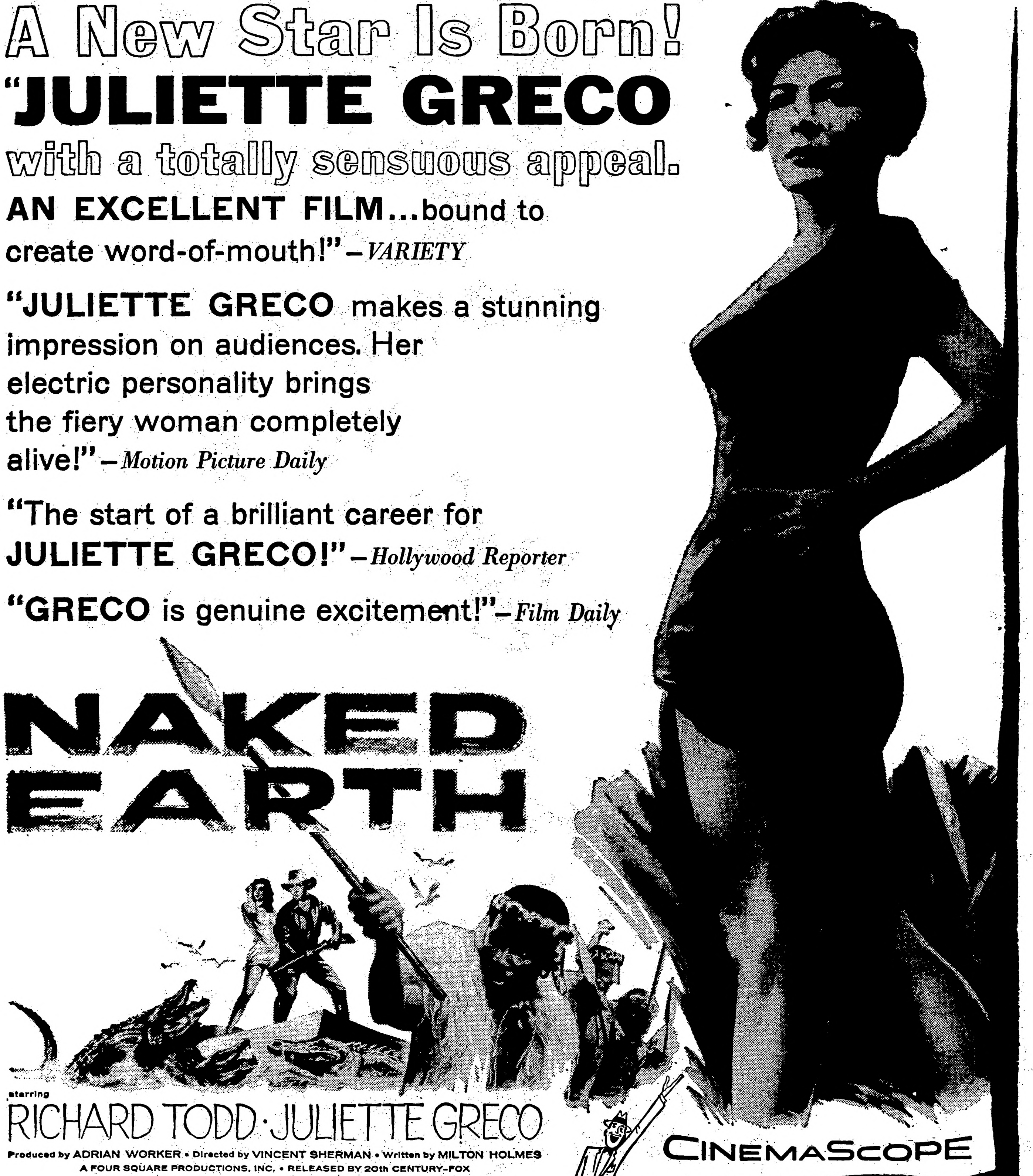

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CINEMASCOPE

2 Sour Notes Heard as British Pix Biz Okays Defense Vs. Tele Films

London, July 22.

As the picture industry gave its final approval to the Film Industry Defense Organization to control the sale of feature films to tele, two discordant notes were struck. Firstly, ABC-TV, the commercial tv subsidiary of Associated British Pictures, which had previously pledged its support to the project, refused to give any promise not to show or acquire further pix; and, secondly, the Assn. of Independent Cinemas intimated it would challenge the plan in the courts once it had been registered under the Restrictive Practices Act.

Although the five major trade associations have now given the nod to the scheme, Ealing Films, which is a member of the Federation of British Film Makers, has maintained its disagreement and reserved right of action. The FBFM has, however, by a majority vote, endorsed the plan, thus falling in line with general industry policy.

The news that ABC-TV also intended to reserve right of action was revealed at the general council meeting of the Cinematograph Exhibitors Assn., when past-prexy George Singleton said he was startled by it. He recalled that Jack Goodlatte, managing director of Associated British Cinemas, had made a "rare appearance" at the council when the scheme was first presented, and had been most anxious that it should go through. Further, the corporation prez, Sir Philip Warter, had given an undertaking not to permit any of its backlog to be televised, and had given an assurance not to ask for money for such films when the defense fund was created.

Sydney K. Lewis explained there was no intention of ABC contracting out of the scheme, but pointed out the difficulties that would arise when features originating on another outlet were networked through the country. There was also the fact that several of the commercial tv stations were operated by companies which did not include film interests, and if any of them networked a feature, ABC wanted to reserve the right to show it.

Cecil G. Bernstein, the Granada topper, who originated the plan earlier in the year, said he did not like going back on undertakings, but ABC was in opposition to Granada TV in the north, and anything the former claimed the right to do, his company must put itself in the position to do likewise. He insisted, however, that the main purpose of the project was to stop the showing of British pix on the airwaves. They had received assurances from the U.S. majors and, in any event, foreign films were largely controlled by the 14% quota. Also that from his own experience as a program contractor, the networks favored film series to insure continuity of viewing.

The defense plan, approved in general terms last February and now endorsed in detail, provides for the creation of a fund by the contribution of one farthing (less than ¼c) out of every paid admission by theatres which gross $560 a week and upwards. The coin received, estimated to total about $2,000,000 in a full year, will be used to compensate producers for films which they would otherwise have sold to the tv webs at rates to compare with prevailing prices. The major British outfits have already indicated they will not seek such compensation.

Face Complete Boycott

Producers and distributors who, despite the warning that has been publicly made, persist in selling their backlogs to tv, will be faced with the threat of a complete industry boycott. The boycott applies equally to American producers and distributors. U.S. companies have been requested to add a clause excluding the United Kingdom in all future films-for-tv deals, and it is understood they have acceded to the request.

Immediately after the scheme was first approved last February, Associated TeleVision topper Val Parnell said he regarded it as being in conflict with the Restrictive Practices Act, and his company would challenge it in the courts.

Rank Agrees To Make Another Pic in India

New Delhi, July 22.

Another major production is expected to be filmed in India in the wake of "The Wind Cannot Read" as a result of an agreement inked by the J. Arthur Rank Organization and the Indian government. Producer Betty Box is searching for another pic subject with an India locale. The agreement freezes 75% of the proceeds of Rank pix screened in India. Costs of location shooting and other activity in this country may be met from the rupees stacked up under the agreement here by the film company.

While no subject is yet definitely picked for the next India-backgrounded film, Rank has on hand "Night Runners of Bengal" and "The Deceivers," both from novelist John Masters, author of "Bhowani Junction."

Parker Signs To Do Pic in Japan

Tokyo, July 22.

After some 30 months of planning, organizing and huddling with both U.S. and Japanese film toppers, indie producer Steve Parker has signed a contract that will put one of his properties into production here in mid-September. This film will star Robert Mitchum as a Communist spy who infiltrates into Japan under the guise of a Nazi.

The production will be under the DRM (Dorothy Robert Mitchum) banner with Parker as producer. Target starting date is Sept. 15 for at least 15 weeks of shooting 90% in this city and the balance on the Izu Peninsula. United Artists will release. It will be in color. The property, authored by Alan Lee and Adam Williams, was first known as "Fourth Bureau."

Penning of the pact ends a 30-month drought for Parker in trying to woo U.S. studios to go along with his credo of making a Japanese pic in Japan. Now, with only himself, his star, the director, a production manager and an editor-cutter being American, he feels he has his way.

Reflecting on his efforts to get his initial feature venture before the cameras, Parker told VARIETY, "Hollywood's given me the headaches, not Japan. I think I can make a better picture. I mean 100% better, in Japan. I think the Japanese make the best pix in the world and I'm going to use them, from the cameraman right down to the processing."

On his U.S. trip last year to attempt to drum up interest in his properties, Parker said he found the studio toppers to be "little tin Gods sitting behind desks. They don't feel anyone else can do anything. They think Japanese productions are nice little art films for the Cannes festival, but not for the global box office. They wanted to bring 40,000 tons of equipment and about 75 technicians over here. They would give me my way only if I had the right star."

Int'l Pix Producers To Meet on Tele Threat During Venice Fest

London, July 29.

A special session of the general assembly of the International Federation of Film Producers will be held during the Venice Festival next month to review the impact of tele on the picture industry at a global level. To pave the way for the session, a questionnaire has been sent out by the Federation's Paris h.q. to all affiliated groups, and the info collated will enable an intelligent discussion.

Decision to hold this special meet was taken at the assembly confab in Brussels last month when it became evident that the many ramifications of the subject couldn't adequately be dealt with in a crowded agenda.

Distrib of Russo-Made Pix in Britain Risky

London, July 22.

Distribution of Russian-made pix in Great Britain has been a hazardous enterprise, the success or failure of which is largely dependent on the day's headlines. That's the view of Kenneth Rive, head of Gala Films, who for the last four years has had first refusal on all Soviet productions. In the four years Gala has handled around 40 Russian productions but only two of them (both dealing with animals) have made anything like a boxoffice impact.

Rive, whose company also controls some 20 art theatres, says he could make more money with one Bardot picture than he can with the entire Russian output. He's just not been able to break down exhib resistance to the Russki product. He says the position becomes even more acute each time there's a change in the political climate. For example, in the past week, he's experienced a hostile reaction following the news of the execution of Imre Nagy, the ex-Hungarian premier. In the week of the Hungarian uprising Gala received more than 200 cancellations.

Rive is not subject to any advance guarantees. As a striking example of public resistance he cited the 1958 Cannes prize winner, "The Cranes Are Flying," for which he has the British rights. "As of now," he said, "I have not got a single booking for this picture."

Mexico Symph's U.S. Tour Tests Music, Stamina

Mexico City, July 22.

National Symphony Orchestra of Mexico will tour the United States this fall. The itinerary is being handled by William Morris Agency of N.Y. There'll be a souvenir program for 50-city distribution via Sigmund Gottlober. Louis Herrara de la Fuente is conductor but is expected to share podium with Igor Markevitch and Jascha Horenstein owing to the arduous nature of the tour, first of this orcrestra north of border.

Government of Mexico made the tour arrangement via the Morris agency and it is believed it will be much more intensive a schedule than the recent N.Y. Philharmonic hop through South America, which ended here recently.

Some think the following dates, as presently set with some to be added, is the most tightly-spaced and paced tour undertaken by a symphony. This is the plan:

Mon. Oct. 13	Albuquerque
Tues. Oct. 14	Albuquerque
Wed. Oct. 15	to be announced
Thurs. Oct. 16	to be announced
Fri. Oct. 17	San Diego
Sat. Oct. 18	Los Angeles
Sun. Oct. 19	Los Angeles
Mon. Oct. 20	to be announced
Tues. Oct. 21	Phoenix
Wed. Oct. 22	Tucson
Thurs. Oct. 23	El Paso
Fri. Oct. 24	Lubbock, Texas
Sat. Oct. 25	San Angelo, Texas
Sun. Oct. 26	San Angelo, Texas
Mon. Oct. 27	to be announced
Tues. Oct. 28	Fort Worth
Wed. Oct. 29	Norman, Okla
Thurs. Oct. 30	Stillwater, Okla
Fri. Oct. 31	Tulsa
Sat. Nov. 1	Kansas City
Sun. Nov. 2	Manhattan, Kan.
Tues. Nov. 4	Omaha
Wed. Nov. 5	Des Moines
Thurs. Nov. 6	Sioux Falls
Fri. Nov. 7	Minneapolis
Sat. Nov. 8	Madison, Wis.
Sun. Nov. 9	Milwaukee
Mon. Nov. 10	Chicago
Tues. Nov. 11	Bloomington, Ind.
Wed Nov. 12	East Lansing, Mich.
Thurs. Nov. 13	Detroit
Fri. Nov. 14	Cincinnati
Sat. Nov. 15	Columbus
Sun. Nov. 16	Cleveland
Mon. Nov. 17	to be announced
Tues. Nov. 18	Toronto
Wed. Nov. 19	Ottawa
Thurs. Nov. 20	Montreal
Fri. Nov. 21	Boston
Sat. Nov. 22	Hartford
Sun. Nov. 23	Newark
Mon. Nov. 24	New York
Tues. Nov. 25	Philadelphia
Wed. Nov. 26	Washington
Thurs. Nov. 27	Richmond
Sat. Nov. 29	Raleigh
Sun. Nov. 30	Charlotte
Mon. Dec. 1	Atlanta
Tues. Dec. 2	to be announced
Wed. Dec. 3	New Orleans
Thurs. Dec. 4	Shreveport
Fri. Dec. 5	Houston
Sat. Dec. 6	College Station, Tex.
Sun. Dec. 7	San Antonio
Mon. Dec. 8	Corpus Christi

Mertzon (Tex.) Drive In Theatre, closed last year for repairs and new equipment, has been reopened by its owners, Mr. and Mrs. Sam Covey.

All-Night Cafe Life In Athens Tough on U.S. Film Locationers

Athens July 22.

Show biz operates outdoors during the summer months in this ancient, warm-by-day, cool-by-night Aegean Sea city. In addition to the al fresco restaurants and night clubs, more than 200 outdoor film spots spring up during the summer months. Most of them seem to be in the alleyways behind the open air restaurants.

Night clubs operate all night and dancing is main attraction. Athenians, like most Mediterranean peoples, eat very late and stay up into the wee hours of the night. This is tough on Yank tourists who want to take advantage of early sightseeing and on American production personnel making films here on a regular workaday schedule.

The outdoor theatre season is at its peak, with many of the ancient Greek dramas and comedies on display in the arenas that date back to antiquity.

Greek national pride in the country's ancient monuments makes it touchy for visiting film companies which may abuse the privileges of shooting scenes before the Acropolis and other shrines. Robert Aldrich, shooting an Anglo quota picture, "The Angry Hills," had some troubles (see separate story), but the authorities were soon appeased.

The stars of the film—Robert Mitchum, Gia Scala, Elizabeth Mueller and Theodore Bikel—are receiving considerable attention from the local population. Bikel, in particular, is in demand for his folk-singing ability. He is heard at all the fashionable parties. Mitchum has won over the newspapermen with his nothing-sacred attitude and his lack of star airs.

The local film industry turns out about 20 pictures annually. There's a new, well-equipped studio, Alfa Studio, which is attempting to step up production activities and is making a pitch for foreign companies to work here.

Two London Groups Hit Striptease King

London, July 22.

Paul Raymond, "striptease king" of theatres here, is running into censor trouble. To meet the ruling of the London County Council he had altered his roadshow, "Festival of Strip-Tease," to "Festival of Glamor."

Now the London Transport censors have tossed a monkey wrench into the Raymond works. They refuse to exhibit his posters unless he drops the word "nude" from them. Raymond has refused.

Catholic Confab Sets Film Policy

Paris, July 22.

A recent meeting of the International Catholic Cinema Office here made it clear that the groups from the 32 attendant countries aim to keep up their militant attitude towards controlling their flock's filmgoing or abstention.

Potency of ICCO aims to influence the boxoffice of a film over a long span even if it may step up attendance in key cities via boycotts had film people here sitting in on these confabs and following them carefully. The ICCO battlecry is "A film admission tab is a vote for more acceptable films." Thus it plans to extend backing and aid to desirable pix and continue to seek prevention of Catholic attendance at unacceptable pix.

Points discussed were more care in the Catholic Award at various film fests, and the setting up of a special booklet, for international circulation, detailing the qualities of the important unreleased pix in several countries.

It also decided on more cooperation with film-makers making wholesome pix which were accepted by the ICCO via big attendance at openings of these films as well as recommending them to all practicing Catholics. ICCO also wants to huddle with all facets of filmmaking in working out a modus operandi.

Film people feel there is a danger in this, since they think it could lead to a watering down of film content and expressiveness by bowing to a minority group. They opine, that, aside from definite sensation and sex pix, most films are christian in intent even if they have to treat some dubious subjects.

Cowboy-Redskin Films Still Tops in Tropical Areas of Australia

Sydney, July 22.

Though big city exhibs still gnash their teeth at a film salesman who attempts to sell a batch of Westerns tied to top films on mooted new contracts, a brother salesman travelling the tropical route—Port Moresby, Lae, Kavieng, Thursday Island and the New Hebrides (12 hours flying time from here)—has no trouble in disposing of his wares at good rentals to exhibitors in these spots.

Further afield in the Far East, the market is still plush for oats burners, dated and up-to-date, from Charles Starret right down the line to Roy Rogers.

At Thursday Island, remote pearling lugger base, a roofless tin-sided theatre's often packed to capacity by natives whenever a Western is showing. And the same cinema is devoid of trade when the management plays sophisticated fare for the white inhabitants. It's the same story all along the tropical route—Westerns are tops.

In Santo, New Hebrides, the Cine Regent, operated by Bidal Freres, plays both 35m and 16m for the native populace to solid results, often sending programs (strictly action) around the various plantations.

In such tropical spots as Lae and Port Moresby, so well-known to the GI's in the last world war, the humble Western is still king of the boxoffice.

Silverstone Sees Films In Feast or Famine Era; Minor Pix Starved Out

Tokyo, July 22.

Here on the last leg of a global factfinding tour, Murray Silverstone told VARIETY that pictures have moved into a "feast or famine" era.

The 20th-Fox foreign chief aligned big pictures with "feast" and little ones with "famine." By big pictures, Silverstone specified big screens, big stars, big literary works and big productions to be shown in big theatres. That, he stressed, is the industry's salvation from the menace of tv.

He found biz on the upbeat in Asia after visiting India, Pakistan, Burma, Thailand, Singapore, S. Vietnam, Indonesia, Hong Kong, Japan and Korea. "The American picture of quality today has a greater market than ever before, but little pictures are worse off," Silverstone asserted. "Big pictures run longer and the public identifies big pictures as great pictures. There's a great deal of loyalty toward entertainment of that kind.

"We've been at fault," he said, "and we're going to correct it. When you sit thousands of miles away you cannot get the same perspective. Careful selectivity of product today is a very potent factor. You can't flood the market with a lot of cheap pictures."

Silverstone said his tour is to learn in advance of production the public film tastes round the world. "Once you make the picture it's too late. You've got to show it," he said. "There's only one test, and that's the boxoffice. There's no other test in the world. I could name pictures which won all kinds of awards,' he offered, "but which fell flat."

Questioned as to the disappearance of the original screenplay in favor of w.k. literary works, Silverstone said, "Today publicity and showmanship are very important. If it's unknown, how are you going to tell the public? 'Peyton Place' had 5,000,000 potential customers from book sales. If the picture is lousy, you're deader than before. But if it's good, those five million will serve you as ambassadors.

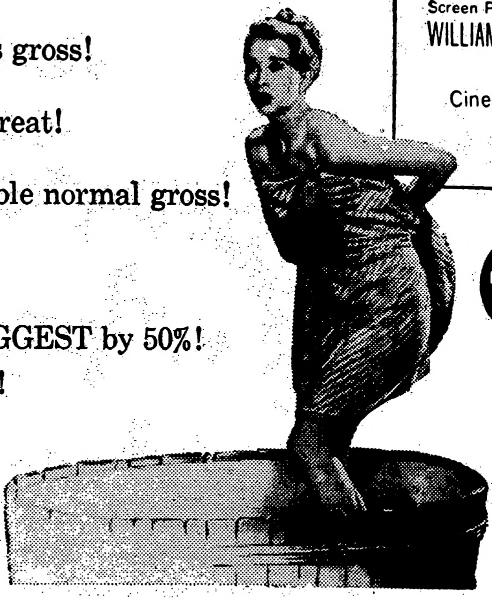
SMASH BIZ FOR M·G·M's NEW BOXOFFICE GENERAL

Red's First Since The Oscar!

All America Salutes The NEW SOCK Laugh Riot With That "DON'T GO NEAR THE WATER" GUY!

FRISCO
Equals holiday biz of big money "Water"!
WASH., D. C.
2nd biggest gross in 2 years!
OAKLAND
Twice gross of current BIG hit!
WILMINGTON
Tops wonderful "Water"!
CHARLOTTE
Double Easter biz. Tops "Water"!
GREENVILLE
One of year's Tops!
NEW ORLEANS
Tops Memorial Holiday gross!
PORTLAND, ME.
Terrific!
SAN JOSE
Beats Christmas Week Holiday biz!
RICHMOND
Great! Tops "Water"!
ALBUQUERQUE
Excellent. Near New Year's gross!
CANTON
One of best in past year! Great!
DANVILLE, VA.
Excellent! First 2 days double normal gross!
LUBBOCK, TEX.
Excellent!
SACRAMENTO
Terrific! Tops 2 of years BIGGEST by 50%!
AND MORE EVERY DAY!

M·G·M presents The Rip-roaring, Rowdy Comedy starring
GLENN FORD
in
IMITATION GENERAL
Co-Starring
RED BUTTONS
TAINA ELG · with **DEAN JONES**
Screen Play by WILLIAM BOWERS · Based On the Story by WILLIAM CHAMBERLAIN
In CinemaScope · Directed by GEORGE MARSHALL
Produced by WILLIAM HAWKS · An M-G-M Picture



MGM BACK ON TOP IN '58!

Bureau of Missing Business

UNSELLING SELL IN A SELLING BIZ

By ROBERT J. LANDRY

"How Grant Took Riches" is a provocative headline in this issue. Note, too, Jerry Wald's outburst against the tendency of the economy-minded companies to begin their economies with exploitation—hardly a novelty since the history of company hysterics over the decades is a history of ad-pub staff clean-outs or curtailments. Ballyhooers as individuals are always expendable though ballyhoo as a commodity is invariably wanted.

The curious downgrading of "sell" can be examined against the background of two case-histories, one recent, Brigitte Bardot, and one of previous vintage, Greta Garbo. The very recent transformation of Bardot from an unknown starlet to a boxoffice queen was a planned result of showmanship on the publicity firing line, leaving aside whether Roger Vadim alone, or others, including the girl herself, deserve the credit.

Turn back to Garbo, a nobody from Sweden when first launched, a glamour product created at Metro from scratch. The cases are not identical, of course. Grant Garbo fundamentally more an artist and Bardot primarily a phenomenon. But both stars became, on the facts, visibly planned results.

Cary Grant points out, truthfully, that there are today only a handfull of screen stars who confer upon a production the "security" which bankers covet. Equally significant, not one of these "money in the bank" stars is female. Bardot of France alone has the potential, though whether she can go the long route is doubted by many tradesters and her "La Parisienne," as another VARIETY story highlights, is the first of the Bardot releases to hit the regular circuit, and family, playoffs in America.

The decline of the studio-affiliated star has in great measure meant the decline of stardom itself. Could Garbo, like Kirk Douglas, Frank Sinatra, Gary Cooper, Clark Gable, Burt Lancaster, Cary Grant, and a few other "business man-stars" have gotten anywhere under today's freelancing? It is to be doubted.

The food for argument is easily laid on the table. Emphasis here is upon the cold, consistent deliberation of the Metro upbuild. Metro not only designed and invented Garbo but merchandized her. Much of the task was accomplished in paid space. In the Sphinx act they assigned her they may only have adapted her Swedish personality but all in all she was a gigantic, clever put-over and today only Bardot, still an X for the long-pull, compares.

It is true enough that promotion cannot make junk into jewels at the boxoffice. If "exploitation" films become too numerous and too cheating, the dead-end of that solution is certain. No entertainment medium, least of all the highly-visible screen, can long beg the issue of quality, of which star appeal is but one aspect.

It remains a truism that the ideal parlay is a well-made film given a well-supposed sales campaign.

Surprised To Be Asked

Hollywood, July 29.

Exhibitors, often charged with failing to get out and sell product, are actually eager to participate in selling and exploitation campaigns, according to scores of letters received by Sy Weintraub, prexy of Sol Lesser Productions. Weintraub wrote to exhibs throughout the country asking their advice on promotion of his Metro release, "Taran's Fight For Life."

"In my 25 years in motion picture business, you are the first producer to ask an exhibitor his honest opinions on how to help get even greater boxoffice grosses from a picture," wrote a Baltimore theatre-owner.

"Your asking about the selling of this picture ('Tarzan') has lifted my pride and enthusiasm for this industry of ours."

Gist of the letters — and the length and detail of some indicates a long-simmering discontent with release, distribution and promotion methods — is that exhibs would be glad to cooperate, even financially, with picture-makers if producers would understand their problems.

One comment, repeated in several replies received by Weintraub, is the often fatal time lapse between breaking of national publicity and promotion and the playdate of the pic in question.

Oh, Yeah!

"It is a great laugh," writes a Dallas, exhib; "to see a picture advertised in a national (trade) magazine, with the notation 'See Your Local Exchange and Set This Picture Now.' Nine times out of ten you will get it three months later."

This theatre-owner cites the example of a Christmas-angled feature that was not available to neighborhood houses until Easter, commenting, "too much advertising too soon."

Another frequent complaint is the lack of adequate number of prints, with increasingly long runs at first-run houses exhausting the period when national advertising on a pic is at its peak and doing little good to subsequent runs.

Not so general was agreement on the best advertising medium. A South Carolina exhib wrote "We believe radio to be a good medium of reaching our clientele plus newspaper display ads . . . we are opposed to giving tv any prestige or encouragement whatsoever."

From Mississippi, however, a theatre-owner stated: "we have found that a tv campaign plus newspaper saturation is a surefire way of putting a picture across to the public."

Undiscovered Value

Almost all joined in lamenting that Hollywood took little note of their special problems or special advantages. The owner of a Negro theatre in the segregated South said, for instance, that Negro thesp James Edwards (featured in "Tarzan's Fight For Life") is a major draw in his house but in studio publicity "he is not listed in the cast and his face does not appear on any advertisements." Emphasis on Edwards, he said, would mean "the grosses would be improved a great deal."

Weintraub is backing up his promotion plans with a six-minute featurette on Tarzan which he is releasing for tv showing in connection with the current feature. He plans to have 450 prints made of the promotional gimmick to hit regional areas coincident with release of the feature.

Imagination Pays Off

Detroit, July 29.

The Temple Art Theatre features "Around the World Confection Cuisine" at its lobby stand, according to manager Ken Campbell. Chocolate-covered ants, grasshoppers, baby bees and caterpillars come from Japan; pickled giraffe lips, camel gums and chameleon tongues, from India, and other delicacies from Austria, Switzerland, Germany, Poland, Belgium, Denmark, Holland, England, Scotland and Ireland.

Campbell reports: "We sell four times more of these delicacies than when we carried only the domestic six months ago."

He also reports that the under-the-seat cleanup problem is no greater than before.

Only Shortage Is Quality

Hollywood, July 29.

There is no shortage of product today and exhibitors who make this complaint are years out of date in their thinking, according to Metro producer Edmund P. Grainger, who is himself an exhibitor with an interest in 10 houses in California.

"Just making another picture—or a group of pictures—won't answer anyone's problems," says Grainger. "The public today is not buying quantity, it is buying quality. There is no shortage today of product. The only shortage there ever is, is a shortage of quality product."

Grainger, who puts "Green Mansions" before the cameras at Metro today (21) for an exceptionally long 12-week shooting schedule and a budget estimated at around $3,000,000, believes this production is the kind of answer feature production must make to gain audiences he believes are increasingly disenchanted with tv. Grainger's schedule, a varied one, already has "Torpedo Run" in the can, and beyond "Green Mansions," he is prepping "Company of Cowards" for a fall start, and the $6,000,000-remake of "Cimarron" for next spring.

"We must be realistic when we talk about exhibition," said Grainger. "There are theatres still operating today that are going to have to close, that the greatest pictures in the world can't save. The population has shifted, left them behind; or they are outdated and the public knows it. Inadequate parking or other deficiencies are usually the reason for a theatre's decline—not the quality of the pictures shown."

"As for any comparison between the number of pictures formerly turned out here and the number turned out now, this comparison is not valid. Pictures today, on an average, have far longer runs than they used to; there is not the automatic change of features that once was common."

Grainger, from experience as both producer and exhibitor, warned that just making a picture expensive does not make it big, nor does it make it an automatic candidate for roadshowing.

"There is no formula for the road-show picture," Grainger pointed out, "after all there is little in common between 'The Ten Commandments' and 'Gigi' except that they are both superb entertainment."

He did say, however, that in his opinion, problem pictures, which draw only a limited audience, should be limited in their budgets. "We should consider as an elementary lesson, what a picture's gross is likely to be when we first begin its planning, with the budget."

Grainger already has Halstead Wells working on the screenplay of "Cimarron." Wells recently returned from researching in the Oklahoma area where the historic action takes place and where the pic will be locationed.

"Authenticity is another important aspect of today's picture-making," said Grainger. "Audiences are smarter and more alert than ever. This is one reason they have wearied of tv and one reason they will give feature pictures their patronage if their intelligence is not under-estimated."

Boxoffice Via Stomach

Gourmet Lynn Farnol is convinced food is a good promotion device for motion pictures. He points to the space on food pages "Cinerama-South Seas Adventure" received as a result of the Tahitian feast he held for food editors. In addition to a Clementine Paddleford piece in the N. Y. Herald Tribune, there'll be a "Backyard Luau" story in the Sunday News and a picture story for the King Features syndicate.

Farnol, incidentally, has corraled considerable space for Ramine, the Tahitian dancer featured in the newest Cinerama entry.

Millinery Biz 'Understands'

An industry faced with economic problems similar to that of motion picture business has united with a film company on a joint promotion in the hope that the effort will prove beneficial to both. The entire millinery industry—manufacturers, workers, suppliers and retailers—will sponsor openings of Paramount's "The Matchmaker" throughout the U. S.

Support of the ladies' hat industry came because of a key episode in the film about millinery retailing. Shirley MacLaine has the role of a New York City milliner who is drawn into the marriage matchmaking plans of Shirley Booth.

According to Paramount, letters announcing the tieup have been sent to members of the millinery industry by the Millinery Institute of America, Associated Millinery Men, Associated Millinery Women, and the United Hatters, Cap and Millinery Workers International Union.

Displays of the original hats from "The Matchmaker" in department and other stores are being arranged and it's hoped by the hat industry that the picture and the tieup will result in increased hat consciousness among women. Par, of course, will benefit via publicity and display breaks.

They're Stealing Our Money!

Minneapolis, July 29.

Film theatre operators here, great contemplators of their economic dilemma, have been making themselves miserable during July counting all the rival distractions which are sharing the public's amusement budget. It goes like this, television and radio not included:

Fishing (this is piscatorial heaven)
Golfing
Motoring
Professional wrestling (once weekly)
State's Centennial Celebration
Auto Racing
Park Concerts
Symphony "Under stars"
Summer legit house
Night baseball
Rodeo
Showboat
Lawrence Welk concert
Aquatennial, summer mardi gras
Minneapolis Star shindig
Bowling

Overcoming 'Vertigo'

A new hardsell ad campaign, stressing the suspense elements, is credited with revitalizing "Vertigo," the Alfred Hitchcock production being released by Paramount, to such an extent that the distributor is optimistic that the film has a chance of approaching or perhaps equalling the $3,600,000 U.S. gross of "The Man Who Knew Too Much," previous Hitchcock entry for Par.

While the latter opened strong and followed the conventional distribution pattern, "Vertigo" opened fair to good, with only a few excellent dates. The initial ad campaign contained no "sell" material and merely attempted to create a design or a symbol, similar to that employed in the promotion of "The Man With the Golden Arm." In addition, Par felt that it was handicapped somewhat by the "Vertigo" title, which few of the public knew the meaning. However, the film company went along with the title at the insistence of Hitchcock.

Although the poor initial results prompted the switch in the campaign, it was decided to keep the original title, the feeling being that the first campaign served as a "teaser" in establishing "Vertigo" in the public's mind. What has convinced Par that the picture now has an excellent chance of becoming a big grosser is the immediate pickup in business as soon as the ad campaign was switched. According to a Par spokesman, the second week's grosses surpassed those of the opening week and the third week's takes were as good as the second's. In addition, "good" holdovers were reported in all situations as soon as the new campaign was launched.

Get Them On Premises!

Dallas, July 29.

The management of the Maples Theatre here is inviting the public to pulverize the grounds around the theatre. Over a thousand small treasurers have been buried around the theatre, none over a foot and a half deep, nor within 15 feet of the building.

The public will be invited on next Friday, Saturday and Sunday to dig for the treasurers. Hand tools only and during daylight hours is the only request made by M. M. Smith, manager of the house.

Reviving Yesteryear's Doll

Los Angeles, July 29.

May Co., big department store chain with six establishments in the Southern California area, has been tied in with current reissuance bill of Shirley (the child) Temple's "Susannah of the Mounties" and "Gulliver's Travels." Combo opened a 21-house Los Angeles engagement last week, to be followed by 200 playdates in Southern California.

Free tickets are being made available with purchase at any of the stores of a Shirley Temple doll. Store is getting behind gimmick with newspaper ads.

Bill Nesbitt, formerly of Pittsburgh's Film Row, has returned to the industry as assistant to Tony Colose, manager of the Pershing Theatre in DuBois, Pa.

Fraternal Orders Rivals of, Don't Help, Amusements; Shriners Prove Point Again

By JACK PITMAN

Chicago, July 29.

Who benefits from big conventions? The expectation of "free spenders," happily fostered by Chambers of Commerce, often proves mythical to film theatres, night clubs and paid amusements generally. Fraternal orders are perhaps the least sporty of all, paradoxically. Nobles of the Mystic Shrine, social branch of Masonry, has again proved pretty much a wash-out for show biz.

Shriners displayed these behavior traits while here:

They were strollers, not riders, to the hackmen.

They were do-it-yourselfers as regards the cinemas and cafes, bringing, putting on and entirely content with their own stunts; in short, self-entertainers rather than patrons of entertainment.

They arrived some 30,000 short of the ballyhooed rally of 100,000. Chartered buses greeted them, creating the first note of despondency for the taxis.

Finally the delegates' private choice of restaurants, and the size of their tips, indicated that too many Shriners were (a) from small towns and (b) very "recession" minded.

This picture of the big convention is not unique. Showmen in other metropoli in other years have testified to like effect. Fraternal orders, especially those that march, are not notable amusement buyers. Chicago's experience last week with the Shriners came shortly after the Lions, not big in the "I Love A Parade" department, also proved lobby loungers rather than ticket-minded.

Very few of the night life fares over the week, the hackies reported, wore red fezzes. Instead they could be seen everywhere in the streets riding their motorcycles and comic fire engines, making their own "fun."

The Nobles, if anything, competed with local show biz. They staged two five-hour parades, one a daytimer and the second at night. Theatremen found their houses empty, while the family trade orbed the free shows on Michigan Ave. A total of 1,500,000 viewed the parades. Representing how many admissions? — one theatre manager wanted to know.

Smash Hit Sags

Perhaps the best gauge for the business slough during the Shriners' stay here is the fact that "My Fair Lady" dipped more than $10,000 at the Shubert that week. Show has been operating close to capacity $73,000 every week for 36 weeks but tailspinned to $58,000 during the Shriners stand. Obviously, the Shriners themselves weren't interested in the legit show. And Joe Grossman, company manager of "Lady," opines that native Chicagoans give the Loop a wide berth when the fraternal brethren take over.

Interestingly, at least one downtown filmery did better biz with the same picture the week after the Shriners left town than they did the week the conventioners were in.

Showmen now are wondering what to expect over the Labor Day weekend, when 50,000 or more American Legionnaires spill into the Loop. The vets are "supposed" to be a spending bunch, but local entertainments aren't betting on them either.

Asks L.A. Dailies Not Smear Respectable Segment of Trade For Sins of Fast-Buckeroos

The Motion Picture Assn. of America this week (28) sent a "not us!" letter to Arthur G. Pollock, chairman of the Los Angeles Newspaper Publishers Assn., who had criticized the calibre of film ads appearing in the L. A. press. MPAA put the primary blame on films ads which don't carry the Code seal and which appear "frequently in large, sensational space."

In a sense, MPAA was tossing the ball back into the lap of the L. A. papers. "We heartily support the effort of the Los Angeles Newspaper Publishers Assn. to eliminate flagrant and offensive material from their motion picture advertising column," wrote Taylor M. Mills, MPAA's p.r. head.

Mills reminded Pollock that ads placed by MPAA members are subject to MPAA scrutiny prior to publication and that "as a result of this self-regulation procedure we have had comparatively little public complaint over the years on motion picture advertising of films carrying the industry's Production Code seal."

He said MPAA, too, "resents the kinds of advertising which, I am sure, your organization has in mind. This is the advertising that brings the greatest volume of criticism to our industry and unfortunately too often casts a stigma over all motion picture advertising."

MPAA members, he wrote, are "ever conscious of not offending any portion of the motion picture public. We are especially concerned with anything that might be offensive to parents of teenage children." MPAA, he added, regretted that Pollock's complaint hadn't indicated that it was directed primarily against "those distributors who promote socalled 'sex' films which obviously do not carry the industry's Code seal and whose copy is not submitted to the MPAA Advertising Code Administration."

3 British Features Sold To Russians at Czech Fest In Karlovy Vary

London, July 29.

The British contingent at the Karlovy Vary Film Festival in Czechslovakia closed a reciprocal deal with the Russians for the outright sale of a number of pictures each year. First films under the new set-up to be sent to the USSR immediately are Ealing Films' "Barnacle Bill," "Dunkirk" and "Proud Valley." It's believed the Reds will pay near $22,500 for "Dunkirk."

The deputation, comprising Col. Gordon Rayner of Ealing Films, director Charles Frend, and Charles Cooper of Contemporary Films, said on their return to London that there had been great interest shown in British pictures by most countries in the eastern territory, as far afield as China and Mongolia. The latter country had intimated its interest in "Barnacle Bill." There was also talk of coproduction with the USSR at the Fest, but this was still in an early stage of discussion, although the Russians had intimated that if a deal could be arranged they would prefer to foot the bill for all expenses in their own country and would expect likewise action from Britain.

Ealing is working in close cooperation with Contemporary Films, which has considerable distribution experience with Iron Curtain countries, and is lining up a list of pictures for possible screening.

SMASON SELLS OUT

Karnes City, Tex., July 29.

Dave Smason has sold his Karnes Theatre here and has moved to New Jersey to reside. He was a former vaude orch leader out of Chicago and San Antonio. He moved here when vaude was discontinued and was successful in the operation of the Karnes. Failing health was given as the reason for his retirement.

'WINDJAMMER' GOES UNTAXED

Germans Give Cinemiracle Release Honored Status

Los Angeles, July 29.

Louis de Rochemont's production of "Windjammer," released by National Theatres globally, has been exempted from the customary 20% exhibition tax imposed in Germany on all foreign product.

National Theatres headquarters here has been advised that pic, which opened at Royal Palast Theatre in Munich July 23, received the highest German predicat (rating), which led to 20% tax being removed. German government sometimes eliminates this tax on pix deemed to be of high artistic accomplishment.

Red Republics As Dollar Market For U.S. Being Eyed

Karlovy Vary, July 29.

Though the U.S. isn't officially represented at this Czech festival, two American pictures are being shown out-of-competition by a twentyish showman, J. Jay Frankel, head of M. J. P. Enterprises in the States, who now reps RKO and Warner Bros. in the Eastern territories. The two pix he's presenting are "Moby Dick" (Warner Bros.) and "Oklahoma" (RKO). Fest winds up July 27.

Frankel said all the Eastern bloc nations were eager to buy films and that a single picture could get over $100,000 on a combined sale. Frankel's deal with WB and RKO has him paying dollars in N.Y. while accepting local currency, francs and West German marks. Frankel would use these funds to purchase Eastern features and cartoon pix for the States, retaining a percentage of the dollar turnover in addition. Fact that he's not demanding dollar payment gets him higher prices.

Having bought the Polish "Kanal" (They Loved Life) for the States, Frankel said U.S. resistance to Eastern pix would melt once good films were brought in. He reported setting a number of coproductions with the Czechs and Poles.

He's also tied up an exclusive deal with the Czechs for their classical disks which he'll put on the market in the States next year under his own labels, Artia and Parliament.

Yanks Interested

Apart from RKO and Warners, other majors also are scouting the Eastern, and particularly the Czech market. Columbia in fact already has made some sales, including "Picnic," and has its own man in Paris to look after sales with the Communist bloc. Richard Davis has acquired a Czech film based on a Jules Verne yarn and is preparing it for U.S. release.

L.A.'s French Pix Fest

Los Angeles, July 29.

Famous French Film Festival will be launched Aug. 8 by arty Crest and Sunset Theatres. Total of 12 well-known features of the past will be run off at the rate of two weekly for six weeks.

Starters are "Beauty and the Beast" and "Under the Roofs of Paris." Lineup thereafter includes "Blood of a Poet" and "Nais," Aug 15; "Port of Shadows," "Lovers of Verona," Aug. 22; "The Bakers Wife," "The Well Digger's Daughter," Aug 29; "Walls of Malaraga," "Monsieur Vincent," Sept. 5; "Devil's Envoy," "Harvest," Sept. 12.

Burglers and Candy

Manchester, N. H., July 29.

Burglars entered the Key theatre here and took between $80 and $90 which had been left in two bags in a candy case.

At the Moonlight Drive-In theatre in Montpelier, Vt., intruders descended on the snack bar, cleaned out candy and assorted items.

Yugoslavs Fest, Mostly Homeland, 3 Coproductions

By HANS HOEHN

Pula, Yugoslavia, July 22.

That the Yugoslavian film industry has improved within the past year is evidenced at the Fifth Pula Film Festival which teed off here last Sat. (19). This "festival" is strictly a national affair (although reps from various countries are attending), but gives the outsider a feel of the energy, artistic initiative and devotion of Yugoslav's filmites who aspire to recognition in the world film market.

They have succeeded in turning out films which impress even fastidious critics. This is especially true for their camera work. Storywise, unusual themes are noted.

Within 12 days, a total of 13 features plus roughly 50 shorts are to be unreeled in Pula's 15,000-seat Amphitheatre which, incidentally, is an attraction itself. It's a well-preserved 2,000-year-old former Roman arena.

In addition to the 13 home-made features, there are three coproductions on schedule: "La Tour, Prends Garde" (with France and Italy), "Alexa Dundic" (first coproduction with Soviet Union) and "The Broad Blue Road" (with Italy).

On opening day, the Bosna production, "Black Pearls", was shown. Directed by Tomo Janic, it deals with reform-school juveniles who stand up against unjust and overly tough treatment on the part of their superiors. Subjectwise, it bears some resemblance with the Russian "Way Into Life." of the early 1930's. It's a remarkably well made film which should have, although it has some flaws, some playoff outside Yugoslavia.

Tito attended the opening day at Pula. Wearing a light grey summer suit, he walked down the aisle in the huge amphitheatre, followed by some high functionaries and, incidentally, no visible police escort. He was cheered by 15,000 spectators who knew him as also a movie fan. Tito sees all his country's films. He had seen, incidentally, "Black Pearls" before in a private screening. He's said to have a weakness for American westerns.)

Well-organized, Pula fest, headed by Milan Luks, has a budget of 11,500,000 Dinar which, if you take one dollar for 400 Dinar, comes only up to $23,750. This, however, is rated a big sum in this country. Festival has a feature film and a short film jury, each consisting of seven members. In addition, there is an official critics' jury, also seven men.

All seats for the full 12 days have been sold long in advance. Admission is between 10 and 20c. And many of those, who don't have reserved seats, come into the arena four or even more hours early to secure themselves a good seat. An average of two films plus several shorts are shown each evening. Shows start at 8:30 p.m.

Work-Up 'Ben Hur' Frenzy

As part of its advance bally campaign on the $12,500,000 production of "Ben-Hur," which won't be released until some time next year, Metro is issuing special bulletins with stills and news relating to the filming of the picture in Rome.

A new edition of the bulletin, of poster size, will be issued each month during the shooting "to keep the public up-to-date" on what Metro terms "the biggest production ever filmed."

Arrangements have been made for the placing of the posters on display boards and store windows throughout the world, according to Metro.

Witnesses Assert Dibble and McLean Never 'Asked' First-Run for Embassy

By WILLIAM STEIF

San Francisco, July 29.

Four witnesses for the defense last week claimed that neither Leland C. Dibble nor Daniel O. McLean had ever asked for first-run for their 1400-seat, 51-year-old downtown Embassy Theatre.

Co-owners Dibble and McLean are suing the eight major distributors and the Fox circuit for $8,000,000, claim the distributors and Fox conspired to freeze the Embassy out of any chance for first-runs, 1938-50, and second-runs, 1938-47.

The defense witnesses were:

(1) Pincus Sober, a Loew's lawyer out of New York;

(2) Harry C. Seipel, ex-Fox West Coast Frisco district manager who is now in the real estate business;

(3) Gerald Hardy, California exhibitor who owns about two dozen theatres;

(4) L. E. (Jack) Tillman, Columbia division manager for Northern California and the Pacific Northwest.

(5) Abe Montague, Columbia executive vice-president;

(6) Joe Blumenfeld, president of Northern California circuit which owns 35 theatres;

(7) Edward C. Raftery, ex-United Artists president;

(8) Charles Schlaifer, ad agency owner who was director of advertising, publicity, exploitation and public relations for 20th-Fox;

(9) Allen J. O'Keefe, Southern California theatre owner who was Universal's assistant general sales manager;

(10) Barney Rose, Universal's western district manager;

(11) George A. Smith, Pacific Drive-In Theatres' ad manager and ex-western division sales manager for Paramount;

(12) Walter E. Branson, who identified himself as RKO's "worldwide sales manager."

All the witnesses agreed Dibble and McLean had never made a written bid for first or second-runs until the later part of 1946—after the preliminary Paramount decree—and all agreed the Embassy was not up to standard for a first-run house.

This was pretty much what was expected from defense.

Sober, testifying before Federal Judge Edward P. Murphy, said he met Dibble on a Frisco business trip in December, 1949, at which time Dibble asked that his 35-day availability be advanced to 28 days—Dibble by then had second-run downtown. Sober said Dibble hinted that if he didn't get his 28 days, he might start a lawsuit for 14 days, a la the Chicago Jackson Park case.

Seipel testified he talked to McLean the last Sunday McLean was at his post as manager of the neighborhood El Capitan, a Fox Frisco house, in November, 1938. At that time, Seipel testified, McLean "said that he was going to try and get a run after our California Theatre downtown and run his Ten-O-Win game every night in the week . . . he hoped to get third (run), he said."

Hardy recalled chatting with Dibble on a Frisco streetcorner in early spring, 1947—he remembered the incident because it was "a few months" after he'd started competitive bidding in Fresno. He testified Dibble tod him his Embassy run was "being interfered with by the Blumenfeld Theatres" and asked Hardy how to go about starting bidding. Hardy told him and Dibble said, "That sounds like a good idea."

Happy Second-Run?

Hardy ran into Dibble two or three weeks later, asked Dibble about his bidding and, testified Hardy:

"He said everything was solved, no more problem; Blumenfeld was not going to interfere with his second run, so he didn't have any use for first run."

(It was actually in April, 1947, that Dibble cracked the majors for second-run downtown.)

Tillman testified McLean came to him in late 1938, asked for third-run downtown. He said the third-run Embassy never paid more film rental than the second-run California (later renamed State). He added that in early April, 1947, Dibble decided against bidding for either first or second run.

At the conclusion of the plantiffs' case, Embassy lawyer Robert Raven moved that the Paramount case decree be admitted into evidence, and Judge Murphy allowed it in. The Judge had indicated in pre-trial hearings that the Paramount decree would be admitted.

Scheduled to testify this week are exhibitor Joe Blumenfeld, ex-UA president Ed Raftery and Abe Montague, Columbia general sales manager.

Highlights

Unexpected highlights included:

(a) Tillman's testimony that he had chatted with Dibble in hall outside court a few weeks ago after Tillman had sold "Bridge on the River Kwai" to all 28-day Frisco houses on a two-week contract. Tillman said film had been offered Embassy day-and-date with the other 28-day houses, but for just one week, and "Dibble said he was sorry that he couldn't play 'Bridge on the River Kwai' . because he had a split-week policy"—point, of course, is that Embassy, even today, is still dependent on its legal lottery, won't touch split-week policy even for a film like "Kwai";

(b) Blumenfeld's testimony that "I was Fox's most active opposition in this area . . . we were very bitter competitors." Blumenfeld also testified that today "we enjoy better than 50 per cent of our weekly volume on Friday, Saturday and Sunday in almost every theatre we operate";

(c) Defense's proof, through Rose, that Universal offered Embassy three J. Arthur Rank first-runs, "Dead of Night," "Wicked Lady" and "Notorious Gentleman," in late 1946 backfired when Embassy lawyer Robert Raven brought out fact that Universal wanted theatre turned into a first-run downtown art house;

(d) Judge's disconcerting question to Smith (who has testified in several other antitrust cases), "You're sort of a professional witness, aren't you?";

(e) Schlaifer's testimony that "upgrading" Embassy in 1937 by playing first-runs day-and-date with downtown United Artists had been a "tremendous failure"—both houses were then run by Herman Cohen, who had brought Schlaifer from Midwest as exploitation man.

Schlaifer also had a few generalized words of wisdom for today's film industry when he was asked if Embassy peddled popcorn 20 years ago.

"No," he said, "we nver sold popcorn . . . I didn't believe in selling popcorn . . . we attempted to do one thing, to advertise these pictures so that everyone would come to see them. There wasn't any need to segmentize our attraction . . . we were seeking total audiences. And this was and still is my belief, that if you have an attraction, that you get a total audience; and when you segmentize a business, you reduce your potential."

Trial is in its fifth month, with 8000 pages of transcript now on record.

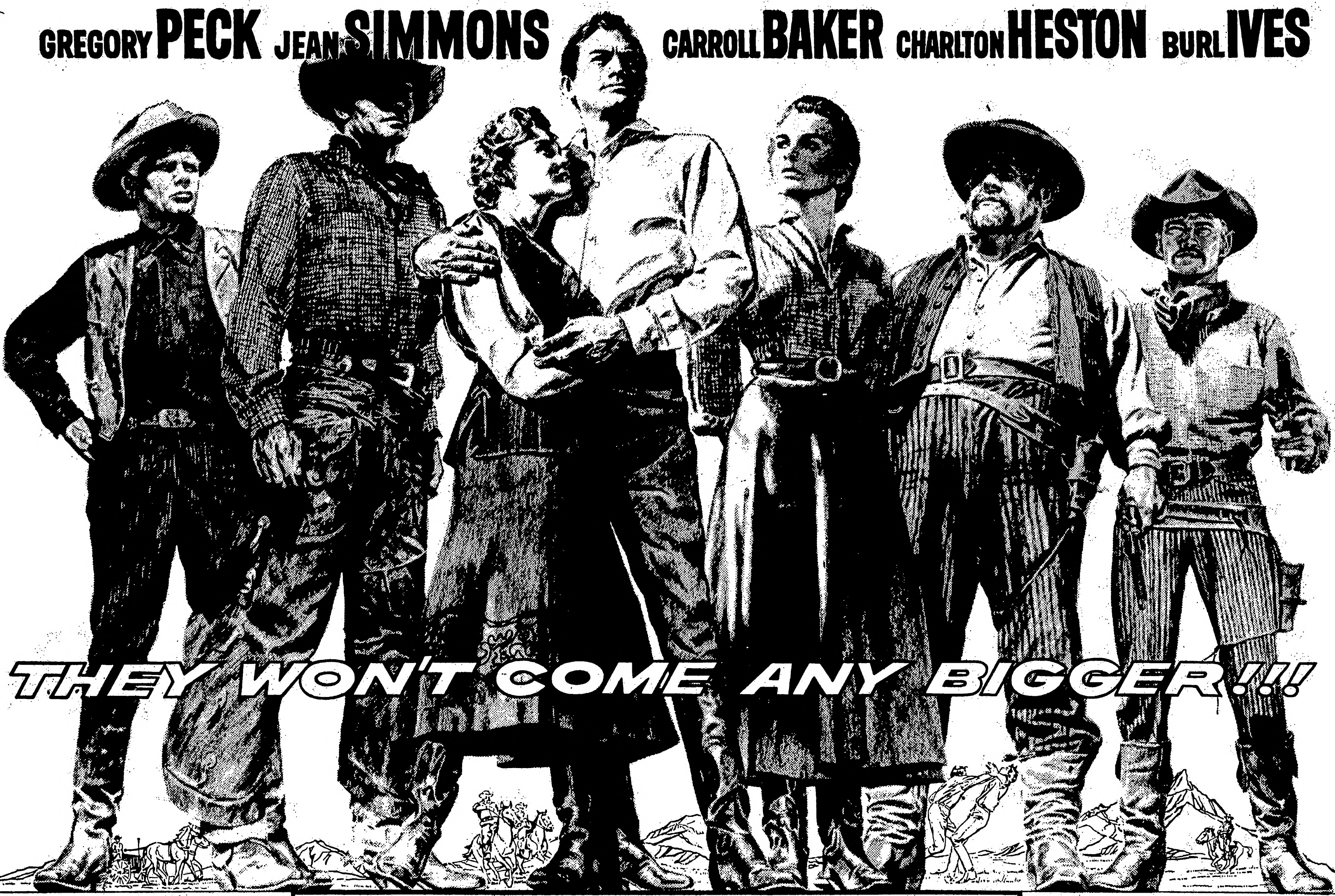
Speed 'Defiant Ones' To European Playoff For Berlin Festival Cash-In

Hollywood, July 29.

Impact made by Stanley Kramer's "The Defiant Ones" at the recent Berlin Film Festival, with resulting laudatory reviews in many European countries, has keyed United Artists to update foreign openings of the Sidney Poitier-Tony Curtis starrer. Pic, originally slated for general release around Christmas, will open in Germany immediately following its Aug. 14 world preem in Chicago. Film will go into other European markets shortly thereafter, with general release now slated for fall.

"Defiant Ones" loomed a choice to cop the Golden Bear as the Berlin fest's best film entry, but the top laurel, at festival's end, went to "The Garden of His Dreams," a Swedish entry.

GREGORY PECK JEAN SIMMONS CARROLL BAKER CHARLTON HESTON BURL IVES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THRU
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Workshop In Film-Making Techniques As Biz-Build For Gold Medal Studio

In an effort to stimulate theatrical and tv film production in New York, Martin Poll, president of the Gold Medal (formerly Biograph) Studios in the Bronx, will launch a motion picture and television workshop designed to encourage Broadway producers and directors to enter the independent film and telepix field in the east. The workshop sessions, to be conducted at the studios in the Bronx, are scheduled to begin in late October and will continue through Dec. 22.

Poll and legit producer Saint Subber will serve as co-chairmen of the workshop. Directors and writers such as Elia Kazan, John Cromwell, Joseph Anthony, Budd Schulberg and Walter Bernstein will be among the guest speakers.

Poll's aim is to acquaint legit producers and directors with the intricacies of motion picture production so that a new source of film-making talent can be developed in the east. The studio chief said that he would lend his assistance in helping the Gotham-based creative talent get started in a film.

The Gold Medal topper, since he took over operation of the Bronx studio, has been in the forefront in the effort to develop what he calls the production of "easterns." He cites, for example, the success of such "easterns" as "Face in the Crowd," "12 Angry Men" and "The Goddess." At present, "That Kind of Woman," Sophia Loren starrer for Paramount release, is being filmed at the Bronx plant.

Poll contends that it costs one-third less to make a film in New York than in Hollywood. He quotes George Justin, an eastern production manager, as stating that such films as "Face," "Goddess" and "12 Angry Men" would have cost 30% more if they had been filmed on the Coast.

In addition to writers and directors, panelists at the workshop will include production men, cinematographers, art directors, editors, technicians, and local union representatives. All those who will appear as panelists at the workshop have had experience with film production in the east.

See German Pix In Sharp Upbeat

Frankfurt, July 22.

Apparently worried by the falloff in films' buriness at home and abroad, the German film industry seems to be shaping up some superior product for its 1959-60 calendar, with the type of films that should have appeal at home and abroad. About 130 German films are planned, including 50 based on novels or stage plays, 15 narratives or reports, from 20 to 30 comedies, 25 music films and operettas, and just about 20 folk stories.

Here's how some of the bigger German distributors are planning it:

Hollywood director Robert Siodmak has signed for "So ein Millionaer hat's schwer" (It's Tough to Be a Millionaire) starring Peter Alexander. Eddie Constantine, American leading man in France, and Giulietta Masima, Italian actress, are both doing German films for Deutsche Film Hansa. Constantin has a Caterina Valente musical, "Ja, ja, die Frauen sind Getaehrlich" (Yes, Yes, Women are Dangerous), and a comedy with Heinz Ruehmann.

Gloria's biggest production is a remake of "Grand Hotel," with O. W. Fischer and Heinz Ruehmann, and another "Trapp Family" film, one "The Trapps in America," to be partly filmed in the U.S.

UFA for the first time will be producing its own pictures, including three with German comedian Johanna Matz and one based on B. Traven's novel "The Ship of Death," plus Franz Werfel's "The Betraying Heaven." Bavaria is offering Tolstoi's "Resurrection," starring Horst Buchholz and G. B. Shaw's "Heroes."

Buy, Close, Survey Future Of Beaumont Drive-In

Beaumont, Tex., July 29.

Pyramid Drive-In Theatre here has been purchased by the Jefferson Amusement Co., headed by Julius Gordon of this city. Jones and Kleinman of Odessa, Tex., built the ozoner and owned it since 1950.

Immediately after completing the deal, the Jefferson Amusement Co., closed the drive-in. Sam Landrum, an official of the purchasing company, said a "survey" is to be made before Jefferson determines whether to reopen the ozoner.

The Pyramid was managed by late C. O. Slaughter, who died in May of 1955 and his wife has been manager since.

$500,000-Powered Drive Set at UA For 'Big Country'

Indicating that United Artists "practices what it preaches"—expanding rather than cutting back on promotional efforts—pub-ad chief Roger H. Lewis revealed that UA has launched "the biggest point-of-sale campaign in the history of the company" for "The Big Country," described as a multimillion dollar western.

Lewis told a press conference Monday (28) that UA would spend "in excess of $500,000" to exploit the picture in 12 to 16 key dates from Aug. 14 to 27. On the basis of the initial expenditure, he said that it was conceivable that the overall campaign will surpass the $2,000,000 spent on the exploitation of "The Vikings."

Emphasis on "The Big Country" drumbeating, Lewis said, will be on a local level. As a consequence, Mori Krushen's field exploitation staff has been augmented to 60 men, said to be a record number for a single picture. According to Lewis, the advance bally was started as much as 12 weeks ahead of each opening and represents a full year of planning.

Radio spots figure prominently in the pre-opening drive. From one week to three weeks in advance of the film's bow, there'll be at least one spot every hour on each important station in the area, Lewis said. For example, in Los Angeles, where the "glamor" preem will be held on Aug. 22, there will be a total of 1,000 radio spots in a period of one week.

UA is also stepping up its newspaper advertising, with full-page and teaser ads scheduled for each of the cities. The teaser ads will run in 33 newspapers from one to two weeks in advance of the opening dates. According to Lewis, the largest amount of money and space ever employed by the company will be utilized.

In addition to numerous merchandising tieups, special material for field men and magazine breaks, Gregory Peck, star of the picture and with director William Wyler a partner in the production, will visit each of the key cities in which the film is scheduled to open next month.

Beresin Files in N.Y.

Albany, July 29.

Asbury, Drive-in Refreshments Inc., a New Jersey corporation, has filed a statement and designation that its New York State location for the conduct of a refreshment concessions business in theatres is Long Island City, Queens County. Confection Cabinet Corp., a Delaware corporation, filed a similar certificate.

J. Beresin is president of both companies. He's also head of Berlo Vending Company.

Schnader, Harrison, Segal & Lewis of Philadelphia, recorded both certificates with the Secretary of State in Albany.

Capital Circuit

Continued from page 2

Mame" at the National Theatre, swears in her lowest bass baritone that she can carry a tune.

"They say I have 'true pitch,'" she reports. "My manager is looking at two musical comedies for me."

But they're for 1959. The touring "Auntie Mame," after one week here (following a seven-week layoff) goes to Chicago's Erlanger, where it is expected to last through 1958.

Unification, a longtime massive headache at the Pentagon, is about to produce something—if only musical harmony.

For the first time ever, the Army, Navy, Marine and Air Force Bands will join together—120 musicians—to form the U.S. Armed Services Symphony Orchestra and play a July 31 concert at Washington's Watergate. The four conductors will each use the baton once.

Have voice, will travel is the gist of what a high school junior recently wrote the Federal Civil Service Commission, to CSC's surprise.

"Please," she said, "send me any information as to the requirements for traveling as a singer with the Civil Service Department."

Another applicant for work wrote in: "Please send me application blanks for the position of 'Lighthouse Keeper.' I have been doing light housekeeping for 20 years, and I know all about it."

The Moral Re-Armament Players, packing 'em in the National Theatre here for an 8-week free-admission run of "The Crowning Experience" and "He Was Not There," cancelled one performance to hold special memorial services for Dr. Fadhil Al-Jamil, eight times foreign minister and twice prime minister of Iraq.

They had heard Al-Jamil, who had attended an earlier performance, had been shot in a Baghdad riot.

He wasn't. He's still very much alive.

A bill affecting a number of Indians was before the House Interior & Insular Affairs Committee. The bill listed the names of the affected Indians: Edith Apple Bear, Thomas Hollow Horn, George Mountain Sheep, Patrick O'Rourke, Stephen Red Elk, Emma Old Horse, etc.

One committee member—naturally—roared: "What kind of Indian is Patrick O' Rourke?"

The reply came from Rep. Phil Weaver (R-Neb.): A *Cleveland* Indian."

Esther Williams to 'Float' Down A.C.'s Boardwalk

Atlantic City, July 29.

Esther Williams is due in from the west coast Monday (4) to make a personal appearance as Universal's "Raw Wind in Eden" premieres here in George A. Hamid's 4,200 seater Warren theatre (formerly the Warner) the following night (5).

Miss Williams will be given ultra red carpet treatment here. Plans call for her to ride an especially constructed float, escorted by beauty contest winners, from her hotel, Chalfonte-Haddon Hall, down the boardwalk for 15 blocks to the theatre so that thousands of summer vacationists will have a chance to see her.

Al Owen, local disk jockey, will stage a lobby broadcast and interview her for WMID's listeners. Searchlights will be set up in front of the theatre and a band will provide music. Mayor Altman and city officials and civic leaders will greet her as she arrives as the resort's airport.

Harold Hecht, president, and **Bernard M. Kamber**, national pub-ad chief, of Hecht, Hill and Lancaster in from London for two days of conferences with United Artists officials on release plans for "Separate Tables." Returned to London immediately after the talks.

New Comeon: 'French Uncut Version'

[It's Everybody's Version]

Minneapolis, July 29.

The local neighborhood "fine arts" Avalon, playing "And God Created Woman," currently after its long downtown run and a number of lengthy engagements in other uptown "art" houses, promises in its newspaper ads "the French uncut version." Ads declare "you'll have to see it to believe it."

Print, of course, is the same that has been used right along here. But "the French uncut version" promises never had been employed by any of the theatres that previously played the picture and, by implication, intimates something even more daring.

20th Forgets 'Geisha' Roadshowing When 'Orderly Flow' Guys Protest

In the wake of a decision to forego a roadshow policy in the release of "The Barbarian and the Geisha," 20th-Fox this week said it hadn't given up the idea of roadshowing several of its top attractions due out in the late fall and winter.

Spyrous P. Skouras, 20th prexy, and Alex Harrison, general sales manager, last week gave in to pressure from American Broadcasting-Paramount Theatres and agreed to drop roadshow plans for "Barbarian." Leonard Goldenson, the circuit's president, and Edward L. Hyman, v.p., had argued that roadshowing the picture would thwart the "orderly distribution" of films which they have been seeking from the majors.

Skouras, Harrison, Goldenson and Hyman are due to meet at the circuit's headquarters in N. Y. tomorrow (Thurs.) for a further discussion of the subject, with the exhibitors due to make an attempt to dissuade 20th from roadshowing any of its product.

Hyman told VARIETY that there had been a trend in the business towards treating big films as if they were stage attractions. "For my part, I hope that films, a mass entertainment medium, will never adopt a legitimate theatre policy," he said. In the statement put out by AB-PT, Hyman was quoted as saying "the trend to a two-a-day hard ticket policy for pictures is not beneficial for the industry." He added that he was "unalterably opposed to it."

Mass Appeal

At 20th, Harrison said Skouras and he had been impressed by the argument that John Wayne, who stars in "Barbarian," is of primary appeal to the mass audience. He emphasized, however, that 20th had not adopted any rigid policy against roadshows. "If we did, our producers would crucify us," he said.

20th in the past has stayed clear of roadshows. However, during a recent visit to Gotham, production chief Buddy Adler huddled with the 20th brass on the possibility of roadshowing several of 20th's upcoming biggies, such as "Roots of Heaven" and "Diary of Anne Frank." Harrison said that policy on each picture would be decided once the finished product had been viewed in New York.

The Paramount Theatres statement noted that, on its continuous performance policy, "Barbarian" would now be released on October 8 "when there is normally a scarcity of quality pictures." Hyman, long an advocate of an orderly release system which would assure a steady flow of top product to the theatres, said all exhibitors interested in orderly release were being contacted to give "Barbarian" their best possible support. "The orderly release of 'The Barbarian and the Geisha' will give the exhibitors of America a concrete opportunity to prove to the industry what can be done at the local level," the statement from AB-PT read.

Fitzgerald Works on New Abbey Pic Comedy

Dublin, July 22.

Onetime Abbeyite Barry Fitzgerald is starring with today's Abbeyites in screen version of Hugh Leonard comedy, "The Big Birthday," now being lensed by George Pollock at Ardmore Studios, Bray.

Picture is one of Abbey play series in production for RKO Teleradio Associates. Pollock recently directed Barry Fitzgerald in "Rooney" for Rank Organization.

Influence Exhibs And Win Dates, Sez Rhoden Jr.

Kansas City, July 29.

Independent production units must sell themselves to exhibitors if they hope to have their pictures booked and get good returns on them, according to Elmer C. Rhoden Jr., himself an exhibitor and now here to put a feature into production.

"There are now 290 indie units listed," Rhoden said, "and it is just impossible for the exhibitor to know every one of them. Those that are in the business and hope to make money out of it have got to advertise themselves so their names mean something to the exhibs."

Rhoden arrived here last week to get his production schedule of feature pix and tv pilots into the works. First to roll is "A Fare For Sandra," tv pilot. Next on his list is the exploitation feature, "Foxhole," and also upcoming is another telepilot, "Rookie Cop."

To be starred or featured in these presentations and others on Rhoden's list are Sandra Giles, Julie Scott, Gwen Dolyne, Ron McNeil, Meade Martin and Robert Moechel, six young players he has placed under contract.

"This business has always been built on names," says Rhoden," and now that the majors have abdicated building their star rosters, the indies are going to have do something—even on a restricted scale—to create their own players."

Rhoden has a clause in all his contracts making personal appearance tours binding on his pactees and has given some of them a small percentage in the pix in which they appear to make their participation more enthusiastic.

He has invested in exploitation and publicity for his stable and intends to launch each of his pix with regional preems. "You don't have to open a picture at the Chinese," he says, "an opening in a major mid-western city can be just as potent and maybe more so."

His recently completed feature, "Daddy-O," will be unveiled in Kansas City, with a Hollywood contingent flown here for festivities and ballyhoo.

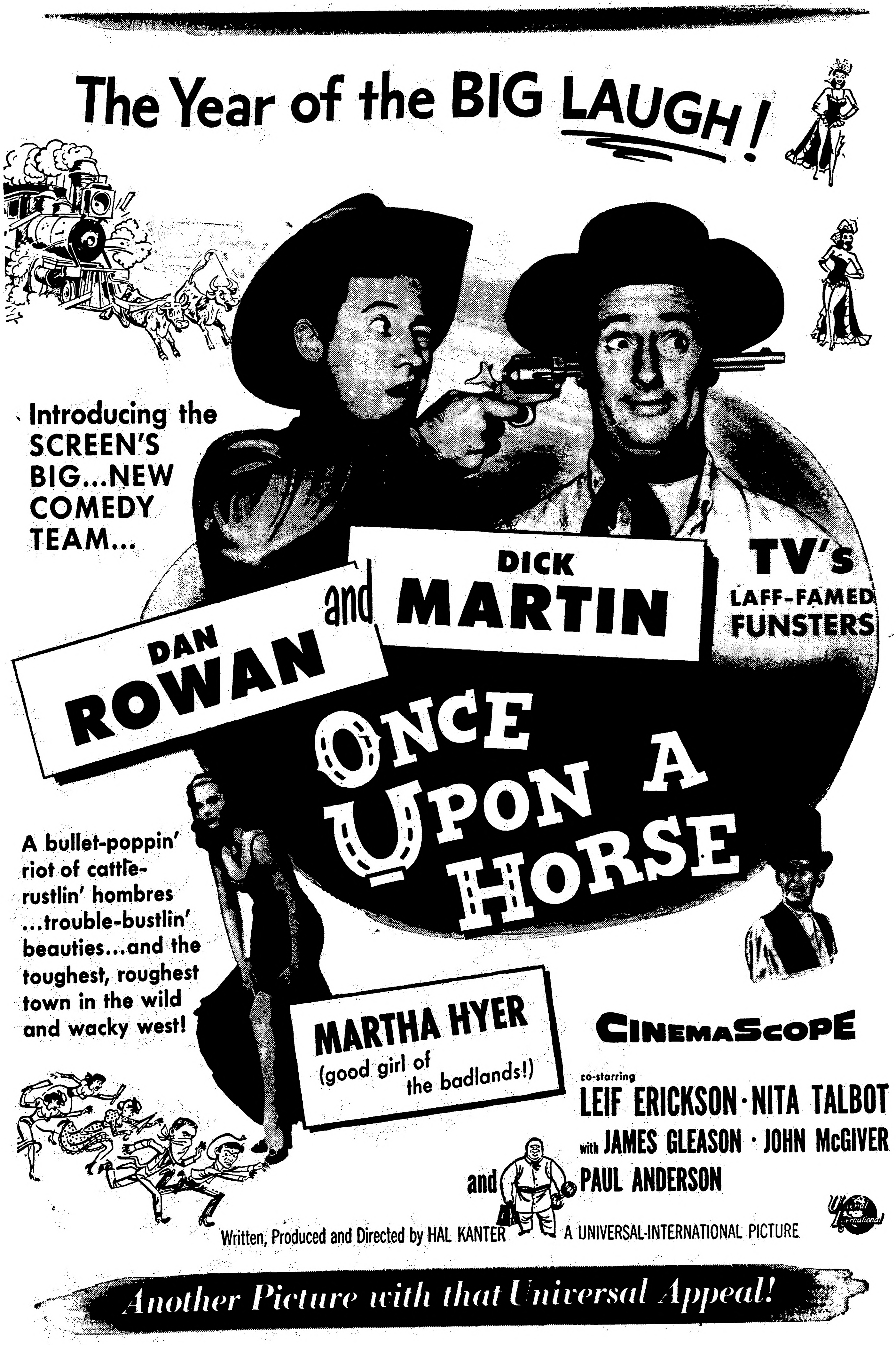
Rhoden criticized the fan mags for what he termed their "out-of-date thinking and out-of-date operations." "They are still tied, most of them, to the major studios," he said, "when they should realize that the majority of their audience is the kind that attends juvenile-slanted and exploitation pix which, by and large, are made by the indies."

Shift Interstate Execs

Austin, July 29.

Musical chairs in Interstate Theater chain's Austin managerial line-up was caused by resignation of Francis Vickers, manager of first-run Paramount Theatre. Vickers became manager of Austin's new Municipal Auditorium, due to open around Dec. 1.

Paramount manager's slot was filled by Charles Root, moving over from Interstate's other first-run downtown house, the State. Pericles Chriss of chain's nabe, the Varsity, moves to the State. Varsity assistant manager Jerry Cooper moves up to manager.



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A bullet-poppin' riot of cattle-rustlin' hombres ...trouble-bustlin' beauties...and the toughest, roughest town in the wild and wacky west!

MARTHA HYER
(good girl of the badlands!)

CINEMASCOPE

co-starring
LEIF ERICKSON · NITA TALBOT
with **JAMES GLEASON · JOHN McGIVER**
and **PAUL ANDERSON**

Written, Produced and Directed by HAL KANTER

A UNIVERSAL-INTERNATIONAL PICTURE

Another Picture with that Universal Appeal!

'Innocent' Violators of Copyright An Issue In Revision of Law

Washington, July 29.

When Congress buckles down to revising the Copyright Act, it will face a controversial question of how much liability to place upon those who "innocently" infringe copyrights in music, motion pictures, radio and television, etc.

There is confusion on the issue today and some of the nation's top copyright lawyers are in disagreement on how hard the innocent infringers should be hit. This is disclosed in the latest of the series of studies on copyright law revision, prepared by the Library of Congress; study was authorized by Congress.

Some believe the law in this matter should be spelled out in great detail. Others feel the law should be flexible, with a great deal of discretionary power placed in the courts, to assay the cases as they come along. Some say that those who innocently infringe upon copyrights should be dealt with almost as severely as the intentional violators. Other experts believe innocent violators should be handled gently. Comments the Library of Congress survey in part:

"The flexible powers of a court in granting remedies, rather than a legislative attempt to provide for an infinite variety of factual situations, may arguably represent a more appropriate technique for solving the problems raised by innocent infringement. The court may consider all the factors involved and fashion a tailor-made remedy within such areas of discretion as the statute provides."

Discussing the problem for radio-tv broadcasters, the report explains: "They are primary, rather than secondary users, of copyrighted material. Nevertheless, the relative speed with which a great mass of material is used is said to create special problems.

"The broadcasters themselves have gone so far as to say that 'a deliberate, wilful infringement by a broadcasting station is a very rare thing, and in practically every infringement case, an intent to infringe is completely absent.'

"On the other hand, broadcasters are a principal user of copyrighted material and the representatives of authors and publishers have resisted any special treatment for them."

Almost the only change in the Copyright Act of 1909—the one now in effect—was provided in 1912 to protect motion picture companies in innocent infringements. This amendment limited the amount of statutory damages recoverable for infringement by motion pictures.

Edward A. Sargoy, the motion picture copyright attorney, pointed out in his comments to the Library of Congress that some special provision should be made for films, in any new bill. He pointed out that thousands of theatres may innocently play a picture in which there is a small infringement, "thereby contributing to the infringing."

"A similar situation," he continued, "is the primary liability of a broadcasting company and the sponsors of the program, for a broadcast which is either simultaneously projected over a large network of radio and television stations, or later rebroadcast from an electric transcription or kinescope within a short period. There should be some way of limiting the fantastic theoretic liability of the originating source for these thousands of secondary infringements."

Republic Absorption

Dallas, July 29.

Empire Pictures Distributing Co., headed by R. R. O'Donnell and Don Grierson, new franchise distributor for Republic Pictures in Texas, has moved its offices to the Republic Pictures quarters.

Bernard Brager, Republic manager, will remain with Empire Pictures as Republic representative and supervise territory sales. Meantime Johnny Kitts, Republic salesman, has entered private industry and Lew Wald, also Republic salesman is undecided as to a new job. Ditto Theo Routt, booker with Republic.

Canada's Take Off 5%

Toronto, July 29.

Canada's indoor motion picture houses are down 5% in receipts and 10% on paid admissions, according to the Bureau of Statistics. This shows a drop for 1957 to $76,472,495 over the preceding 12-months' take of $80,666,267, with a resultant dip in revenue-producing amusement tax.

Admissions showed a decline of 146,426,355 in 1957 over the previous year's 162,859,006. In preparation, says the Bureau of Statistics, are the 1957 figures on drive-ins.

Par Challenged On '10 C' Grosses

Independent Exhibitors of New England, per prexy Edward W. Lider, has challenged Paramount to issue the second week's grosses on the engagement of "The Ten Commandments" in five Massachusets drive-ins.

Par made public the first week's take in order to dispute the contention of the exhibitor group, an Allied States Assn. affiliate, that "10 C's" had been a "flop" in the five Bay State ozoners. In addition, in replying to the "flop" charges, Par intimated that the exhib group was making a calculated effort to discredit the film company because of disagreement over the terms set for the picture.

Lider also charges Par with misrepresentation in attempting to compare the first week's "10 C's" grosses at the drive-ins with "some puny grosses on some puny Paramount pictures which played in October and November or April, May, the off-season here in New England, while 'Ten Comandments' is playing in the dead of July — height of our season." Par had claimed that it was comparing the "10 C's" grosses with that of the top previous Paramount pictures which had played the same drive-ins.

Lider also contends that Par had selected pictures which had played three or four days, including either a Saturday or Sunday but not both, at the regular admission of 80c and with children free while the "10 C's" includes seven days, with both a Saturday and Sunday, at a $1.25 and 50c. In addition, he notes that at one drive-in — the Medford Twin Drive-In—Par had neglected to mention that the previous pictures had played only on one screen while the "10 C's" was shown on both. Lider adds, too, that the previous pictures had played very late and past availability.

Extra Time

He points out that the necessity to operate until 1:30 a.m. because of the long running time of the DeMille epic also resulted in overtime and an increased payroll. Therefore, he states, the first week's gross of $8,110 at the Medford for "10 C's" is not good business for the Medford "or any Boston drive-in." He maintains that it is very common for Boston drive-ins to gross $8,100 in four days and in excess of $12,000 for a week. According to Lider, the largest count at the Medford, a 1,800-car drive-in, was reportedly 650 cars on Saturday, July 12, for "Ten Commandments." He said the public had "obviously" shown resistance to the admission price and to the charge for children.

Lider flatly contends that the five drive-ins lost money "especially when you consider that regular customers were driven away to other entertainment both the first week and the second week; there is an incalcuable loss here." He adds that all five drive-ins should have made money on other pictures and now these five drive-ins "must wean back their customers from the opposition and overcome the immeasurable resistance to the raise in prices for adults and the 50c for children."

'100 Stars'

Continued from page 2

traction, the organizers were able to call on the services of artists currently working in the West End theatre, as well as those employed in the studios. Virtually every important legiter was represented one way or another, and excerpts from current shows provided a basic part of the program.

But, more than in any other direction, the show scored by its offbeat casting. One of the undoubted highlights was the double song and dance act by Burt Lancaster and Kirk Douglas, singing "Maybe It's Because I'm a Londoner." Dressed in immaculate black jackets and vests, with striped pants, bowler hats (derbies) and spats, and sporting red carnations in their buttonholes, their routine rocked the house and brought about one of the biggest ovations from an audience which was bubbling over with enthusiasm and response. Lancaster, by the way, was introduced by Robert Morley as "Mr. Herbert Lancaster, who prefers to be called Burt"

Noel Coward who, when he was president of the Actors' Orphanage, played a major part in inaugurating this annual midnight event, brought the show to a sock finish with a masterly cabaret performance, which included a new number, "What's Going to Happen to the Tots," as well as some new and provocative stanzas for his classic "Let's Do It," in which he made fun of his own tax situation.

In a show crowded with highlights, another standout item included Vivien Leigh, John Mills and Laurence Olivier in "Let's Be a Clown." Originally, it was meant to be a threesome song-and-dance number, but Olivier pulled a calf muscle during rehearsal and, supported by a cane, confined his part to vocalizing at the mike, while the other two, reinforced by William Chappell, went through the terping routine. Both Miss Leigh and Mills suffered minor injuries during rehearsal, but gallantly carried on with the act to win a handsome reception.

Such was the galaxy of talent on hand that distinguished artists like Joyce Grenfell, Margaret Leighton, Kay Kendall and Julie Wilson were needed only to provide the chorus for Ian Carmichael in the "1912 Song," but the array was not wasted on the appreciative audience and the number was one of the memorable items in the lineup.

Rex Harrison, whose participation was in doubt after warnings from the "Fair Lady" management in London and New York, made a smash personal hit when he sang "Accustomed to Her Face," with all the dramatic and histrionic gestures that have characterized his performances on both sides of the Atlantic. Other individual impacts were made by Max Bygraves, Kenneth More and Shirley Bassey. One of the major disappointments was a belabored sketch featuring Sid Caesar and Imogene Coca. It was drawn out, unfunny and repetitious.

Crime Film Precedent Set by French Court

Paris, July 22.

What might have set a bad precedent, and made things difficult for many film producers concentrating on gangster and crime pix was avoided here this week when a case brought against a film company by an ex-convict (she claimed it was her story) was thrown out of court.

Plaintiff was Paule Guillou who spent 10 years in prison for attempted murder. She felt the story of Maurice Cloche's "Prison De Femmes" was too similar to her own story. A magistrate saw the pic and ruled it was different enough from Miss Guillou's yarn as not to be any infringement on privacy. It seems Miss Guillou had not seen the pic, but had sued on hearsay.

Recession Not Too Bad in Dixie

Atlanta, July 29.

The complaint of southern exhibitors that the recession is hurting business just doesn't hold up as far as the economic picture of Dixie is concerned. The truth is that times just ain't that bad in the southland and good pictures are doing good business, which, of course, is par for the course.

An analysis of the national unemployment insurance figures reveals that while the nation-wide total for the week ending May 31 was 6.7%, Georgia stood at 5.9%, Florida at a flat 4% and Louisiana at 4.8%. Arkansas with 7.1%, Alabama, 8.2%; Mississippi, 7.9% and Tennessee, 8.7% were high in comparison with the national average, but these showings were counteracted by the figures from Georgia, Florida, Louisiana, Oklahoma, 5.3% South Carolina, 5.1%; Texas, 3.9%, and Virgina, 3.5%.

Bureau of Labor Statistics figures show that the unemployment rate for men is about the same for women on the national level—about 7%. In May, 1957, the rate for men was below that for women—3.6% compared with 4.8% for men. The Bureau explains this by noting that most jobs held by women have been less affected by the recession.

Here again the Georgia figures tell a different story. In Mid-May, according to the State Dept. of Labor, 8.7% of the state's job-insured women were out of work compared with 5.5% of the men. This is because a large segment of Georgia's working women are employed in the textile and garment industries, which have suffered continued declines. A year earlier the unemployment percentages for women was 5.6% and 3.3% for the men.

In the nation, Negroes have an unemployment rate double that of whites "because of concentration in jobs subject to unemployment." In Georgia, however, the State Dept. of Labor estimates that the ratio of insured unemployed for whites and Negroes are pretty nearly equal. Statistics on the number of jobless claimants are not separated racially, but the payment figures are.

Booth Code Appeal by Harling Hints Complexity and Cost to Theatres

Albany, July 29.

An application for a "variation" (relief) has been filed by Philip Harling, of Fabian Theatres, with the New York State Board of Standards and Appeal from sections of an order by a State Labor Dept. inspector for structural and booth changes at the 1,000-seat Strand in Port Jervis.

The house, in existence for almost 40 years, is operated by Port Jervis Theatre Corp.; is owned by New City Corp. The two companies have the same address as Harling's, 1585 Broadway in New York, according to the petition.

When a copy of the order has been received by the latter, it will set a hearing date—probably, soon. The Board is authorized to grant a variation, if "hardship" were to be created by an order for strict compliance with Code No. 36 for places of public assembly. This was revised last year, after a series of hearings in Albany, New York, and elsewhere.

Harling's appeal listed six parts of the order with which petitioner would immediately comply. As to another, it requested a 90-day extension, in order to consult the architect "who has advised him there are devices and equipment being tested, and a decision as to the adequacy of the system should be forthcoming at the time."

Reconstruction

The appeal argued that because two projectionists are on duty at all times, there is no necessity for sanitary facilities required by the order. The code provides that such facilities be provided in, or in the immediate area of, the booth.

To increase the booth area, as another part of the order stipulates, would be "a great hardship"; would require a "complete" reconstruction and tearing down of present partitions, Harling argued, via the petition. The "additional space involved is very slight," he asserted.

The booth "conforms in all respects, except that the height lacks 11 inches, and the width, approximately 22 inches," Harling's memorandum pointed out.

Furthermore, the booth "has been in existence as a continuous maintenance for the past 40 years, and it would be a great hardship at this time to affect any change."

To comply with another segment of the order, "certain shutters" are required; it would be necessary to "actually rebuild the booth," the petition emphasized. The "air changes requested" would require "complete reconstruction of the entire booth."

The Board of Standards and Appeals should bear in mind that the Strand "is not in constant use"; it operates approximately four hours per night and weekends. The balcony where the booth is located is "seldom used, even when the theatre is in operation."

BB Life-Size Stolen

Raleigh, N.C., July 29.

A life-size picture of Brigitte Bardot was stolen from the Village Theatre at Raleigh, police were told.

Phil Nance, theatre manager, said he had a hunch that French actress is being "used as a pinup by a Joe College to make his classmates envious."

Poster was valued at $15.

Biggies' Boffo Biz In Atlanta

Atlanta, July 29.

Good pictures do good business. "No Time for Sergeants" stayed at Fox Theatre for three weeks. Management ran a large ad apologizing to patrons for announcing that the second week would be the "last week." Whenver a pic stays three weeks at the Fox (flagship of Wilby-Kincey chain), it's piling in the money because Fox has 4,400 seats.

Metro's "Gigi" is now in its sixth week at Loew's Grand Theatre at a 10-show-per-week hard ticket policy. It probably will bow out in favor of UA's "The Vikings," at the end of this week. Bill Gandoll, public relationser for UA, has been scurrying around getting in publicity licks for "Vikings" for three weeks now. He brought in Edison Marshall, who wrote the book from which pic was made, from his home in Augusta, Ga., got him on radio and tv all over town and gave a luncheon for him at the Dinkler-Plaza, inviting press and radio people as well as writing folk. Gandoll also made a speech to Atlanta Jaycees at their weekly luncheon on United Artists and how to go about selling a pic. He illustrated his ballyhoo slant by staging a surprise "beauty contest" for Jaycees, bringing in buxom babes attired a la Norsewomen, to illustrate what is meant by bally.

SW's Albany Area Shifts

Albany, July 29.

Changes have recently been effected in the management of three Stanley Warner theatres of the Albany-Troy-Utica district.

Bill Leggiero, manager of the Stanley (SW's largest house in the territory), was promoted to Utica city manager. He supervises the Avon in addition to managing the Stanley.

Carl Mooney moved from assistant to manager of the Avon, also a first-run. He took the place of Bill Decker, who is on the sick list.

In Albany, Paul Laube resigned as manager of the Ritz. Ted Moisidos advanced from assistant to succeed him. Jim Sloyan was named assistant manager.

Volks Lapse Okay, Decline Federal $100,000 Loan

Minneapolis, July 29.

This territory's first and only small business administration loan to an exhibitor has been declined after having been applied for and approved. Volk Bros., owners of four local de luxe neighborhood theatres failed to pick up the Federal government's $100,000 check to their order and, as per regulations, the loan was cancelled after four months.

They had applied for it to refurbish their Nile theatre. Two years ago, without any Federal government help, they expended $150,000 to improve another of their houses, the Riverview. The latter, with their Terrace which is the newest theatre here, is among the nation's finest.

Nile plans have been postponed—the reason for not picking up the $100,000 check.

R. C. Alm, local administrator, says he has had some other exhibitor inquiries, but no formal applications except that of the Volk brothers. Film industry leaders here assert that few of the territory exhibitors are able to meet government loan requirements.

Briefs From The Lots

Hollywood, July 29.

David Hellweil will produce "Justice Ends With a Gun" for **Charles Schneer's** Morningside production starring **Fred MacMurray** . . . **Lindsley Parsons'** "The Far Wanderer" has been retitled "Wolf Larsen" for Allied Artists release . . . **Samuel G. Engel** set **Norman Corwin** to script "The Story of Ruth" at 20th-Fox . . . **Dimitri Tiomkin** and **Paul Francis Webster** collabed on cowboy ballad, "Just My Rifle, Pony and Me," for **Howard Hawks'** "Rio Bravo" . . . Paramount registered "Strip to the Heart" with MPAA Title Registration Bureau to clear tag for current Sophia Loren starrer now tabbed "That Kind of Woman."

Columbia Pictures lifted **Felicia Farr's** acting contract . . . Filmaster Features is prepping "Mr. Lonesome," to be produced by **Robert Stabler,** for Fall teeoff . . . Indie producer **Philip Waxman** put **Orin Jannings** scripting "The Gene Krupa Story," **Sal Mineo** starrer to roll for Columbia Pictures release around Sept. 1 . . . **Audie Murphy** next in Universal's "Stranger from Nowhere," which producer **Robert Arthur** rolls Aug. 14 under direction of **Jack Arnold** . . . vet stage-tv thesp **May Will Hill** goes into 20th-Fox "The Remarkable Mr. Pennypacker," **Clifton Webb-Dorothy McGuire** starrer.

Sammy Davis Jr. has acquired film rights to "Rebel Territory," western yarn, for indie production and assigned **Aaron Spelling** to write screenplay . . . **Katina Paxinou** returns to screen in Warner Bros.' "The Miracle," arriving from her native Greece to join cast composed of **Roger Moore, Vittorio Gassman, Walter Slezak** and **Gladys Cooper** . . . **Martha Hyer** in Metro's "Some Came Running" . . . **Paul Wendkos** handles direction on "Justice Ends With a Gun," **Charles Schneer** production for Columbia Pictures release . . . "Last Train from Gun Hill" is new tag for Paramount's "One Angry Day" . . . **David Diamond** cast **Arlene Hunter** in "Revolt in the Big House," Allied Artists release . . . **Tom Hubbard,** who scripted "The Fire Bug" for producer **William F. Broidy,** snagged heavy role in picture.

Now It's Publicity Films in Venice Fest

Rome, July 22.

Regulations of the upcoming International Festival of Publicity Films, to be held in Venice Sept. 19-25, have been modified to allow all pix in question to participate, regardless of whether or not they have been shown at other similar events during this year.

Announcement was made from Brussels, where an organizational meeting of the ISAS-ISPA group has just concluded its prelim work. Also announced is the fact that the jury at Venice will be made up of 11 members from as many participating member countries.

Nominated for Notice

Hollywood, July 29.

Screen Directors Guild members have nominated two 20th-Fox pix, two Paramount films and one each from Metro, Columbia and United Artists for directorial achievement awards, from features released during the first half of 1958.

Films nominated are "The Young Lions" (20th-Fox), directed by Edward Dmytryk, Ad Schaumer assistant director; "The Vikings" (Bryna Productions-UA), directed by Richard Fleischer, Andre Smagghe assistant director; "Vertigo" (Paramount), directed by Alfred Hitchcock, Daniel McCauley assistant director; "The Long, Hot Summer" (20th-Fox), directed by Martin Ritt, Eli Dunn assistant director; "Teacher's Pet" (Paramount), directed by George Seaton, Francisco Day assistant director; "Cowboy" (Columbia), directed by Delmer Daves, Sam Nelson assistant director; "The Brothers Karamazov" (Metro), directed by Richard Brooks, William Shanks assistant director.

There will be additional pix nominated during the third and fourth quarters of the year, with final awards for 1958 to be presented at SDG's annual dinner-dance early in 1959.

CAN'T SAY 'NO' INDEF; OZONERS BOOK '10C'S'

Minneapolis, July 29.

Those of this territory's drive-ins, which have been holding off buying "The Ten Commandments," despite its recordbreaking boxoffice performances in ozoners in other areas and four-wall houses in this section, are starting to fall into line.

Branch manager Jess McBride just has closed with two Twin Cities' area ozoners, the new Coon Rapids and the Flying Cloud, and a deal with another circuit of three outdoor theatres has gone to the home office for approval.

Previously, the only sale had been to Bennie Berger's Fergus Falls, Minn., drive-in for its initial showing in the town.

In Minnesota daylight saving time has been the principal deterrent to ozoner purchases of "Commandments." Because of the fast time the single nightly showing can't start until around 9:30 p.m. so that its final fadeout wouldn't be until 2 a.m. or later.

Children are admitted free to this territory's drive-ins, but Paramount requires a 50c admission for those over six years of age and this has been holding back some ozoners. For these and other subsequent conventional theatre runs, regardless of the town's size terms are 60% for the first week and 50% the second and the ozoners are required to play the picture for a minimum of two weeks.

ROGERS' HOSPITAL FEED

Galaxy of Industry Leaders Hit Detroit Aug. 6

Detroit, July 29.

Will Rogers Memorial Hospital luncheon will be held Aug. 6 in the Sheraton Cadillac Hotel and all Michigan exhibs have been invited to be guests. Sponsors are Harold H. Brown, prexy United Detroit Theatres, Inc.; Monty Gowthorpe, prexy Butterfield Theatres, Inc.; Adolph Goldberg, prexy Community Theatres; Irving Goldberg, secretary - treasurer Community Theatres; Lew Wisper, prexy of W & W Theatres; Milt London, prexy of Allied Theatres and Carl Shalit, division manager Columbia Pictures.

Guests of honor will include Abe Montague, prexy of Will Rogers Hospital and executive veepee of Columbia Pictures; Ned E. Depinet, executive chairman of the Will Rogers Memorial Hospital, and Si Fabian, prexy of Stanley Warner Theatres, who are serving as national co-chairmen of the Will Rogers Hospital Fund; Alex Harrison, general sales manager of United Artists Corp.; R. J. O'Donnell, veepee and general manager of the Interstate Circuit and Texas Consolidated Theatres, and Edward Shugrue, a member of the hospital administration staff.

New Regulations Open Film Theatres To Flood of Labor Law Squawks

Washington, July 29.

The National Labor Relations Board intends to throw open its doors Sept. 1 to thousands of labor complaint cases now outside the board's jurisdiction. Many theatres are affected by the change.

The shift in NLRB policy would broaden the board's jurisdiction by reducing the dollar volume of annual business which retail firms must have to come under the board's scope.

Retail firms have been exempt from NLRB jurisdiction since 1954 if they had a direct inflow of materials of less than $1 million, an indirect inflow of $2 million or direct outflow of $100,000. Now they—including theatres—would be covered if they do $500,000 annual gross business.

The board could change its mind. It proposed the change to take effect Sept. 1 but invited public comments before Aug. 16. The comments could cause NLRB to modify the ruling.

Until now, NLRB has had jurisdiction over all labor cases affecting interstate commerce, but had voluntarily narrowed its jurisdiction to avert excessively heavy caseloads.

But the U. S. Supreme Court has held that states cannot handle labor complaint cases falling under federal law. This created a "no-man's land" wherein thousands of complaints had no forum.

Labor unions have complained about such narrow jurisdiction.

The Senate, while acting on labor law amendments now awaiting a House vote, had called on NLRB to broaden its jurisdiction.

Under the new policy, non-retail firms will be brought under NLRB if they do $50,000 annual direct or indirect business outflow or inflow. Present standards were considerably more.

WOODS' DUBBED BARDOT AWAITS CHICAGO COPS

Chicago, July 29.

Contingent on what the Police Censor Board votes, Kingsley-International's "Night Heaven Fell," the new Brigitte Bardot starrer, will open here the first week in August at the Woods Theatre, Loop-based flagship of Eddie Silverman's Essaness circuit.

A print of the dubbed version—the one the Woods will play—is available here, but so far hasn't been screened by the blue-pencilers. If it's not banned, pic is almost certain to be pink-ticketed (adults). The Woods hasn't actually contracted for the film yet, but finalizing the deal is considered only a formality linked to the censors' report.

Idea to book the B.B. opus is unabashed cognizance of the dubbed "And God Created Woman's" recent cleanup at the Loop Theatre, Telemanagement's small main-stemer. Although the Woods has on a few occasions played dubbed pix ("Rodan" and, currently, "Attila") "Night Heaven Fell" will mark the hardtop's first experience with a foreign sexploitationer, and duly reflects Brigitte's boxoffice oomph this side of the Eiffel Tower.

ASK-AND-SELL 'SURVEY'

Recruit 500 Students to Dig Facts, Unload Tickets

St. Louis, July 29.

More than 500 high school and college students turned up at the Fox Theatre here last week in answer to the Arthur Enterprises-St. Louis Amusement Co. offer for an opportunity to earn extra money working on a motion picture survey-direct sale compaign being conducted by the company.

The students selected for the job will survey individuals in their homes throughout the greater St. Louis area to determine their opinions about films, what influences them to attend, type of transportation used to get to the theatres, favorite type of pictures, favorie actor and actress. In addition, the students will be instructed to stress the entertainment value of motion pictures for individuals and family groups.

As part of their job, the students will attempt to sell a specially-priced admission ticket, good at any of 14 theatres any time and any day through Dec. 24. Buyers of these tickets can present them directly to the doorman, that eliminating the necessity of standing in line at the boxoffice.

Sex-Called-Art Not Magical

Edward Schuman Sees In-and-Outers Damaging Healthy Growth of Sensible Art Policy

"Hit-and-run" operators who've recently invaded the art theatre field are hurting the established art houses and are confusing the public, Edward Schuman, v. p. and general manager of the Art Theatre Guild, complained in New York on a visit.

Schuman and his associate, Luis Sher, who's president of the outfit, operate 17 art theatres throughout the south and midwest. They've just added the 500-seat Sombrero at Phoenix, Ariz., and they plan to expand further. Sher, who headquarters in Columbus, Ohio, takes care of the operational end while Schuman does the booking from Chicago.

If seen in its proper perspective, i.e., as a definitely limited field commanding a comparatively small but loyal audience, "art" films—regardless of whether they come from Hollywood or overseas—can be profitable, Schuman averred. "People in New York tend to feel that there's a public for this type of picture only in New York and some of the key cities," he said. "We can prove that this isn't true. The only trouble is that the distributors set standards which are entirely too high.

"If there are 1,500 people in Louisville, for instance, who regularly come to see art films, that's pretty good. But seen from New York, and judged by New York standards, it's a very small group of course," he observed.

Not a 'Last Ditch'

Schuman said he hated to see losing houses switch to "art" as a lastditch attempt to stay afloat. "They ruin us with their policy," he held. "These operators don't have any respect for an art theatre operation. They just go for sex exploitation and create a wide resentment against the art theatre industry generally. Take Milwaukee, for instance. The city has six socalled "art" houses. Actually, only three qualify. One of the six actually advertises itself as an 'art action' house."

Schuman said many of these situations "take a crack at the art policy, booking every sex picture in sight. They're bound to fail in the long run, but by that time the damage is done."

Art Theatre Guild houses are run by managers who are given an unusual large degree of operational autonomy and they're carefully picked. Though the circuit will play the Brigitte Bardot starrer "And God Created Woman," for instance, it stays clear of the more blatant sexploitation entries. It also caters strictly to adults. The theatres offer coffee, but have no concession stands.

"To operate a successful art house the prime condition is consistency," Schuman said. "It takes a long time to establish an art situation, and it can be done only if the operator is consistent in his policy. He must persuade people that, in his theatre, they can expect a certain level of entertainment; the best the screen has to offer. Automatically, that means that there can be no switching back and forth. After all, Carnegie Hall couldn't exist if it kept alternating between the Philharmonic and the Lawrence Welk type of attractions."

Schuman said he deplored the current trend among the art houses to equate art with sex. "I have nothing against sex, of course, but I do object to it when it's the sole reason for a film having been made," he added.

Circuit exec said the Bardot "explosion" had turned the distributors' heads. "Now everybody is looking for those million dollar pictures, they're paying fantasic guarantees and are bidding against one another," he stated. "Then they don't like it when the little fellow doesn't come through with huge rentals. The distributors' standards are entirely too high. Out of New York, this is a small business, though it can be a good one. The distributors are squeezing us while they're bidding against one another in their search for those 'huge' winners.

"Our kind of operation can exist only if the operational costs are in line, that is with a small overhead. That's the kind of thing I keep in mind when buying films."

Still Very Russian

Karlovy Vary, July 29.

It is the same old story as far as selling films to the Russians go. They still demand "reciprocity" and will listen to no explanations about the free Western film setup where a film can not be forced on theatres that doubt its commercial possibilities.

This is the report of Georges Pilser, Columbia sales rep, who was at the recent Karlovy Vary Film Fest here and talked with Russo film men. However Pilser said that the Russians were willing to buy two U.S. films if one of theirs was bought.

CAN'T GET ENUF PIX SO DCA CUTBACKS

In what is described as a "regional concentration," Distributors Corp. of America has been closing branches. Included are all of its exchanges in the 11 western states which, in the future, will be handled out of San Francisco Philadelphia and several other DCA exchanges also are folding.

Where, in the past, DCA operated some 14 exchanges, it'll now work with seven to nine offices strategically spotted around the country.

Move is part of a realization that DCA had over-extended itself and that, considering the product and the overhead, there's no need for that large an organization. Only other indie outfit spread this widely across the States is Rank Film Distributors of America, which maintains some 18 offices.

Those close to the DCA operation say the outfit has been having trouble getting enough pictures. It's had a couple of clicks, like "Rodan" and "The Golden Age of Comedy," but not enough to justify that large an operation. Latter was built up under Irving Wormser who since then has joined Walter Reade's Continental Distributing as president.

DCA example again focusses attention on the controversy over what is needed to achieve good distribution. Factors that must be weighed against one another is "penetration" and volume against overhead. Indies generally tend to the feeling that the top accounts can be handled by phone from the key cities and the rest is more economically covered via-sub-distributors. Inevitably, however, when an outfit becomes bigger and more ambitious, tendency is to seek its own sales personnel. Latest to follow this pattern is Continental.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
CARY GRANT • INGRID BERGMAN
in
"INDISCREET"
A Warner Bros. Release
and GALA NEW STAGE SPECTACLE

Theatres Favored For Championship, Reversing Arena-Booking Trend

When TelePrompter handled the closed-circuit telecast of the Ray Robinson-Carmen Basilio championship fight last March, exhibitors in certain areas raised a howl because they were being bypassed and the event was given to local fight promoters who presented the telecast in arenas, some in conjunction with a card of live fights. Now the shoe is on the other foot and it's the boxing promoters who are squawking.

TelePrompter's reason for favoring the theatres for the Aug. 18 heavyweight championship fight between Floyd Patterson and Roy Harris is twofold. First, Cus D'Amato, Patterson's manager, has the final say-so in all matters concerning the fight. D'Amato has an aversion to the International Boxing Club and anybody connected with the organization. As a consequence, he has decreed that fight promoters associated with the IBC would not be eligible to present the telecast.

Secondly, Irving B. Kahn, TelePrompter prexy, has been pressured by theatres, particularly the chains who control a large number of houses. In order to line up the major circuits, which make the difference between success or failure of a closed-tv event, Kahn had to promise that the next theatre-televised fight would be available to theatres in the area shut out previously.

In some instances, Kahn did not have to resort to the D'Amato ruling because he had already promised the attraction to the local theatre. This was the case in Rochester, N. Y. where Loew's Theatres operates a house that has been frequently employed for closed-tv events. When the Robinson-Basilio fight went to fight promoter Norman Rothschild, who presented the telecast in the War Memorial, a municipally operated arena, Loew's Theatres protested on the grounds that a city auditorium was taking business away from a local commercial enterprise. Loew's Theatres also pointed out that it had used the facilities of its theatres to raise money for the War Memorial and that it considered it unfair competition for a city enterprise to vie with a tax-paying business.

Although a number of fight promoters have been barred from presenting the Patterson-Harris telecast, the event will be carried in a number of arenas, this time, however, under the sponsorship of other local individuals, including—in some cases—local theatreowners seeking larger facilities.

Kahn, caught between the fight promoters and the theatreowners, is attempting to work out a plan whereby future fight telecasts handled by his company would be given to both groups on an alternate basis.

Marion Davies On Skiatron Board

Marion Davies, former star and life friend of William Randolph Hearst, has been elected to the board of Skiatron Electronics & Television Corp. She holds a sizable block of Skiatron shares.

Skiatron is the development company of the Subscriber-Vision system of toll-tv. Arthur Levey is president and the major stockholder. Outfit has licensed the rights to its system to Skiatron-TV, headed by Matty Fox, but shares in any proceeds.

Miss Davies has been active in both business and philanthropic endeavours. Her interests include the 22-story Davies Building and the 17-story Douras Building in New York and the Desert Inn in Palm Spring, Cal.

Hudson Valley Films Corp. has been authorized to conduct a motion picture films and theatrical productions business in New York, with capital stock of 200 shares, no par value. Hess, Mela, Segall, Popkin & Guterman of N.Y.C., were filing attorneys at Albany.

FILM SHOWMAN'S SIDELINE

Bert Nathan Doing Well With Island Amusement Park

Bridgeport, July 29.

With receipts for the past six weeks topping last season's entire gross, Pleasure Beach Park appears headed for a gross of better than $300,000 its initial summer under the management of Bert Nathan, the Brooklyn drive-in operator who leased Bridgeport's municipally-owned island resort from the city.

The minimum guarantee of $10,000 has already been paid by Nathan. The first year's lease calls for 7% of the gross, this being increased by 1% the next two seasons and 2% the following two.

According to Frank Sonshine, general manager, the break-even this season is a $300,000 gross.

9 INDUSTRIAL FILM COS. FORM OWN ASSN.

St. Paul, July 29.

When filmmaking is concerned Hollywood naturally comes to mind, but there are no less than nine Twin Cities' companies making every type of commercial, educational and sales motion pictures.

This is pointed out by C. R. Sakry in connection with organization of a new body called Film Producers Assn. of Minnesota of which he's secretary.

He cites the fact that these companies have been in business from five to 45 years and have writers, recording equipment, animators, sound stages, lights and distribution departments, "all the requirements for motion picture production."

The new association, he says, plans to run a series of promotional advertisements in area newspapers and trade publications and soon will release a brochure containing a code of ethics adopted by it. Further plans include a "Filmorama Exhibit," demonstration pictures, advertisers' symposiums, and articles on the successful use of commercial films in industry.

The new organization comprises Continental Films, Thomas Countryman Film Productions, Empire Photosound, Film Productions Co., Anthony Lane Film Studios, Promotional Films, Reid H. Ray Film Industries, George Ryan Films and Griffith G. Wren Films. W. E. Yale was elected president.

Combined group of producers not only make pictures for local firms, but also have clients and travel on assignments throughout the U. S. Many tv comercials are made by association members, Sakry points out.

Clients include Pillsbury Mills, Robin Hood Flour, Peters Weiners, Charmin Tissue, Northern Pacific R. R., Minnesota Mining, Minneapolis Honeywell, Crane Co., Minnesota-Ontario Paper Co., Allis-Chalmers, Deere & Co., etc.

4,100-Seater Takes Bout

Minneapolis, July 29.

United Paramount's 4,100-seater Radio City theatre here again will have the closed circuit telecast of a championship fight, the impending Patterson-Harris heavyweight battle, just as it has had all of the similar preceding such telecasts, always pulling heavily.

The two fight clubs here combined unsuccessfully in an effort to obtain the telecast and present it at the local Auditorium in conjunction with a live fistic card. But they were informed U.P. here had first refusal on the attraction like its predecessors and has exercised it.

Site of dismantled Mastbaum Theatre was sold to George Friedland, head of Food Fair, by Stanley Co. of America. Friedland said he was holding the property for development. The site was priced at $500,000. The Mastbaum was built in 1929 for $5,500,000.

To Get With the Push For Better Biz, Mid-NW Exhibs Rally Aug. 26

Minneapolis, July 29.

The Northwest Exhibitors Business Building Forum will launch its second big boxoffice boosting campaign for all of this territory's theatres Aug. 26 when exhibitors will assemble here to be briefed for the drive and to be provided with the necessary ammunition.

The initial such campaign early this year was accounted a great success with several participants reporting that, playing the same attractions with non-participants in similar situations, they had learned their grosses were much the better.

In addition to the boxoffice boosting drives Forum directors decided at a meeting here to make a campaign against daylight saving time its other major activity.

A committee representing various circuits, North Central Allied president Frank Mantzke and prominent St. Paul attorney Mandt Torrison is completing a separate Citizens Committee for Standard Time to try to defeat any effort to perpetuate the present two-year daylight saving time.

The matter will come before the state legislature when it next convenes in regular session in January, 1960. The Committee will have as allies in its fight other entertainment and sports purveyors, farm organizations, some parent and teachers' bodies and many individuals, including parents, railroad workers, etc.

In a bulletin to exhibitors, the Forum pointed out that the fast time has proved "one of the most destructive laws passed in the last legislative session as your own boxoffice figures for this May-June period just ended should prove to you whether you are a drive-in or four-wall operation."

Even South Dakota circuit owner Dan Peterson will help financially and otherwise in the Minnesota drive against daylight saving time because, he says, if it's made permanent in adjoining Minnesota it may spread to his state. Likewise, Sheldon Grengs, western Wisconsin chain owner.

Paramount Quietly Folds Its Tents in Albany

Albany, July 29.

Paramount closed out Thursday (24) 37 years of Albany exchange operations, in the quietest fashion of the five distributor companies that had darkened their Albany offices in the past three years. One of these, Warners, later relighted its branch, with a "stripped" staff—manager, booker and secretary.

With Paramount, reports circulated as early as July 7 that the branch at 545 Broadway—downtown, and occupied since July, 1954—would be discontinued at, or near, the end of the month.

However, it was not until a relatively short time before the shuttering that a mimeographed letter, signed by Hugh Owen, vice president of Paramount Film Distributing Corp., was received by exhibitors. Meantime, the company apparently "sat on" an official "announcement" of the foldo.

Owen's letter—dated July 25—did not state the Albany exchange was being discontinued. Rather, that the company *"in view of the changing conditions in the industry has, after long and careful consideration, decided to transfer the greater part of its Albany branch operations to its Buffalo office, which is under the management of Hugh Maguire."*

Par confirmed in New York, about a week after it was widely reported here, that Daniel R. Houlihan, manager since November, 1951, was being transferred to Boston, in the same capacity, effective July 28.

Owen's letter also confirmed the understanding in local industry circles that salesman Howard J. Smidt would represent Paramount in the Albany district. While it did not state so, the word here is that Smidt will work out of his home.

Would Force Enforced Consent

Indianapolis, July 29.

Allied Theatre Owners of Indiana has organized, under the chairmanship of Trueman T. Rembusch, an Indiana Committee for Enforcement of Motion Picture Decrees. The group is an outgrowth of the recent "white paper" issued by the parent organization, wherein it is charged that the U.S. Attorney-General has failed to enforce the consent decrees properly and, as a result, exhibitors are subjected to price-fixing, discrimination as to the availability of pictures, and other illegal acts contrary to the anti-monopoly decrees.

As part of its campaign, the Indiana group is issuing "I Am A Man Who Cares" certificates "to any exhibitor willing to join the crusade for enforcement" of the decrees.

Home-Toll in Camphor One Year; Inventory of Resisting Forces; Entrenched Media Hard to Beat

By LES CARPENTER

Washington, July 29.

Pay television is down—way down—but is it out?

Smart guessers around town were pondering this problem in the wake of the Federal Communications Commission's latest action postponing any green light for feevee until at least the end of the first session of the 1959 Congress—a good one-year delay.

And the sum of this guessing, numerous VARIETY interviews disclosed, was that tollvision still has a chance for the future, depending upon the outcome of a number of things which might happen.

There are a number of "ifs" involved in getting home-fee off the ground. Among them:

(1) If advertising-sponsored present system improves programming—tough in a tightening market—feevee faces a less receptive public.

(2) If FCC liberalizes the standards it has set up for acceptable applications for home-toll, considerable more interest would undoubtedly be shown. Now, only individual stations can apply under stiff requirements — making many Government officials doubt that any serious applications, with a chance for approval, will be submitted.

(3) If the 1959 Congress—certain to have many new faces replacing present members of both houses—feels as this one does, pay tv could be in real trouble. The leadership of both House and Senate thinks a resolution prohibiting FCC from approving a tollvision application without specific new authority from Congress would have passed this year. Such a resolution was never sent to the House because many members objected to taking up the controversial issue in an election year unless it became necessary. The Senate also stalled the issue for political reasons.

Muscular Enemies

Important in the background of the parlor boxoffice controversy, too, is the potent political power of those fighting feevee. Many existing big tv stations are owned by newspapers, in a position to influence both the public and members of Congress. Other large tv stations with no newspaper connections do have important connections with members of both houses of Congress. And Congress has the power to write a funeral march for tollvision into law if it choses, by forbidding FCC the authority to grant it.

Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee who received the FCC letter (approved by four of the seven commissioners) fixing the one-year postponement, disclosed that the House will probably be asked to vote next year on a resolution blocking FCC from approving a tollvision application unless Congress enacted a new law saying FCC has such authority.

"I would htink," said Harris in an interview, "that Congress would want to make that clear to FCC."

Right To License

Harris' own efforts to put that theory across have failed with the Commission. FCC has disagreed with Harris, contending FCC has legal authority now to bring pay tv into being.

Harris' committee plans further 1959 hearings on pay-see-vee. The committee majority obviously opposes it. But because many House members wanted to duck the issue in the same year they face the voters, Harris did not try to force a House vote on it in 1958. His letter asking FCC to delay it turned the trick instead.

The Senate Commerce Committee, which is split 7-7 on the pay tv issue, with Sen. Mike Monroney (D-Okla.) uncommitted and unwilling for the time being to break the deadlock, sidetracked the Thurmond resolution which would require Congress to say "yes" before FCC sanctions tollvision.

FCC Commissioners Robert T. Bartley, Robert E. Lee and Frederick W. Ford refused to participate in the letter to Harris. In it, the commission majority, speaking through Chairman John C. Doerfer, who signed it, said applications (if any) would be received for subscription tv and processed, but that none will be granted until the end of the first session of the next Congress "to afford an opportunity for the conduct of Congressional hearings on the subject and for the adoption of such legislation as Congress may deem appropriate."

Said Harris: "I am satisfied. It is an appropriate letter."

Admish Trend Still Upward

St. Paul, July 29.

Advancing of admissions for pictures continues at an accelerated pace in the Twin Cities, the latest being "No Time for Sergeants" for which the after-5 p. m. ante at the Minneapolis and St. Paul RKO Orpheums has been boosted from the regular 90c to $1.25.

Higher admissions apparently are no boxoffice deterrent. At least, the upped price pictures without exception have come through very well hereabouts, it's pointed out by industry leaders.

"The Vikings," at $1.25 instead of 90c, just finished a four-week Minneapolis and three-stanza St. Paul run to tremendous business and "No Time for Sergeants" is off to a whirlwind boxoffice start in both cities, according to Harry Weiss, RKO Theatres district manager.

CINERAMA-CINEMIRACLE PRODUCT INTERCHANGE

Deal has been set by Stanley Warner and National Theatres for the showing of "Windjammer," first Cinemiracle production, in Cinerama houses.

Initially, "Windjammer" is scheduled for the Ambassador, St. Louis, Aug. 13; the Boston Theatre, Boston, Aug. 26 and the Missouri Theatre, Kansas City, Aug. 28. Following "Windjammer," these theatres will revert to Cinerama presentations with "Cinerama-South Seas Adventure," latest films in the three-strip process.

Sheriff Now Exhib

Follett, Tex., July 29.

E. J. Tarbox, operator of the Follett Theatre here for many years, has sold the theatre to L. A. Troutt.

Tarbox is the sheriff of Lipscomb County, Tex.

TV SCORECARD ON AGENCIES

CBS Shedding 485 Madison Ave.?

Within a matter of weeks—or even days—the 20th floor echelon at CBS may definitely decide whether to shed 485 Madison Ave. as the Columbia hqs. after 30 years of occupancy.

Best guess at the moment is that Bill Paley & Co. will move into the new Corning Glass building now under construction at 56th St. and Fifth Ave.

Like NBC, CBS is cramped for space. The former is resolving its dilemma by taking addition space in Rockefeller Center and is not interested in building a TV City. Neither is CBS. Last time Columbia rulers Bill Paley and Frank Stanton seriously contemplated construction of a Manhattan TV City that $100,000,000 cost rap was too staggering and they decided to drop the whole thing.

TV Q: 'Serutan Set' Loves Groucho; P & G Shoulda Kept 'Meet McGraw'

A new service, designed to measure the reactions of tv viewers to different types of programs, has been formed by Henry Brenner, former research director of Standard Brands.

The service, called TV Q, claims to predict the success or failure of network shows; it measures and evaluates the existing show in terms of audience reaction, and it purportedly can define and pinpoint weaknesses.

Brenner states the survey, affiliated with the Home Testing Institute, is a qualitative measure of the viewers' state of mind and is not a substitute for the current rating systems.

A total of 2,100 people are questioned each month and fill out a questionnaire in which they judge the tv shows. The classification ranges from very good to poor. The group doing the judging is broken down into sex, age, income, region and market groups and in that manner says Brenner, "We can tell what type of program each group likes." Brenner states that survey found that Loretta Young appealed mostly to women while "Wyatt Earp" was a man's show. "In the age category we found out that Groucho Marx was a big hit with folks over 50."

Brenner will even give predictions for the coming tv season and he says sponsors should be taking a hard look at "Perry Mason" for its audience was constantly climbing and increasing in audience appeal. Brenner's study shows that P & G made a mistake in dropping "Meet McGraw," for here again the audience was on the upbeat.

TV Q, according to Brenner, can tell whether new fare will be a flop long before option time and predicts the health of currently aired shows. It can also tell how you'll make out if you-switch time periods and what's the best time to spend money on audience promotion.

Pittsburgh Plate $3,000,000 Buy

CBS-TV snared some major billings this week, with an approximate $3,000,000 pacting of Pittsburgh Plate Glass for the Tuesday night hourlong Garry Moore show in the fall.

Sponsorship will give the Moore 10 to 11 entry an SRO status, with Revlon and Kellogg previously signed.

Pittsburgh Plate deal was negotiated via BBD&O agency.

Weitman's Europe O.O.

Bob Weitman, veepee in charge of program development for CBS, is departing this week for a looksee of European capitals and a special appraisal of Israel where he has been invited by Prime Minister Ben-Gurion.

Weitman was coordinator of all tv and radio activities in the U. S. during the recent 10th anni celebration of the founding of the Israeli government. Weitman will be gone one month.

Guedelism

Hollywood, July 29.

John Guedel, discussing agencies' desire to play it safe yet avoid going overboard on programming imitations, characterizes television program buying as:

"What's new that's safe?"

NBC's $3,500,000 Daytime Windfall On 2 TV Sponsors

NBC-TV has just hit the sponsor jackpot on its daytime entries, with Frigidaire, Armour and National Biscuit coming in for a '58-'59 ride (commencing in the fall) to the tune of $3,500,000 plus.

Armour is taking four quarter-hours per week to be spread over four shows—for billings estimated at $1,500,000. Frigidaire and National Biscuit will each spend $1,000,000, both getting exposure on three different daytime entries at the rate of three quarter-hours per week. Specific shows are still to be determined.

For some time now it's been recognized that more and more sponsors are responding to daytime tv's impact (as evidenced, for example, in the $15,000,000 wrapup of clients for the ABC-TV morning-afternoon blockbuster).

It Looks Like There Won't Be Another D.C. Rating Hearing After All

Prospects looked dim—but remained undecided—for the Senate Commerce Coommittee to reopen its television ratings hearings to hear the three network presidents and Sylvester (Pat) Weaver.

When Sen. Mike Monroney (D-Okla.) left for a week's trip to Rio de Janiero Saturday (29) as a delegate to the Interparliamentary Union conference, there was the understanding no firm decision would be reached until his return Aug. 4.

Monroney is spearheading the effort to take more testimony on ratings. Committee Chairman Warren Magnuson (D-Wash.) wants to wait until 1959 for more hearings.

"I will continue to press for additional hearings on the influence of the various ratings services on what programs the American people are privileged to see," declared Monroney. "As of now, we have only part of the story—in capsule form."

The committee heard only execs of major ratings firms. It is Monroney's idea to bring in Weaver as well as the three web presidents.

'Dotto' Niter Out?

Colgate is contemplating dropping "Dotto" in the Tuesday 9 p.m. slot on NBC-TV.

It may replace the Jack Narz-emceed show with "For Love Or Marriage."

JWT LEADS PACK, BATES MOVES UP

By JACK BERNSTEIN

With the fall network nightime buying season going into the home stretch, J. Walter Thompson leads the agency pack with 10 bluechip bankrollers committed to sponsor 13 programs. Following on the heels of JWT are Ted Bates, which has its clients committed to 11 skeins. McCann-Erickson is once again a frontrunner with eight advertisers lined up for eleven nighttime programs and rounding out the race is BBDO tied with McCann-Erickson & Bates with 11 shows inked and Benton & Bowles with nine shows in the fold. (Survey does not include specials.)

While the nighttime buying season is far from over, four agencies will have between $90,000,000-$100,000,000 in combined broadcast billings. They are McCann-Erickson, BBDO, Ted Bates, and Young & Rubicam, latter by virtue of its $13,000,000 daytime order placed on ABC-TV. J. W. Thompson is a length away from the other agencies and leads by an estimated $15,000,000 in broadcast billings, near the $115,000,000 mark.

Ted Bates which has been first in spot in radio-tv for the past three years, has pulled to a tie for runner-up position on nighttime network commitments with 11 shows already in the bag, four more that the agency had last year.

Breakdown

Here is the '58-59 sponsorship schedule to date.

J. Walter Thompson: Danny Seymour, agency tv topper, has one less program this year over the 14 sponsored last year. Impressive roster of programs handled by JWT includes: "Ed Sullivan," Kodak; "Father Knows Best," Scott; "Naked City," Quaker (alt. sponsorship); "Ozzie & Harriet," Kodak & Quaker; "Wagon Train," Ford (alt. sponsorship); "Milton Berle," Kraft; "Bat Masterson," Kraft (alt. sponsorship); "Zorro," 7 Up (alt. sponsorship); "Real McCoys," Sylvania; Tennessee Ernie Ford, Ford; "Jackie Gleason," Lever (alt. sponsorship); "Playhouse," Lux & Schlitz, and "Have Gun Will Travel," Lever (alt. sponsorship).

Ted Bates: The tight money situation has forced some national advertisers out of the nighttime picture and into spot tv and nighttime's less expensive sister, daytime. Ted Bates, which last year sunk most of its coin into spot tv, this fall has gone heavily into network programming, contradicting the trend and placing it second to JWT in nighttime billings. Figuring importantly in the agency's strong network stand are Brown & Williamson, Colgate-Palmolive and American Home Products. Programming includes: "Sugarfoot," American Chicle (two-thirds sponsorship); "Naked City," B&W (alt. sponsorship; "Name That Tune," Whitehall; "Number, Please," B&W (alt. sponsorship); "Dotto," C-P; "The Millionaire," C-P; "Behind Closed Doors," Whitehall (alt. sponsorship); "Sunset Strip," American Chicle, Carters & Whitehall; "The Texan," B&W; "Have Gun Will Travel," Whitehall (alt. sponsorship), and "John Daly &

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Eydie Gorme-Lawrence As Possible Fall Entry

NBC-TV, jubilant over the reception accorded the Eydie Gorme-Steve Lawrence Sunday night summer replacement for Steve Allen, is contemplating putting the husband-and-wife team variety show into a midweek 7:30 p.m. spot in the fall.

Both favorable newspaper critical comment and warm listener response have been far above the average in this instance. Also several ad agencies have considerable interest in latching on to the program as a fall and winter possibility.

There's Nothing So Impermanent As a TV Network Schedule; CBS Gets a New Yen For Alterations

Out of a clear sky CBS-TV this week decided to reshuffle its Monday, Tuesday and Wednesday nighttime program sked. What goes where hasn't definitely been decided upon, but a multiplicity of shows will be involved. Primarily, it stems from the fact that the network has not been able to get off the sustaining hook on its Monday 7:30 to 8:30 "Rawhide" series (apparently the Reynolds Metals deal is cold). It now looks like "Rawhide" may go either Wednesday 7:30 to 8:30 or 8 to 9. In either case it will affect the back-to-back hour slotting of its Wed. 7:30 8:30 science fiction shows, which would go into another evening.

There is also some sponsor distress over the proposal to shift the panel-quizzer "To Tell the Truth" to Monday at 8 (it was scheduled to go into the Wednesday 8:30 period in the fall). Marlboro, which co-sponsors "Truth" with Pharmaceuticals, is unhappy over the fact that, at Monday at 8, it will be in direct competition with NBC-TV's Top 10 entry, "Restless Gun."

"Truth" would rather stay in its present Tuesday at 9 slot or Wednesday at 8:30, but the "Rawhide" proposal would automatically rule out Wednesday and Arthur Godfrey moves into the Tuesday at 9 period.

"Name That Tune", currently slotted Tuesday at 7:30, is slated to move into the same period on Monday..

As of now, nothing's been committed to paper. But before CBS gets through the '58-'59 schedule (as presently represented in the full page chart in this week's issue) it will be altered somewhat.

Hot Conrad

Hollywood, July 29.

Television is "discovering" Joseph Conrad, with two of the author's novels set for dramatization this fall. Fred Coe has stencilled in "Heart of Darkness," with an adaptation by Stewart Stern, as one of his "Playhouse 90" entries in October.

Ralph Nelson will produce a 90-minute version of Conrad's "Dark Victory" as one of the two CBS-produced entries in the nine-show "Du Pont Show of the Month" series.

Hope's Revival Of 'Roberta' His Initial TV Entry

Bob Hope expands his teeoff entry for the '58-'59 season from an hour to a 90-minute show, with sponsor Buick buying the additional 30 minutes, and Hope has inked in a production of "Roberta" as his getaway show. It will probably originate (live, of course) from New York, over NBC.

"Roberta", the Jerome Kern-Otto Harbach musicomedy, was the Broadway production that got Hope off to the races as a big-timer in show biz. He revived it a couple months back for a St. Louis al fresco presentation, and with such resounding success that he has decided to spring it as his initial tv entry of the new season.

"Roberta" will be done in October, maybe in color. In all Hope will do eight specials for Buick, the others to be of 60-minute length.

Susskind Back With Deals for Guinness, Olivier Shows in U.S.

London, July 29.

After what he described as "the most productive three weeks in my life," David Susskind is due back in New York today (Tues.) on the Elizabeth. During his stay in London he set deals in the works for Alec Guinness and Sir Laurence Olivier to appear on American tv, made arrangements for famous American plays to be presented on British video, and agreed to hire top British directors to do American tv spectaculars.

In addition to pacting Guinness to star in a fall production of "The Winslow Boy," Susskind is also paging the actor to play the lead in "The Revival," which he is due to produce for Columbia release. He is to prep an additional draft of the script for consideration by the British thesp.

Susskind has also made arrangements with Granada-TV and BBC-TV to present four top dramatic productions in Britain next summer, using U. S. directors and one or two key American players. Subjects chosen would have a particular Yank flavor, such as "Member of the Wedding" and "All the King's Horses." The commercial outlet would have the first option, but anything rejected by Granada could go to the state web. The same two outlets have also made arrangements for an exchange of scripts.

The British directors signed by Susskind are Rudolph Cartier, Dennis Vance and Alvin Rakoff. Vance is due to go to New York in October, and Cartier next April.

Tap D'Arcy For Studebaker Biz?

Negotiations are currently being carried on by Studebaker-Packard executives and top brass at D'Arcy Advertising with the expected announcement shortly that D'Arcy will be named to handle the $5,000,000 account now being serviced by Burke Dowling Adams.

Talks between D'Arcy and S-P management began last week with reports that the agency already had done some work for the company. D'Arcy handled the Packard billings in 1956 for a period of nine months.

It was rumored in trade circles a few weeks back that S-P would make an agency change. Executives at D'Arcy last week hinted that the agency had won a reprieve until the fall line hit the market. It now appears that S-P wants a new approach to kick off its '59 models.

TA's '87th Precinct' Set for ABC-TV Sked

Talent Associates have been called in by ABC-TV to produce a live half-hour drama next fall. Stanza, tentatively set for the 9-9:30 p.m. Sunday slot prior to the CBC-TV "Interplay" feed to the U. S. web, is being called "87th Precinct."

Axe 'Lucky Partners'

"Truth or Consequences," now in the 11:30 a.m. to 12 (noon) cross-the-board slot on NBC-TV, will move into the 2 p.m. niche starting Monday, Aug. 25.

This means the bumping of "Lucky Partners," a short-lived quizzer. Into the 11:30 a.m. slot will go "Concentration," the new entertainment game.

'Steve Canyon' Will Bare to Public U.S. Air Force's Scientific Hoopla

Hollywood, July 29.

Upcoming "Steve Canyon" series will be the springboard for heretofore unreleased footage of Air Force scientific achievements. Pegasus Productions, producers of the Liggett & Myers-bankrolled stanza, have extensive Air Force cooperation, and will incorporate new developments in flight and missiles in its stories and footage.

Already set is one show on the Atlas ICBM missile, incorporating footage filmed at Cape Canaveral of the countdown and launching. Another show will center about "ZEL" (Zero Elevation Launching), process in which jets are launched off flat-back trucks. Third show will deal with "Zero Gravity" —problem weightlessness. Producers Mike Menshekoff and David Haft also have tentative Air Force okay on use of footage of the X-15 when that plane is tested, and have received approval on stories surrounding the B-58 Hustler, but haven't come up with a workable story idea yet on the latter.

Menshekoff and Haft are bucking a persistent television trend with the launching of "Canyon." With the exception of the kid-slanted "Superman," there hasn't been a series based on a cartoon strip that's ever made the grade —and the list is a long one, including even "Terry & The Pirates," strip created by Milton Caniff, who created and owns "Canyon." Caniff, though, had nothing to do with the "Terry" vidpix; he'd already abandoned the strip when it was filmed as a series.

They've analyzed the failures of the strips, and have come to the conclusion that mistakes of the past have included incorporation of all the characters and situations in the strips. This has been a mistake, they claim, because strip characters are actually caricatures which are acceptable in print but which audiences just won't react to in the flesh. Ditto on the strip story lines.

What they've done, Menshekoff and Haft explain, is merely to take the Steve Canyon name and identification and do an Air Force story. Aside from the readymade audience (figured at 30,000,000 readers) there's the additional element of Caniff's name, which has been a major help in dealings with the Pentagon. Conniff, incidentally, is a non-voting stockholder in Pegasus show could be titled "Joe Blow" for all the difference it makes in scripts and story treatments, they claim.

Apart from the scientific angles, they're juggling the scripts to include straight adventure, cloak & dagger, even comedy, to maintain a change of pace each week. Menshekoff and Haft financed their own pilot, which they brought in for about $52,000, and are handling their own revolving financing on production. They're shooting the series at Universal-International and have a firm 25-week commitment plus options on 10 more shows for the first year. William Morris office handled the sale for them.

'Firestone Hour's' Bigtime TV Layout

Several of the stars on the revised "Voice of Firestone" show have been signed for next fall. A decision by John Daly on whether to act as host is expected by the weekend.

Stanza is set to run a consecutive 39 weeks. Set to appear as guests are Jo Stafford, Fred Waring, Kathryn Grayson, Alfred Drake, Rise Stevens and Richard Tucker, also Jose Greco, the Robert Shaw Chorale and the Benny Goodman, Xavier Cugat and Percy Faith orchs, and Eugene Ormandy conducting the Philadelphia orchestra and Arthur Fiedler heading the Boston "Pops." "Guest conducting" will be Wilfrid Pelletier, Howard Barlow, Paul Lavalle, Richard Rodgers and Paul Weston.

Shows will rotate among semi-classical, classical and pop layouts.

Granik's FCC Setback

Washington, July 29.

Tv producer Ted Granik received a jolt from the FCC, with the Commission deciding to put his application for a new 5 kw daytime radio station in Washington, D.C., in a contest with two nearby co-channel applications. Granik was also ordered to submit much new information.

S & W Enterprises wants 900 kc, 1 kw, daytime, at Woodbridge, Va., and Interurban Broadcasting wants the identical facilities at Laurel, Md.

Chi NBC's 'Lay Off Sales Boys' In Layoff Binge

Chicago, July 29.

A significant sidebar to the current thrift-inspired head loppings in the NBC ranks is the fact that the network tv sales department has felt little or none of it. At least, that's the case at NBC-TV's central division, where the sales force headed by veepee Edward Hitz has stayed intact.

Hitz has a staff of 26 that includes his assistant, Angus Robinson, five network salesmen, three "Today"-"Jack Paar" salesmen, the sales development and sales service departments, and secretaries.

As the saying goes, there's no point in biting the hand that feeds you. The sales arm of the network operation is the one that brings in the money, and obviously NBC wants to keep as many personnel working toward that object as possible.

The central division, incidentally, recently picked up some $500,000 in small fragment purchases which once might have been regarded as petty cash but which, in these hard up television times, is held dear. Kemper Insurance has bought a total of nine 15-minute stanzas, worth around $260,000, which consist of five "Football Scoreboard" shows following the NCAA games on Saturdays and four Huntley-Brinkley news periods. Concen-

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PACT DON SHERWOOD FOR KHJ-TV SERIES

Hollywood, July 29.

Don Sherwood, San Francisco tv personality who helms his own show on KGO-TV, has been signed by KHJ-TV to emcee a 90-minute weekly show similar to the one he has in the Bay area. Deal was closed by Hugh Heller, prexy of Sherwood's Archer Productions.

Sherwood's show will be open to sponsors in 30-minute slots. He will commute between here and S. F. for the weekly local telecasts.

'County Fair' Back, Sponsor 'n' All

"County Fair," one of the earliest and strongest of the audience participation "fun shows" on CBS Radio Saturday daytime from 1945 to 1950 will preem as a tv attraction over NBC-TV starting Sept. 22 in the Monday-through-Friday 4:30 to 5 p.m. spot. It starts with Lever Bros. sponsoring at least two or three quarter-hour segments. Other sponsors are expected to sign momentarily. During its reign as a radio program, it was sponsored by Borden Co.

Organization behind "County Fair" will be much what it was during its heyday on AM when it was scoring high ratings and garnering considerable publicity as a result of its continuing stunts engineered largely by Herb Landon, then working for Kenyon & Eckhardt, agency for Borden. Landon will be associated with the updated "County Fair" as an associate producer supervising merchandising, publicity and other facets of the show.

Previously "Country Fair" was owned by Bill Gernannt. Under the new setup Gernannt and Bill Gale, program's bandleader, will own and produce the show under the firm name of "Gale-Gernannt Productions Inc. Bert Parks will be the emcee and Gale's orchestra will provide background music. Kenny Williams, also on the original show as "barker-announcer" is returning in same capacity.

Landon has hired Gerry Fonarow as publicity director of "County Fair." Often described as the daddy of audience participation programs, "County Fair" staged more than 1,000 stunts on 260 consecutive broadcasts grabbing space on such ideas as changing the name of Molehill, W. Va. to Mountain and having a farm boy lift a calf until it became a cow for nearly a year on the program.

Chas. Van Doren Goes to Washington

By LIZ CARPENTER

Washington, July 29.

Charles Van Doren, the first with the most in the quiz biz, arrived on the Washington scene with an NBC expense account to ask questions—and has wound up answering them.

Van Doren, who pocketed $129,000 on "Twenty-One" and won his NBC contract, doesn't know how NBC intends to use him this fall, now that plans for him to become executive editor of "Wide, Wide World" collapsed when the show collapsed.

But he is attempting to carry through with his present assignment of learning how NBC's Washington news staff collects and uses its news.

He has had his problems.

He went to Capitol Hill to interview some Senators. But when a group of Senate pages caught his name, they collared him to help them work a crossword puzzle.

"What is New Mexico's state flower?" snapped one.

"Yucca," snapped Van Doren. (He was right).

"Who was Nazimova?" asked another.

"A dancer," said Van Doren. (He was wrong; she was an actress).

At the Capitol, he was introduced to the mayor of Kansas City, who promptly started a quiz: "What is the population of Kansas City?" Van Doren was high by 125,000. "What is the population of Greater Kansas City?" He was low by 100,000.

"How am I supposed to know anyway?" Van Doren commented later.

Wherever Van Doren tags along with NBC newsmen—the White House, the Pentagon, the State Department—it's the same. He's on the A end of the Q-A.

"I was having dinner at the National Press Club," he revealed, "when I was paged to the telephone. It was a newspaperman who said he heard I was in the club—and he needed to know in what year (the late Idaho) Sen. Borah claimed he has personal means of information which were better than those of the State Department. I, of course, didn't know."

Van Doren said NBC's purpose in sending him to learn about Washington news-gathering is not directly connected with a new NBC show for him as far as he knows. In fact, he doesn't know how long NBC plans to keep him in Washington.

"If it's very long, I'm going to move my family down here," he said.

He is obligated to live in New York starting with the new college term. He is returning to Columbia U. as an English literature instructor in September.

His two NBC shows last season—"Frontiers of Space" and "Decision for Research"—each lasted 13 weeks. He also appeared on "Wide, Wide World" before it vanished from the globe.

This One's Not Even Subliminal

Chicago, July 29.

WNBQ's kidshow, "Commander 5," is broadly hinting for sponsors with a blurb technique it hopes will whet some bankroller's appetite for the bizarare. It goes a step further than subliminal or sub audible—the product is described but not named.

Like teaser ads on billboards or in print media, the idea is to talk about a product for several days without divulging the brand. F'rinstance, the camera picks up one member of the cast while he's eating a breakfast cereal.

His colleague tells him it looks sensational.

He answers that it is sensational and that it's the favorite of millions of boys and girls everywhere.

His colleague asks the name.

(Get this)—He whispers it into his ear.

Some day when the curiosity of the kiddie viewers gets keen enough, "Commander 5" is going to reveal the name of the secret breakfast food that's the favorite of millions.

That is, if the station can find someone who'll buy the idea.

Now Comes the 'Telecopter'

Self-Contained TV Transmitting Unit Put Into Service at KTLA

Hollywood, July 29.

Newest razzle-dazzle innovation in television is a "telecopter," an $82,000 specially - designed Bell helicopter equipped as a self-contained television transmitting unit. KTLA, Paramount's indie station here, developed the unit with National Helicopter Service Co. and General Electric and launches it into service tonight (Tues.) with a half-hour special originating from the air.

Station will use the unit on a standby basis, possibly setting up a daily morning stanza for the benefit of rush-hour motorists but primarily standing by with the unit for traffic and beach pickups and cutins to regular programming and for major news breaks. Unit will work in tandem with KTLA's ground-level mobile unit.

Moreover, KTLA and National Helicopter will partner in the business of setting up similar Telecopter units for other stations on an exclusive basis in each market. They'll develop the equipment and know-how for the purchaser, who will then lease the unit from KTLA and NH. As for KTLA's own unit, station doesn't own it but is leasing it from NH with plane and pilot availabel on a daily nine-hour standby. Jim Schulke, KTLA v.p.-general manager, points out that any station can develop its own unit, but the KTLA-NH

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'Texan' Bows Sept. 6

"The Texan," new oater with Rory Calhoun is now set to start on CBS-TV Saturday, Sept. 6 in the 8:30 to 9 p.m. slot. Show originally was skedded for Aug. 23 and later there was talk of unveiling it at the end of September.

Start of the show means the limbo for "Top Dollar," the quiz series which brought announcer-emcee Toby Reed back to active duty after a long absence.

Reed's plans aren't set (he has a plastics biz on the coast) but he may latch on to a new assignment, possibly as another quiz show conductor.

Directors Guild Votes to Arbitrate CBS Firing of Papp

Rank-and-file of Radio & Television Directors Guild voted 234 to 149 in favor of taking to arbitration the firing by CBS of Joseph Papp. The referendum, which was completed last week, was on the question of whether a member of RTDG should have the right to invoke his "constitutional privileges" while undergoing Congressional inquiry.

A union official said that CBS, which fired Papp for not answering questions by the Un-American Activities Committee, now has to arbitrate the firing under its RTDG contract. Papp had appealed for reinstatement at the network shortly after he was fired, but union action was delayed until the outcome of the membership vote.

At the time Papp was fired from a staff job at CBS, Charles Dubin, who also appeared before the solons, was axed by Barry & Enright on orders from NBC. He did not make a formal appeal to RTDG for reinstatement as director of "Twenty One," as far as is known, but he too is affected by the results of the referendum, the RTDG spokesman said. However, since he

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PHILLY RADIO BREAKS THRU COURT BARRIER

Philadelphia, July 29.

A precedent was established in Philadelphia municipal court history when John Raleigh, chief of WFIL's newscruiser units, was admitted to sessions with radio equipment for playbacks. Raleigh set up mikes at Judge Adrian Bonnely's bench to record decision in the case of a boy caught in a custody battle when the mother sought to take him back to Russian occupied-Latvia.

The proceedings, which had national interest, were recorded and the verdict permitting the youth to stay with his father was aired over WFIL immediately after the court session ended.

While local radio and tv stations have been in magistrate's courts this is the first time entry was granted into higher court.

ABC's Frisco O&O In Purge Rampage

San Francisco, July 29.

Purge at ABC's o-and-o 50,000-watt KGO-AM, following "resignation" of General Manager J. G. (Gil) Paltridge, continued this week, but struck a snag when it developed that the station's sales manager has a one-year contract entitling him to percentages on both local and national spot sales.

John Mitchell, ABC vice-president, regained his position as boss of both KGO-AM and KGO-TV as result of latest ABC shakeup and Paltridge, who'd been hired only seven months ago and reformed 50,000-watter along r&r lines, was first to get the bounce.

Next was Dean Moxley, whom Paltridge had hired away from KYA in March as promotion director.

And then, last Friday (25), Mitchell called in Sales Manager Dean Banta and asked for his resignation.

Banta, hired away from sales managership of KYA last March 17 by Paltridge, refused to quit, and pulled his contract out of his pocket. It turned out that:

1) Mitchell didn't know Banta had a contract;

2) Banta's contract runs through next March 17;

3) Contract provides Banta with $1,000 a month plus 1½% of all local sales and one-half % of all national spot sales.

Settlement of impasse hasn't been reached yet, though Mitchell already has named KGO salesman Al Gilman assistant station manager in charge of sales.

It's understood that next man slated for ax is KGO's news director, Hal Berger.

U.S. TV INFLUENCE IRKS BRIT.

'Code of Ethics' for FCC

Washington, July 29.

A "code of ethics" for the FCC is in the works as a result of the regulatory agency's behaviour in the controversial award of Channel 10 in Miami. The House subcommittee on Mon. (28) gandering the behaviour pattern of Federal regulatory agencies okayed legislation for the FCC ethics code.

The ethics code bill was agreed upon without change after several members of the subcommittee tried unsuccessfully to extend its provisions to other governmental agencies. The "code of ethics" was acted on after a two-hour closed meeting presided over by Rep. Oren Harris (D-Ark.). The code would set up specific rules for FCC commissioners and other agency workers in connection with pending cases.

The bill would nix outside contacts with commissioners or staff members about upcoming cases unless all parties concerned were notified. Also, the President could dismiss corrupt or neglectful commissioners, something he cannot do now.

Prosperity of British Com'l TV Reflected in Stock Exchange

London, July 29.

The remarkable prosperity of the commercial tv industry has been reflected on the Stock Exchange during the past week, when there was considerable activity in the stocks of the program companies, as well as in other outfits having a stake in television.

The Stock Exchange dealings followed the publication of reports by two of the commercial tv majors which indicated that substantial profits are now being earned. Associated TeleVision chalked up a mammoth $11,348,000, while Associated British Pictures attributed their healthy trading profit of $9,775,000 to the success of their tv subsidiary, ABC-TV.

ATV shares are not officially quoted on the Stock Exchange, but there has been considerable unofficial activity in the company's ordinary stock. Par value of the ordinaries is $2.80, but they were being valued at around $17 by the beginning of last week, and were changing hands at over $20 by the end of the week. This afternoon (Tues.) Prince Littler will be presiding at the company's annual stockholders meeting.

The activity in ATV has also spurted dealings in other companies with a holding in the commercial tv web. For example, both Moss Empires and Stoll Theatres made hefty gains on the market at a time when the international crisis news could have been expected to hurt.

While there is no stock Exchange trading on the shares of Associated-Rediffusion, there was considerable interest in the two companies who, between them, hold most of A-R's capital. British Electric Traction, the company headed by financier Harold Drayton, has wide

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NBC-TV Going On A Civil War Kick

NBC-TV appears to be embarking on a binge of Civil War programming for next year. In addition to making a deal with Dore Schary to write and produce a number of Civil War specials, NBC's Special Project Division is readying a program for the 150th birthday anni next year of Abraham Lincoln.

Donald B. Hyatt, head of Special Projects, has hired Richard Hanser to script "Meet Mr. Lincoln," a half-hour black and white film with orchestral and vocal arrangements by Robert Russell Bennett. Format of "Meet Mr. Lincoln" will call for use of Lincoln period photographs, prints, woodcuts, lithographs, posters, sketches, etc. Treament of the Lincoln story, in some respects, will resemble earlier "Project 20" productions. Major innovation will be the use of historic stills in "Meet Mr. Lincoln." Hanser's script will be almost entirely in Lincoln's own remarks.

Date of telecast is not yet set.

Philly Pines for Pyne

Philadelphia, July 29.

Television station WVUE was blacked out by storm damage at 8:25 p.m. after a series of brief interruptions due to heavy downpour (24).

Most listener reaction came from Joe Pyne fans who missed the late night (10:30-12) controversial gabber. The WVUE switchboard was swamped with calls and four extras had to be put on Pyne's own number. One persistent listener unable to get through called the opposition Frank Ford Show, on WPEN to learn what happened. Pyne, formerly from Los Angeles, has been with station about two months.

Ford's $5,000,000 CBS Radio Parlay Down To Trickle

The big $5,000,000 Ford deal involving sponsorship of Bing Crosby, Rosemary Clooney, CBS News Roundups, Ed Murrow and Tennessee Ernie Ford over CBS Radio looks headed for trouble and will probably disintegrate into a mere trickle of biz with the motor car maker deciding to stay with Ernie Ford and dropping the rest of the package. Ford had been riding with the show under a 52-week deal via J. Walter Thompson calling for some 933 station hours weekly, Monday through Sunday with four separate broadcasts each week day, two on Saturday and four on Sunday.

The economic setback which struck the motor car manufacturers with particular severity is said to have prompted Ford to cut back on the ambitious programming schedule. As it shapes up now it will stay with Ernie Ford who is on Monday through Friday from 5:05 to 5:20 p.m. Fact that Crosby has switched allegiance to Oldsmobile (via his ABC-TV specials) was also a factor in the breakup.

Another $1,500,000 ABC-TV Daytime Biz

ABC-TV has picked up $1,500,000 in new and renewed daytime biz, all of it outside the three new hours of pre-dark programming planned for fall.

General Mills has renewed for three alternate-week quarter-hours on "American Bandstand." Luden's has taken an undisclosed number of weekly segs, beginning Oct. 8, in the same show. Also on "Bandstand," Welch has taken alternate-week segs.

In the 5:30-6 p.m. "Mickey Mouse Club" strip, which is roughly three-quarters sold for next season, B. F. Goodrich has added a small hunk of biz, beginning in mid March, 1959.

MAJOR OFFENSIVE BEING INCEPTED

By HAROLD MYERS

London, July 29.

There's a major new offensive taking shape against the American influence in British television. The Labor Party, at its annual conference at the end of September, will be asked to support a resolution deploring the volume of Yank material being transmitted on both channels, while the Daily Express has launched a broadside exclusively against the commercial outlet.

Additionally, members of Parliament on both sides of the House are being actively canvassed to take immediate action, and quotes by MPs, in speeches made during the passage of the Television Act, are being collated and circulated among interested bodies. The selected quotes, of course, are designed to emphasize the pledges that were sought and given on the question of keeping television British.

The resolution to come before the Labor Party conference has been tabled by the Association of Cinematograph and Television Technicians. In addition to deploring the American influence in programming, "and its consequent effect on British life and thought and the education of our children," it urges the National Executive Committee to take all possible steps to halt the development, and to make appropriate representations prior to the renewal of the charters of the BBC and the Independent Television Authority.

The British Screen and Television Writers Association, which a fortnight ago made representations to the Ministry of Labor and the Home Office for the cancellation of Irving Starr's work permit on charges of underpayment for scripts, provided the background for the Daily Express offensive via an interview with Dudley Leslie, one of its two vice-presidents.

Leslie, as quoted by the Express, says the association demands the resignation of Sir Robert Fraser, director-general of the ITA, and that the third channel should be given to the BBC. "We have reached a point of utter exasperation with Sir Robert and his cheap foreign material," Leslie told the Express.

According to Express columnist James Thomas, the row looming now is not about the 14% of commercial tv time legitimately handed over to Hollywood quickies, but about the serious infiltration of American material into the other 86% of tv time "which purports to be British." He then goes on to suggest that almost all the half-hour filmed series which come under the British quota are mostly written and produced by Americans; that all but one of the quiz shows is a version of an American program, and the exception comes from Canada; that commercial tv is buying up hundreds of old U.S. comedy scripts so that British comedians can palm them off as original; and that drama is becoming overweighted with plays from across the Atlantic.

A VARIETY check shows that of the last 10 plays aired by each of the four major commercial operators, Granada used five of American origin, ABC-TV two, ATV one and A-R one. Latter, however, was written by Harry

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BRITISH TV VIEWING UP 17% IN PAST YR.

London, July 29.

British television viewers jumped to an estimated 22,900,000 for the year ended June 30, 1958, from previous year's 19,600,000, an increase of approximately 17%.

Average home set-sider spent 10 hours weekly watching, with 62% of viewing audience preferring indie commercial programs to those on government BBC.

Looks Like CBS Just Got in Under Wire in WCAU $20,000,000 Purchase

Washington, July 29.

The CBS $20 million purchase of WCAU-AM-FM-TV, Philadelphia, received FCC approval but in the course of attaching reservations to its greenlight on the deal, the Commission revealed it is considering whether it should clamp down on such transactions in the future. The breakdown of the price, only $4,400,000 for land and buildings against $15,600,000 for the operating rights, stood out like a sore thumb in view of considerable Congressional clamor about excessive broadcast sales prices. WCAU was sold to CBS by the Philadelphia Bulletin.

The Commission actually attached no less than three provisos to its approval. It reserved the right to cancel the deal if any action it might take on the Barrow report recommendation that multiple owners be held to no more than three VHF tv stations in the top 25 markets would make the new total CBS holdings illegal under new rules. CBS owns the limit under present rules, five VHF's and 2 UHF's. Other VHF stations are in Milwaukee and Hartford.

The second reservation was with respect to any possible developments in the various FCC and Justice Department antitrust probes and projected antitrust investigations. In other words, if network practices are found to be in violation and if either partial or complete divestiture of owned and operated stations is ordered.

Hinges on Studies

The third proviso, however, is the one which first hit the light of day when the sale was approved conditionally. This one makes FCC reneging possible in the light of the outcome of other and unnamed studies and inquiries "now being considered or conducted by the Commission."

Although there have been grumblings from other Congressional sources, it was during the course of the television hearings held by the House Commerce communications subcommittee under the chairmanship of Rep. Oren Harris (D., Ark.) that the charges of "trafficking" in licenses came to a head. The FCC was hard pressed during the hearings about sales of stations for much more than the value of

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Dick Clark's AM Show

Out to borrow as many of the tv side's on-the-air personalities, provided they can find sponsors for them before risking airtime, ABC Radio has Dick Clark lined up for a record-and-chatter show. Beechnut, his Saturday night video bankroller, is understood interested in buying an undetermined amount of Saturday morning time on the audio web for Clark.

Web boss Edward DeGray is said also to be mulling a nighttime slot for Clark.

British ABC-TV Dickers WB For Teddington Lot

London, July 29.

ABC-TV is reported to be nearing the completion of a deal with Warner Bros. for the purchase of Teddington Studios, at a price believed to be in the region of $700,000. If the deal is cemented, the studios will be used for live programming. It's expected that the pact will be finalized inside the next two weeks.

For several years past, Teddington has been leased to the Hawker Aircraft firm. It has been generally known that ABC-TV has been on the lookout for studio space for some time. The studio is equipped with two stages—one of 8,610 sq. ft., and the other, 10,790 sq.ft. The programmers already have large tv studios in Manchester and Burmingham.

Shift of Tex & Jinx To WOR Accents Station's Monopoly on 'Mr. & Mrs.'

With the Tex McCrarys (Tex & Jinx Falkenburg) set for a twice-a-day, Monday-through-Friday radio series on WOR, New York, it gives that station a corner on the Mr. and Mrs. teams. Also it points up anew that Ed & Pegeen Fitzgerald started that pattern of breakfast-chatting, interspersed with commercials, 17 years ago, and they too, of course, are now back in their original home base.

Besides the Fitzgeralds and the McCrarys, Dorothy (Kilgallen) & Dick (Kollmar) and the Alfred W. McCanns Jr. are the other married teams. Last week the longest-runner on WOR, John Gambling (who now has John Jr. also doing his own stint on the same station) likewise made it a Mr. & Mrs. occasion when Mrs. Gambling came on her husband's show to mark his 30th anniversary on WOR. The McCanns have only been a six-year Mr. & Mrs. team, when Dora

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50% Affil Okay Thus Far On CBS-TV Option Time

CBS-TV says its new nighttime option time plan will go into effect on Sept. 15. Ed Bunker, the web's affiliate relations topper, said that over 50% of the stations on the lineup have already signified their okay and that no objections at all have been voiced regarding the setup.

Plan calls for changing prime time options, now from 7:30 to 10:30 p.m., to 8 to 11 in the eastern time zone. As a consequence CBS option time in the midwest (and in Hollywood, due to tape) will be 7 to 10 and in the mountain time zone 6 to 9. These are weeknight changes.

Bingo: Lotsa Noise But No Ratings

Months ago, when "Bingo-at-Home" began its giveaway antics on WABD, N.Y., nothing less than a mild revolution in afternoon listening patterns was expected. In terms of general audience appeal, the show really has never gotten off the ground, yet the station says it's definitely staying on the air—and the station has its reasons.

WABD's 3:30-4:30 bingo cast runs, as a rule, between fourth and fifth in the seven station market, which is about where the tv outlet was before the home-giveaway contest began.

Other day, WABD said that General Foods has bought into "Bingo" for five one-minute participations a week, beginning either late in August or sometime in September. GF joins Standard Brands, which owns a full half-hour a day of "Bingo." The new biz comes in the presently unsold portion.

WABD says Standard Brands is staying and General Foods is coming in, ratings apart, because "Bingo" has an "enthusiastic fringe following not reflected in general ratings." Standard Brands, which has three agencies—Compton, J. Walter Thompson and Ted Bates—is understood to be getting substantial sales returns on the strength of the program.

It's ratings? Roughly 1.1 to 1.2 (Pulse). The program has been that way for the last three reports.

Vidfilm Producers Already Eyeing Jan. Replacement Market in TV

Hollywood, July 29.

With the current selling season all but over in terms of new program sales—the networks are merely trying to sell off what programming they've already committed—Coast telefilm producers are already looking toward the January replacement market.

Number of them have laid specific strategy toward mid-season replacement sales, ranging from holding already-produced pilots off the market purposely to rolling pilot production in August. In view of the complex problems involved in getting production off the ground in the short span between cycles, the January replacement activity is greater than usual here, and has as its cause to the tough selling conditions which have prevailed during this spring and summer.

Jack Webb, for example, is rolling pilot of his new "D. A.'s Man" during the latter part of July and beginning of August, a schedule that contravenes the customary winter-spring pilot-making period. Idea is to get the pilot in and subsequently assemble 12 more scripts, which James Moser will pen between now and October. Webb also has a "Pete Kelley's Blues" pilot in the can, which he made in June in hopes of a last-minute sale but which undoubtedly will be a mid-season entry.

Screen Gems deliberately held two of its pilots off the market, "Brock Callahan" and "Sam Houston," a private eye and historical western. Idea was that the current market looked so "thin" that SG didn't want to hurt chances of a subsequent sale by showing them now, in order to avoid getting that "didn't make the grade" onus on the properties. They are now planned as January replacement entries, along with "Dennis the Menace," SG-CBS coproduction which just missed.

In these cases, SG will commission additional scripts on each show, beyond the pilots, and may, if the sales situation looks promising enough, order production on a couple of additional shows to get enough of a backlog to jump the gap between cycles.

It's this gap which has made the January replacement market a near-impossible one for telepix, as opposed to live programming. It's generally an eight-week period between the time a sponsor posts his cancellation notice on his September entry and the airdate for his replacement show. It generally take a production outfit that much time, eight weeks or more, to get into fullscale production on a series after the pilot is sold.

How to get on the air in time is the problem, particularly if a sponsor doesn't sign a show until four or five weeks before air date for the replacement. The answer, of course, lies in additional preparation beyond the pilot stage, be it in additional scripts or actual production. That this involves considerable risk for the producer goes without saying—a script investment for 12 more episodes beyond the pilot can cost up to $40,000; one additional show in the can will cost that much or more, and it's down the drain if he doesn't sell the show.

But the producer has little choice either way. If he doesn't invest in additional preparation, he probably won't be able to make the sale at all because he couldn't meet the deadline. Only safe hope is that the sponsor will actually buy a replacement prior to cancellation time on his fall show, and this is highly improbable, the way agencies have been putting off program decisions thus far this year.

METRO'S STOUT HEART ON 'THIN MAN' FUTURE

Hollywood, July 29.

Metro TV, whose "The Thin Man" series was axed by Colgate, still has hopes of another season with the Phyllis Kirk-Peter Lawford starrer.

Studio is currently dickering for another national sponsor, and if no deal jells, there is a possibility the series will go into production anyway—for syndication.

WGAW's $1,300,0000 In Vidpix Residuals

Hollywood, July 29.

A total of $1,300,000 in telefilm residual payments has been collected to date by members of Writers Guild of America West, exec director Michael Franklin reports.

In his report to the tv-radio branch board, Franklin detailed the hike in rerun coin being funneled by producers to writer-members of WGAW.

An average of $17,000 a week in rerun coin is being received from producers, the branch board was informed by John Schallert, guild tv contract administrator who handles policing and collections of residual payments.

Stanley's 'Dan McGrew' As a Telepix Series, But First as a Spec

Hollywood, July 29.

Producer Hal Stanley will turn out a half-hour vidpix series based on Robert W. Service's poem, "The Shooting of Dan McGrew," with Kay Starr toplining.

Stanley plans to precede the vidseries with a 90-minute spec (live) of "McGrew," which would be seen the week before the film series hit the megacycles. He said that Terry Clyne of McCann-Erickson has first call on the project, both the vidseries and spec.

Spec would be in color and with music. Stanley plans to incorporate music into all of the segs of the telepix series. He plans to send a second unit to Alaska for background footage. Tentative site for shooting of the series is California studios. Stanley last season produced the spec, "The Pied Piper," which is being rerun on NBC-TV Sept. 12. Miss Starr also stars in "Piper."

Wm. B. White to Guild

John Cole, prexy of Guild Films, has finally inked a new production chief. He signed Coast agent William B. White to replace Duke Goldstone, as Guild's executive producer.

White will work on network pilots for Guild, 10 of which are anticipated. White, an agent and packager, is said to be retaining a few of his outside interests.

Pincus Sees Future Of Situation Comedy In Character, Not Stars

Hollywood, July 29.

Irving Pincus, producer of "The Real McCoys," believes the future of situation comedy rests with shows arising out of "character and situation" rather than around stars. This despite the fact that "McCoys" is basically a vehicle for Walter Brennan and the additional fact that Pincus' next project is a comedy series tailored specifically for a star.

Trouble is, Pincus points out, that there just aren't enough top comedians available, for one thing. For another, getting them at the right place, the right time and the right price is becoming increasingly tough. It took him two years to land Brennan for "McCoys," and it was only when Danny Thomas, Masterto Productions and the William Morris office got into the act that the project jelled.

In other instances, the few top comedy stars are so busy doing pictures and legit that they can't be tied down on the speculative basis that a pilot offers. In the future, the real promise of situation comedy, Pincus feels, lies with the property itself and with the characterization and situations built into the stories. He offers "Leave It to Beaver" as an example, a success without star names because of the way the show was developed.

Pincus has no objection, where stars are concerned, to their getting a piece of the show; in fact, he favors such an arrangement for two reasons. One, it keeps the costs down, since the star isn't taking an enormous salary. Two, it eliminates the customary artistic temperament, since the producer can secure cooperation by simply pointing out to the star that "that delay yesterday cost us $300."

Screen Gems So Flushed With Riches It's Even Holding Back Shows

Hollywood, July 29.

Despite the problems surrounding sale of telefilm shows in mid-season as winter replacements, Screen Gems has decided to withhold two of its pilots from current sales efforts in order to pitch them for January starts. Two pilots, neither of which have been shown to advertisers, are "Brock Callahan," private eye series, and "Sam Houston."

Those problems anent winter replacements are multiple and intricate and Screen Gems admits it hasn't yet faced the question of how it will go about solving them. Nub of the problem is the fact that there's usually only eight weeks between the time a sponsor must file notice of cancellation and the time the series actually goes off the air.

This is usually adequate time in which to prepare a live replacement show, but murder when it comes to telefilms. Harry Ackerman, Screen Gems programming v.p., estimates it takes just that time, eight weeks, to get production rolling on a new series, even though a pilot has been made and additional scripts prepared. Problem is to get production rolling in time for airdate.

Even if a sponsor signs for a new series at the same time he files his cancellation notice on the old, it's an iffy question as to whether the replacement can be ready in time. Ackerman is hoping that the sponsors looking for replacement shows buy in October or November, when "they realize they've got a turkey and must replace it." This would give adequate time to get production rolling. Otherwise, sponsor might have to "fill" for three or four weeks with reruns or anthology material until the new show is set.

Another solution, but one which SG or any other producer is reluctant to use, is to film one or two segments and beyond the pilot, so as to have a headstart if a sale is effected. Reluctance stems from the fact that such an investment is a pure risk speculation, for what happens if the show doesn't sell? Instead of a $50,000 pilot investment, producer then has $150,000 worth of film on his hands.

What Screen Gems has done so far is to order one additional script on "Callahan" and three more on "Dennis the Menace," another pilot which was shown to sponsors but which didn't make it and will also be offered for January. Ackerman says that additional scripts on each of the three shows will be done for sure, as soon as Screen Gems gets the development work on its seven new fall entries completed.

Beyond that, company may order additional production on the programs, to the extent of production of one or two additional episodes. Decision on this won't come till October or so, at which time SG prexy Ralph Cohn and sales v.p. John Mitchell will evaluate the market to see what the sales possibilities actually are.

"Callahan" is a series about an ex-Los Angeles Rams pro football player turned detective, and will star Ken Clark, ex-20th-Fox contract player. Series will be filmed with cooperation of the Rams (with SG filming practice sessions and other footage of the team) and also the Beverly Hills Police Dept., where much of the series will be localled. "Sam Houston" will star Gregg Palmer. It's a bioseries on the famed Texan, of course.

'Time & Place' As Guild Tape Entry

In a matter of two weeks, Guild has come up with its second tape video series for syndication. Company signed with Henry Berman to produce a detective series called "The Time and the Place."

"Time" is strictly on tape. And unlike "Divorce Court," which was bought from KTTV, L. A., in the first instance, "Time" has never had a live airing any place. It is understood, however, that John Cole, Guild prexy, has arranged with Dick Moore, boss of KTTV, to use the station's tape facilities to produce the 39 half-hours involved.

Alonzo Deen Cole In Reviving 'Witch's Tale' Gets Unique Mileage

"The Witch's Tale," which will be revived as a television film syndication series via Television Programs of America and Leon Fromkess' direction, will be entirely scripted by Alonzo Deen Cole, the originating author. Thereby hangs something of a record for sheer mileage as Cole was author-producer of the original radio series which ran live from 1931 prior to and on the Mutual network for nine years and went another seven years on transcriptions, including Spanish and Portuguese market translations. He also once licensed 52 live repeats in Australia with Down-Under talent.

For the TPA series, the pilot will be shot in N.Y. during August upon Fromkess' return from Coast. Cole will modernize the format. Series will hit market later in fall.

Author Cole in recent years was sole scripter of the CBS-originated, first radio, later video series, "Casey, Crime Photographer," successively sponsored by Anchor Hocking Glass and Carter Products.

Les Harris' Updated Vidfilm Baedeker

Telecasters in England, Italy and France like American programs, but they are becoming more selecting in what they buy, according to Leslie Harris, CBS Film Sales topper, who recently returned from a tour of Britain and the Continent.

In England, Harris made a deal with Granada TV for telecasting of Edward R. Murrow-Fred Friendly's new "Small World" show. Granada TV will feed the program to other commercial programmers in Britain, under the deal.

In a separate arrangement, Associated Rediffusion was inked to produce the remaining 26 episodes of the "Rendezvous" anthology series. The first 13 half-hour episodes were produced in the U.S., under the aegis of CBS-TV which turned over the project to its syndication subsid. Show got lost in the national sponsor shuffle for web airing next season. Associated Rediffusion will be working in the main from scripts of American authors.

Overall impression of the European market, as reported by Harris, is that tv is advancing rapidly there, with technical facilities in Britain, Italy and France good or better than those in the U.S. Program quality, too, compares very favorably with the U.S. In England, the commercial programmers, Harris opined, have far better control over the program content. There, advertisers buy certain time segments without knowing in many cases what programs will be scheduled. In fact, the commercial programmers reshuffle their schedule to give advertisers a shot at different programs adjacent to their time franchises. Situation leads to a more balanced programming diet, according to Harris. Of course in government-run tv operations, there is no question of advertiser control over programming.

Harris found that the one common desirable programming denominator in Europe is public affairs shows. He inked deals in Italy, Britain and France for CBS's "Conquest" and "20th Century" series. He said that foreign tv buyers feel that many American telefilm series being pitched abroad have too much violence and sadism in them. Criticism of situation family comedies as being silly in foreign eyes also is voiced. Harris said that American syndicators have a responsibility in showing the U.S. in a favorable light, and many of the skeins accepted in the American market, ring a sour bell abroad as a relection of American life.

Rundown of observations follow:

Italy: R.A.I. network building in Rome makes Television City in Hollywood "look like a doll-house." Building has seven huge studios, with practically every conceivable facility. R.A.I. programs six hours daily, with programs ranging from opera to Italian versions of American quiz shows to "I Love Lucy." Net is cultural and education minded Over 1,000,000 sets in the country. CBS Film Sales in negotiations to sell "I Love Lucy" and "Phil Silvers Show" there. Net has opened up 15 minutes nightly for a solid run of commercials.

France: National television network, since the ascendency of de Gaulle, is more liberal in its attitude toward American programming. Accent is on live shows, although net has bought a large number of CBS pub affairs programs. Again the accent is utilizing tv as a mass cultural medium. Commercial stations are operating in Luxemburg and Monte Carlo, feeding portions of France. The Monte Carlo station is due to up its coverage to embrace Marseilles. Both commercial operations are currently in the red. Set count is about 1,000,000.

Britain: Television continues to grow there, with the commercial programmers very successful. Contractors, Associated Rediffusion, ATV, et al., have accomplished what NBC and CBS failed to do in U.S., sharing office and production facilities under one roof in London's Television House. Commercial contractors have incepted the network concept, feeding programs originating from one commercial program contractor to remaining contractors in the U.K. The British quota on American telefilm of approximately 14% of total programming will remain in force. Quota, though, will not restrict educational shows.

In short, with tv in Europe growing up, and with more American telefilm companies making pitches, the foreign broadcasters are no longer as dependent on American product and are more selective as to the type of material they want.

O'seas Frown on Pilots

In the foreign field, buying a series on the basis of a sole pilot is becoming a thing of the past, according to CBS Film Sales topper Leslie Harris.

Harris in his recent tour of the European market found foreign tv programmers sore at the practice, complaining that in the past they had bought a series on the basis of a pilot only to find that the segment shown didn't typify the series. Now, the foreign buyers want to see four or five episodes before inking a deal.

DENNIS O'KEEFE SERIES SET BY UA

A deal has been firmed by United Artists with Dennis O'Keefe for a half-hour filmed tv series.

UA, fixing the pact with Cypress Productions, is going to finance, co-produce and distribute the skein. "Dennis O'Keefe Show" will be based on the adventures of a Gotham columnist. Les Hafner, of Cypress, will supervise production and John Fenton Murray is handling the writing chores.

Thirty-nine films are being shot for syndication. Production, UA said, begins immediately.

TAPE IS BUSTIN' OUT ALL OVER

Top 20 National Syndicated Shows

(Based on U.S. Pulse Spot Film Report for June)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least ten of the 22 markets. Total number of the 22 basic markets included in the rating compilation for each series is listed in the brackets.

The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

	No. of Basic Markets Telecast	Dist.	Natl. Wght. Rtg.
1. Sea Hunt	(19)	Ziv	19.2
2. Highway Patrol	(22)	Ziv	18.9
3. Grey Ghost	(11)	CBS	18.6
4. Honeymooners	(17)	CBS	17.7
5. Whirly Birds	(14)	CBS	16.9
6. Death Valley Days	(18)	U.S. Borax	16.4
7. Silent Service	(20)	NBC	15.9
8. Mike Hammer	(12)	MCA	15.8
9. State Trooper	(17)	MCA	15.7
10. San Francisco Beat	(11)	CBS	14.2
11. Popeye	(16)	AAP	12.6
12. Boots & Saddles	(16)	NBC	12.5
12. 26 Men	(17)	ABC	12.5
13. Sheriff of Cochise	(18)	NTA	12.4
14. Annie Oakley	(21)	CBS	12.2
15. Code Three	(13)	ABC	12.1
16. Decoy	(10)	Official	11.6
17. Cisco Kid	(11)	Ziv	11.3
18. Harbor Command	(11)	Ziv	11.1
18. Martin Kane	(11)	Ziv	11.1

Gonna Be Mighty Tough Making N.Y. A Telefilm Prod. Center: Fromkess

By **BOB CHANDLER**

Hollywood, July 29.

New York has a great opportunity to become an important telefilm centre but it's throwing the chance away by doing everything to discourage the growth of production there. So asserts Leon Fromkess, Television Programs of America v.p. in charge of production, who's back here for three weeks after filming 18 "New York Confidential" telefilms at Gold Medal Studios and on location in Gotham.

"It's costing us 25% more to do the series in New York than it would here," Fromkess states. "We're doing it anyway because we want a quality product and won't cheapen it by filming process shots and making the show here. We want the New York backgrounds to be an integral part of the show so we're doing it there. But it's tough and expensive."

Fromkess' chief complaint

(Continued on page 99)

P&G's Regional Spreads In Canada

Procter & Gamble has closed two large regional deals north-of-the-border, and, as a result, is virtually going steady in Canada with CBS Film.

After sponsoring all the "I Love Lucy" half-hour telefilms for 179 consecutive weeks on CBC-TV, the soap sponsor has decided to rerun 52 of the batch on a 25-market Canadian spot deal. The reruns will start immediately after the first-runs end this September, CBS said. Once the first 52 are over, the bankroller has an option on still another 52 reruns.

At the same time, P&G, co-sponsoring with Remington-Rand, has bought the second 39 (also first-run in Canada) of "Gunsmoke." Co-sponsorship is of approximately the same spot market dimensions as "Lucy," it was explained. Both spot deals were made for English-speaking markets.

Reason the 52 "Lucy" reruns are going spot in Canada is because CBC won't air anything but first-time-around product.

SG's 'Alaskan'

Screen Gems newest telefilm pilot is "The Alaskan," a series to be lensed on location in Alaska and based on the Territorial Police.

Decision to do at least a pilot was made by the Col vidfilm subsid after Steve Krantz, its eastern director of program development returned from a 10-day trip to Alaska where he got an okay from the Territorial Police.

All RKO Activity In Gotham May Be Shifted to B'way

Tom O'Neil reportedly is considering giving up N.Y. headquarters at 1270 Sixth Ave. and moving the entire RKO operation to 1440 Broadway, in a move to consolidate with his General Teleradio and tv stations located there. No decision has been disclosed, but this latest step in the O'Neil tightening-up process is said to be in serious discussion.

A break with 1270 Sixth would end years of association with the building, which is part of the Rockefeller Center complex. Until about a year ago, when O'Neil began liquidating his motion picture operation and when the separately-owned RKO Theatre operation moved elsewhere, the structure was called the RKO Building.

There is little theatrical biz left at RKO, but 1270 contains what is left, plus O'Neil's telefilm syndication, legal and financial arms. He also makes 1270 his own home base.

WOR and WOR-TV and the O'Neil recording operation headquarter, are at 1440 Broadway farther downtown, which is where all the divisions of the RKO Teleradio umbrella might very possibly end up.

SYNDICATION'S 'WONDER DRUG'

Hollywood, July 29.

In just a matter of a couple of weeks, the idea of syndication-on-tape has taken hold with a bang. Guild Films has acquired KTTV's "Divorce Court" and also has plans for Henry Berman's "Time and Place" package (also taped at KTTV). WGN-TV is syndicating its "Ding Dong School" strip. Hardy Burt is moving into the field on an educational basis with his National Public Service Network and its initial "World Science Report" segment.

Hollywood's indie stations are going on a videotape spree. KCOP ordered two units last week, and KTLA is about to do the same, giving all seven L. A. stations tape. Major motivating factor in both cases is the prospect of producing tape for syndication. KCOP has personalities like Tom Duggan whom it will tape and sell in other markets—Duggan is a natural for Chicago, for example. KTLA is figuring on syndicating features like its currently live Roller Derby. KHJ-TV, which already has its machines, is talking up trade deals with sister station WOR-TV in N. Y. for Oscar Levant and other tapes. Company has been set up to distrib a 90-minute taped stanza featuring San Francisco's Don Sherwood.

As these stations and distributors move into local markets, the trend will have a snowballing effect, with each tape-equipped station realizing the national potential of its own local programming. Local wrestling, roller derbies, etc., will be high on the list. Ditto top personalities. Also distinctive local dramatic or interview series such as KTTV's "Divorce Court," or WFAA-TV Jack Wyatt's "Confession" out of Dallas, which currently has taken the opposite route and is in for a network ride for the summer on ABC-TV. Could be that after the summer spread, it will move into syndication.

Moreover, low cost of tape programming acts as another incentive. Station cannot only expand revenues through distribution of its own shows, but can program at far lower costs through purchase of outside tapes. One station exec here says he can convince other stations that the savings on the show he plans to distribute will pay for the cost of an Ampex installation.

What this will do to the film syndication business is anybody's guess, and the telefilm companies aren't ignoring the situation by any means. But some execs believe that taped programming, rather than hurting half-hour syndication, will fill the void left by feature films as the pre-'48 backlogs are slowly but surely eaten up.

UN DIPLOMACY EXTENDS TO VIDPIX

The United Nations has a new problem in diplomacy. World body hopes to distribute a few new quarter-hour vidpix series to U.S. stations. And while the response has been strongly in favor of the move—even though the stations are expected to split the production nut among them—the UN cannot move until it resolves the issue of which station gets the flicks in cases where more than one in each market wants them.

UN doesn't feel it is in a position to discriminate between the stations competing for the product. At this point, anybody who pays the price has the right to the pix.

Film was exposed two weeks ago and as of a week later the UN was said to have some $3,000 in station pledges. Apart from this cash commitments on the UN telepix, interest was described as "heavy."

More TV Film News Page 99

CBS and ABC's New Option Time Patterns Throws Some Fears Into Syndicators On Loss of Periods

AAP's Chi Powwow

Chicago's Drake Hotel will be the site of a three-day general meeting early next month by all AAP's sales personnel and home-office (N.Y.) execs. In the fall, the telefilm distribbery goes into the third year of selling the Warner catalog, and reports that so far it has amassed over $45,000 000 in sales.

Powow is set for Aug. 5-7.

'Too Many Chiefs, Not Enuf Indians' In Tape Picture

By **LES BROWN**

Chicago, July 29.

Amid all the brouhaha over the possibilities with videotape, a number of independent stations equipped with the Ampex machines are beginning to face up to the disquieting fact that—for the present, at least—there are too many chiefs and not enough Indians in the tape picture.

Most of the Ampex-armed stations, it seems, find themselves in the business of producing shows on tape for prestige and profit—and since there's more of both virtues in selling than in buying, hardly anyone is interested today in being a purchaser. This tends to be truer of stations in the big cities than in the smaller ones, yet even those in the television hinterlands have at least one live entry they have enough pride in to record on tape.

KTTV, Los Angeles has made it plain it isn't interested in "Ding Dong School," which WGN-TV, Chicago is peddling. KTTV can produce its own kidshows. Similarly, the Chi station is trying to suppress a yawn over KTTV's "Divorce Court," because WGN-TV has plenty of half hour vidpix cooling in the freezer. Fact is, what either station needs least today is the other station's pride and joy.

Even more odious than the practical motive, however, is the subtler one of prestige. To state it bluntly, the stations with tapes to peddle are looking for pigeons and aren't particularly attracted to the idea of being pigeons themselves. Clearly, the profit apart, it looks good for an indie to have a recorded show that's in demand.

This is not to gainsay, by any means, the miracles that can be performed with videotape and the revolutionary possibilities of it at the indies. Nor is it to the disparagement of the WGN-TV and KTTV shows named as examples. In all probability time will mitigate the problem as more of the smaller stations shell out for the Ampex equipment and as the prestige motive of "firstness" goes out of date.

The first stations to buy videotape recorders, in the main, were

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'Littlest Hobo' Series

Hollywood, July 29.

Bill Ward Productions is shooting a pilot of a telefilm series based on "The Littlest Hobo," theatrical feature currently in release through Allied Artists. Ward, who created the "Hobo" theatrical idea, is doing the teleseries on his own, with permission of Hugh Hooker, producer of the feature.

Ward is currently on location with the pilot in Eugene, Ore., and will probably do interiors here at the Kling Studios.

By **ART WOODSTONE**

Latest option time measures by ABC-TV and CBS-TV are of no small concern to syndicators. At this point, no telefilmer seems too certain what the impact of these moves will be on syndication, but there is nonetheless the fear abroad that they bode little but harm.

Of most immediate concern is ABC's decision (with considerable sponsor support) to program in the fall three hours of new daytime shows between the hours of 11 a.m. and 3:30 p.m. These ABC program inroads clash head on with at least 25 half-hour series, straight from the syndication mill, which are presently strip programmed by ABC affiliates. Another 14 shows, according to trade estimates, are now being stripped in the three 30-minute local islands (11:30, 1:30 and 2:30) inside the forthcoming web program b'ock.

What the syndicators fear in the instance of the three half-hours that still belong to the stations is that they—and probably other times which are now local option—will also be lost if ABC becomes entrenched as a factor in daytime video.

The CBS-TV switch from 7:30 to 10:30 p.m. to 8 to 11 p.m. option time doesn't appear to bear any shortterm significance for syndicators. CBS affils, largely because of their strong network ties, have not usually been among the more active users of syndicated product, except in a couple of 10:30 periods, which are now going to the network. (This past season, CBS had Tuesdays—and Saturdays—open to local programming at 10:30 and both were prime syndication targets.)

Next season, as compared to last in terms of what CBS is leaving open, makes for a virtual tossup. The web has at least two unsponsored 7:30 periods, which could be returned to affils. However, if CBS sells these segs nationally—and it is reasonable to assume they might—stations will probably accept the biz and thereby deprive

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'Panic' & 'Hiram' Into Syndication

Thirtyone "Panic" half - hours and 26 "Hiram Hollidays," the Wally Cox-starrer, are going into syndication next month via Victory Program Sales, the California National adjunct.

Recently, last 13 of the "Panic" flicks had a network run as "No Warning." A few seasons back the Cox show was also on the network, though four of the 26 "Holidays" were never used on the air.

Last week, when some 30 staffers were released by CNP among them were three or four salesmen from Victory Program Sales. However, this does not mean that the recently-organized library sales arm was being cut back. CNP reports that the Victory men were let go because they were new employees and, in their place at Victory, are salesmen who formerly were attached to CNP proper. In any event, Victory is said to have a full complement (six) of salesmen.

Edgar Allen Poe Series

Hollywood, July 29.

"The Edgar Allen Poe Theatre" will be title of new horror teleseries projected by Tom Hubbard and Thor Brooks, writer and director, respectively, of William F. Broidy's "The Fire Bug" at Allied Artists.

Segments will be based upon various Poe stories.

Agencies Running Shows Piggyback To Cash In On Discount Structures —On Other Madison Ave. Fronts

By JACK BERNSTEIN

There has been a growing practice by the advertising agencies to drop all their network commitments in one basket with more and more agencies just doing business with one web. The chief reason lies in the economic aspects which sees the agencies getting contiguous discounts. Not only have many of the agencies placed all their eggs in one basket but surprisingly enough, many bluechip accounts have been riding with exposure on one network only.

Out of the 10 shows that BBD&O has on the air for the '58-'59 season, eight of the programs will be aired on CBS-TV with one major client, Campbell, switching to another network, ABC-TV, for the "Donna Reed Show."

In addition to placing most of their skeins on one web, BBD&O takes full advantage of the discount allowance by running programs back to back. Case in point being American Tobacco's sponshorship of "Trackdown" slotted behind "Your Hit Parade" on Friday nights.

J. Walter Thompson on Wednesday night has four programs running piggyback. They are "Wagon Train" for Ford; "Price Is Right" bankrolled by Lever; Milton Berle and "Bat Masterson," financed by Kraft.

Six of the nine programs sponsored by bluechip clients of Benton & Bowles come fall will be on CBS-TV and the three shows bought for accounts of Sullivan, Stauffer, Colwell & Bayles are all on NBC-TV. Geoffrey Wade, the Chicago-based agency, has taken a shine to ABC-TV and all three of their client sponsored programs are on the ABC books. Other examples of agencies primarily dealing with only one network are Foote, Cone & Belding which has given all of their nighttime broadcast billings to CBS; the two shows that Guild, Bascom & Bonfigli has are on ABC. as are the properties purchased by D. P. Brother.

Not only have the agencies a tendency to concentrate on employing the services of one web but individual clients have been swinging away from the theory that they should spread their advertising around to all the networks for more exposure and have joined in the single network movement.

A rundown of the client listing of Ted Bates for 1957 finds that Dentyne budgeted all of their coin on ABC. American Home Products spent their entire tv budget on CBS, as did Anacin. Colgate's Vel, Super Suds, Fab, Ajax and Palmolive also dropped their entire budgets at CBS-TV.

Shorts: Arthur Godfrey, in searching for a new format for the fall, jumped on the suggestion by Nick Keesely, Lennen & Newell radio-tv topper, that he try a minstrel type fare. Godfrey last week tried the format and may base his fall show around the idea.

Video tape was used for the first time for station sales presentation this week when KTTV, Los Angeles, revealed its fall programming to some 700 executives of N.Y. ad agencies and clients at the Waldorf Astoria Hotel. The tape was played at WOR-TV and fed by closed circuit to the hotel.

WICU-TV, Erie, promotes local tv sales by using slides of network shows. A "Twenty One" slide points out, "There is big money in television. . ." Over a "Dragnet" slide the copy reads, "Mr. Businessman, how would you like to send out a dragnet for customers." Each message urges businessman to write the station for a report on the use of tv advertising.

Compton Advertising, which bills in the neighborhood of $75,000,000 has acquired the Goldthwaite-Smith Advertising Agency San Francisco, effective immediately. The move will bring Goldthwaite-Smith personnel and accounts to the San Francisco office of Compton.

Move represents Compton's third merger on the West Coast since Jan. 1. Most of the Goldthwaite accounts are in the music industry and appliance field. Elmer Goldthwaite, former head of the agency, will supervise Compton's appliance and musical account div.

Switches: Brooks Emory, one of the top contact men of Young & Rubicam, will leave the agency and join Lennen & Newell as a senior veep and as the top account plans man. Switch to take place Aug. 15.

Dick Jackson, NBC's manager of participating programs, has been retained on a sustaining basis by Ted Bates to act as supervisor on "Ditto."

Lost & Found: The $2,000,000 Colgate-Palmolive account handled by Bryan Houston, has been resigned by the agency effective Oct. 22. Products include Cashmere Bouquet Soap and Cashmere Bouquet Beauty Preparations. Bryan Houston will continue as agency of record for these Colgate products and for the CBS-TV show, "The Big Payoff" until Oct.

Jay Emmett Assoc., has been retained by Cooga Mooga Products to represent Pat Boone in the merchandising field. Contracts covering white buck shoes, shirts, jewelry and other goods.

Peck Advertising has landed the Andrea Radio Corp. account.

Erwin Wasey, Ruthrauff & Ryan has been awarded the $100,000 international account of Brown-Forman Distillers for Old Forester and Early Times labels.

Monroe Greenthal has landed the Blue Coal Corp. account.

Reps: Thomas Hardy, formerly a senior timebuyer for Donahue & Coe, has joined the radio sales staff of Avery-Knodel.

George Ponte, former sales rep of WKNB, Hartford, joins the radio sales dept. of Peters, Griffin, Woodward.

Five stations repped by Broadcast Time Sales have formed an association for the promotion of "better music."

Chi Agencies

By LES BROWN

Chicago, July 29.

Some epigrams from a speech given last week by Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding:

"Advertising is a device for multiplication and nothing more . . . Advertising is good advertising when it follows the method and manners of personal persuasion so much so that it has almost exactly the same character . . . Good advertising always talks to one person—to a friend or a friend-in-the-making . . . Good taste in advertising is a good deal like good manners between people. It is also somewhat harder to come by . . . Good advertising will always be a strong intruder. But it will always be a welcome one if the intrusion is thoughtful and well-mannered.

Morris Kinnan of Needham, Louis & Brorby's Chi office shifts to New York at month's end to become supervisor of radio-tv production at the agency's Gotham branch.

Tatham-Laird plucked the Serta Associates Inc. billings, effective next spring. Bedding equipment account is currently on the roster of Erwin Wasey, Ruthrauff & Ryan.

Clinton E. Frank agency added the Hamilton Beach account.

William Robinson, ex-Kling Films, has partnered with Roy Knipschild in a new sales promotion advertising firm to be known as Knipschild-Robinson Inc.

London Agencies

By BARRY BARNETT

London, July 29.

Bill Arnett, a director of Rank Screen Services since the outfit was formed in 1956, has been appointed assistant managing director.

Hubert Oughton of the W. S. Crawford agency, has been elected president of the National Advertising Benevolent Society. He was formerly the NABS honorary treasurer.

In a bid to pep up sales of tickets for the British Empire and Commonwealth Games, held at Cardiff, the organizing committee booked a series of commercial spots with the local indie tv outlet, Television Wales and the West.

A travelling exhibition, aimed at getting folk interested in Southern Television, the commercial tv outlet which will begin airing programs for the South of England on Aug. 30, has been labelled as a big success. Expo toured the area which the new station will cover and attracted over 100,000 people with fashion shows, makeup demonstrations and beauty and talent competitions. The exhibition was organized by Leedex, the public relations and advertising agents and an expo specialist, L. J. Powell.

Adv. Industry '58 Winnah Vs. Those Tax Raps

The advertising industry has all but had its hand raised as the victor against the rash of advertising taxes proposed around the country in the first half of 1958. The industry, making like Floyd Patterson taking on the winner of the Golden Gloves, and sparked by the Advertising Federation of America, the Assn. of National Advertisers and the American Assn. of Advertising Agencies has k.o.'d local, city and state taxes that cropped up in Baltimore, Norfolk, St. Louis, San Francisco and in Woonsocket, R.I.

The trade still has an impending bout with the Government which insiders say is in the bag with the guardians of the industry not figuring to raise a sweat. In two recent cases, the U.S. Internal Revenue Service has taken steps to disallow the cost of advertising campaigns of a public relations nature. Discussions are currently being carried on by advertising organizations to settle this problem.

The first tax on advertising occurred in Baltimore where a city tax of 4% on the cost of advertising space and time, to be borne by advertisers, and a 2% tax on the media receipts from the advertising was enacted and became effective Jan. 1, 1958.

The measure was repealed by the City Council and will not be in effect after Jan. 1, 1959.

Other tax measures proposed around the country never got off the ground. Most patterned after the Baltimore tax either died in committees of state legislatures or in local councils.

ABC Challenges MBS On Baseball AM Casts

Edward DeGray, topper of ABC Radio, is understood planning to start a "Game of the Day" baseball broadcast in competition with Mutual Broadcasting. DeGray tried to sell the idea of "Game" over a year ago, when he was boss of ABC Radio station relations, on the belief that the daily sportscasts are strong affil bait. At that time, however, Robert Eastman, former network boss, was jettisoning all other format ideas in favor of "live fun radio."

MBS does not have "Game" exclusively, and while all the networks at one time or another have thought of introing pro baseball cross-the-board, none has challenged Mutual. ABC is thinking of pacting the teams not signed to a MBS contract.

Papp

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is a freelancer, Dubin's case will first be surveyed by a "joint adjustment board" composed of NBC and the union.

RTDG said that if the board doesn't arrive at a decision on Dubin, then the matter can be brought into regular arbitration channels.

Guild said it had informed CBS of the Papp arbitration and that it felt he was not discharged "for good and sufficient cause." RTDG is asking for reinstatement, back pay and restoration of all Papp's rights.

Guild designated Prof. Paul R. Hays of Columbia U. as arbitrator.

TV-Radio Production Centres

IN NEW YORK CITY

George Rosen, tv-radio editor of VARIETY, skying to Europe today (Wed.) for three weeks' vacation and look-see at tv abroad . . . **Charles Oppenheim,** director of press info for owned and operated division of CBS, vacation bound this week . . . **Robert L. Foreman,** exec veepee of BBD&O in charge of radio-tv, has authored a new novel, "The Hot Half Hour," with tv background, to be published this fall by Creitrion Book . . . Recent long-copy ad fashioned by CBS Radio veepee **Louis Hausman,** stressing practicality of radio advertising in today's economy, creating considerable industry-wide discussion . . . **Bill Brower Jr.** named manager of program promotion and merchandising for CBS Radio Network . . . Sylvania Award-winning **Don Kellerman,** CBS Public Affairs producer of "Lamp Unto My Feet," has signed **Mayo Simon** to script a drama in the program's two-part series on youth Sept. 7 and 14 . . . **Ben Lochridge,** nation sales manager for CBS Radio, beginning a month's vacation . . . **Lester Zimmerman,** press rep for CBS Radio, on a week's vacation at Fire Island . . . **Charles P. Arnot,** former mid-East correspondent for INS, now with ABC as Cairo bureau chief . . . **Lou Steele** subbing as m.c. on "Bingo-at-Home" (WABD); **Monty Hall** is vacationing . . . **Ruth Franklin** completed series of voice-over singing spots for Campbell's . . . **Ronald Colby** to WMCA as salesman and **Ruth Meyer** as creative writer . . . **Red Foley** returning to ABC's "Jubilee, USA," Saturday (2) . . . **Mel Allen** to handle "World Series Special," half-hour special by NBC-TV on Sept. 30, night before the first World Series game . . . **Betty Madigan** guesting Aug. 8 on "Dick Clark Show."

Marc Frederic, former general manager of Tee Vee Co., named veepee in charge of West Coast office of The Gothic Corp . . . **Dr. Floyd Zulli Jr.,** former WCBS-TV "Sunrise Semester" prof, returned last week from a European holiday . . . **Steere Mathew,** coordinator of traffic for NBC, retires Aug. 1 after 20 years of service. Friends gave him a party in the Rainbow Grill last Friday (25) . . . **Clay Yurdin,** director CBS-TV's "Camera Three," returned last week from a four-week European vacation . . . **James Macandrew,** moderator of "Camera Three" on a two-week holiday . . . **Ormond Drake,** host of WCBS-TV's "The Way to Go," at Easthampton for three-week holiday.

Nanci Merjos, gal Friday to WRCA-TV exec producer **Ben Hudelson,** off on two-week vacation through the midwest . . . CBS Radio prexy **Arthur Hull Hayes** received a plaque from American Medical Assn. for network's cooperation in educational drive stemming from AMA's Coast convention last year . . . **Peter Affe,** director of operations for WRCA and WRCA-TV, off for two-week vacation to Lansing, Pa. . . . **Susan Douglas,** actress on CBS Radio's "Road of Life" and husband, concert singer **Jan Rubes,** parents of third son, Anthony Dean, born last Wed. (24) . . . **Gertrude Warner** new leading lady on CBS Radio's "Young Dr. Malone" serial . . . **Bill Weinstein,** "The Last Word" producer, has returned to the program after a two-week Fire Island vacation . . . **Roger Englander,** director of the same show, now on the mend after being hospitalized with ruptured appendix, also returns to program duty . . . **Beryl Reubens,** CBS-TV Press, back at his desk after a month's transcontinental motor trip . . . **Walter Greaza** back from filming of "Miss Casey Jones" in Hollywood into lead on CBS Radio's "FBI in Peace and War" Sunday, Aug. 3 . . . **Harry Feeney,** CBS-TV network trade news editor, back from a week's holiday with his family at Narrowsburg . . . **Thomas H. Dawson,** CBS-TV veepee network sales, off on week's vacation . . . **Larry Lowenstein,** director of press info, N.Y., for CBS-TV, spending week's holiday with his wife at Westhampton Beach.

J. Nelson Tuck, former radio-tv columnist for N.Y. Post, has taken over the moderating chores on WNYC's "Campus Press Conference" on Sunday at 3 p.m. . . . **Hom Hong (Henry) Wei** upped to post of acting chief engineer at WNYC . . . **Bob Wilson,** NBC news commentator, narrating special film for Cedar Grove, N.J., Board of Education . . . **Patsy Bruder** into "City Hospital" Saturday (2) on CBS Radio.

Jimmy Blaine, host of "Ruff and Reddy," NBC-TV's cartoon show and commercial announcer for several products getting up kiddie show with aviation theme, which he'll pilot . . . **Bill Tabbert** visits **Joe Franklin's** "Memory Lane" Friday (1) . . . **Art Van Horn** will be in the editorialist's seat when "The Ad World" resumes next fall . . . **Sandy Becker** bows out as emcee on NBC-TV's quiz, "Win With a Winner." His replacement is **Winn Elliott,** show's creator and producer . . . **Leslie Barrett** and **Diana Barth** back from their four-month tour of Europe. She worked on filming of "A Nun's Story" in Rome and is now writing a series of articles on the European theatre for Actors Equity Magazine . . . **Gary Jay Morgan,** who plays Robin in the NBC-TV serial "From These Roots," is also appearing in the off-Broadway production of "Comic Strip." . . . **Milton Berle** has signed **Milt Josefsberg** to the writing staff of his new fall NBC-TV Wednesday night telecast . . . **Dennis Day, Tony Randall** and **Ferlin Husky** to sub for **Arthur Godfrey** during latter's six-week vacation starting Aug. 4. **Gordon Auchincloss** will produce the show during the six-week period while producer **Charles Andrews** also is on vacation.

IN HOLLYWOOD . . .

Henry Flynn resigned as assistant manager of KTLA in return to sales as assistant to **Amos Baron** at KCOP. He was onetime sales manager of CBS spot sales in N.Y. . . . **Fred Beck** back on KNX with a five-minute evening strip of humorous comment . . . **Jean Meredith** beefed up her staff at General Public Relations with two new publicists—**Ken Parker,** late of the L. A. Examiner, and **Bob Will** of CBS publicity. Another move was that of CBS-TV's **Bud Tenerani** to Communications Counselors . . . **David DePatie** replaced **Walter Bien** as production exec of Warners commercial and industrial films division . . . **Jack Keiner** exited Petry to manage KFMB in San Diego . . . **Harry Engel,** owner of KUAM, radio and tv, Agana, Guam, promoted **Robert Green** from sales to administrative assistant . . . **Robert Mountain,** tv head at Young & Rubicam, alerting agents and packagers to two big specials with a theme he'll be needing for next fall . . . **William Kayden** checked out of NBC-TV when his producer contract ran out . . . **Les Hafner** and **Dennis O'Keefe** teamed up for a teleseries, "All Around Towne" to star O'Keefe . . . **Bill Self** prepping three pilots for the January market in his new capacity as CBS-TV executive producer . . . **Oscar Levant,** who admits he saved KCOP, will have to do better in the next ratings if he is to be the savior of KHJ-TV. First ARB on **Willet Brown's** station was 3.3 against the competition of "Cheyenne"-"Sugarfoot" with 15.8 and 13.1 for "Seven League Boots" on the station Levant "saved."

IN CHICAGO . . .

Harry Wilber, ex-promotion-advertising director for WBBM, joins sales staff of WLS Aug. 1 . . . **Uncle Johnny Coons** tentatively set for a return to WBKB in noontime slot in mid-August . . . NBC newsman **Jim Hurlbut,** a student of Civil War lore, appointed to Illinois Lincoln Sesquicentennial Commission by Gov. William Stratton . . . ABC commentator **Paul Harvey** was vacationing in Beirut when the Marines landed, made tapes, and shipped 'em pronto to New York hq . . . WBBM-FM prepping a monthly program guide to be mailed gratis to listeners. Station, incidentally, plucked announcer **Ed Grennan** from WAIT . . . **Jock Mahoney** in town early this week to plug his new CBS telefilm series, "Yancy Derringer" **Millard Hansen** joined WAAF

(Continued on page 32)

Foreign TV Reviews

THE JUBILEE SHOW

With Dennis Lotis, Shirley Eaton, Ian Wallace, George Moon, Nicolette Roeg, Anthony Shaw, Pamela Harrington, Shaun Glenville, George Mitchell Singers, Jubilee Dancers, Van Phillips orch, others
Producer: Peter Croft
Writer: Dominic Roche
Choreography: Malcolm Goddard
30 Mins., Mon., 9:30 p.m.
Associated-Rediffusion from London

"The Jubilee Show," 30 minutes of oldtime vaude in a barroom setting, with plenty of glamorous gals, raucous fun, a chairman complete with gavel and an almost continuous torrent of oldtime hit songs, sticks closely to the formula which gained it a fair amount of popularity the last time it was in the schedules. Production is in its own way quite lavish and there's a good hearty atmosphere. Two major attractions of the offering are Dennis Lotis and Shirley Eaton who warble pleasantly through a stack of numbers, with Shaun Glenville making a virile guest appearance. Choreography is neat and simple and the Van Phillips orch makes the right kind of noise.

Cast was competent and the program came over slickly, though some more intense dance rehearsals are called for if Lotis and a couple of others are to hoof with the resident terpers. *Bary.*

TWENTY-ONE

With Chris Howland, others
Director: Wilfred Fielding
30 Mins., Thurs., 7:30 p.m.
Granada-TV, from Manchester

Yet another American quiz game has made its appearance on British commercial tv. "Twenty-One," aired by Granada-TV, has its moments and appears to be the sort of offering which could catch a regular following. There is the danger, however, that it could become dull and slow, as its success or failure rests entirely in the hands of the contestants, who, by their brightness or dullness have the last word. Emcee Chris Howland is only a minor figure in the show, but does his job effectively.

In the British version each point is valued at $28, with doubled stakes for a play off game if a draw is recorded. Current offering had two knowledgable gents battling against each other after playing a drawn game. Prize money is now worth over $2,000. *Bary.*

THE JEWEL AND WARISS SCRAPBOOK

With Jimmy Jewel, Ben Warris, Martin Grainger Puppets, Peter Butterworth, Janet Ball, Monique Van Vooren, Jack Parnell's orch.
Producer: Dicky Leeman
Writers: S. C. Green, R. M. Hills
60 Mins., Thurs., 9 p.m.
Associated TeleVision from London

Jimmy Jewel and Ben Warriss are a team of British comedians with a slapstick brand of comedy which has put them high on the popularity list. They are regular performers on tv, and while their humor doesn't strain the brain, it has a wide appeal. In their latest series for Associated TeleVision, the duo are hooking the format to reminiscences, thus introducing old friends from show business. The stars of the show did their stuff in several sketches, which relied largely on knockabout for yocks.

Guests on the program included a very good puppet act supplied by Martin Grainger and Monique Van Vooren, an easy on the eye blonde songstress, who did her stuff ably on a production number, "Only For Americans." The Jack Parnell orch gave strong backing to the offering. *Bary.*

YOU NEVER CAN TELL

With Margaretta Scott, Duncan Macrae, Brian Oulton, Maureen Davis, Bernard Horsfall, Margaret Ashcroft, Timothy Harley, Jennifer Wilson, Harry Hutchinson, George A. Cooper
Writer: George Bernard Shaw
Director: David Boisseau
90 Mins., Wed., 8:30 p.m.
Associated-Rediffusion from London

The twinkling satire of George Bernard Shaw came through with flying colors in this Associated-Rediffusion production of "You Never Can Tell." A strong cast got to grips with the Shavian situations; which although dated, still brought chuckles with their sharp wit and keen observations. One of the most notable performances came from Irish actor Harry Hutchinson, whose velvet tongue and manners as the waiter were a delight. Brian Oulton as Finch M'Comas, the family lawyer, gave a masterful portrayal of priggish snobbery, while Duncan Macrae as the long lost father and husband with a narrow mind, went astray just a little and ended up more as a likeable character than the intended nasty piece of work. The rest of the players fell neatly into their roles. Production by David Boisseau was set at a snappy pace which was just right for this comedy.

Set in a coastal resort in Devon during the summer of 1896, the play made pointed fun at convention and those who wished to break away from it. A famous authoress returned to England from the continent with her three uncontrollable children after an absence of 18 years, met up with her long lost husband. The eldest daughter got involved in a love affair despite her belief in equality for women and life got hectic. The ensuing fun made the play a worthwhile production. *Bary.*

RIGHT TO REPLY

With William Clark, others
Director: Jock Watson
Producer: Harold Jamieson
30 Mins., Mon., 7 p.m.
Associated TeleVision, from Birmingham

Two important topics currently in the public eye—Arab nationalism and artificial insemination—formed the basis for discussion in this program. An Iraqi student, studying in Britain, and a young British student, argued the toss on the former, while artificial insemination was discussed by two doctors. Program was introduced by William Clark, who kept out of the way most of the time to allow his guests freedom to air their views.

The Iraqi, given the opportunity to get his viewpoint established, spoke with uninhibited sincerity about Arab and Iraqi nationalism. However, when cornered by the Briton, who asked whether the way to achieve these ends was to murder the Iraqi royal family he lost some of his confidence. Although the discussion was not conclusive, ATV was on the ball by getting these two along.

Equally probing were the conflicting views of the doctors on "test tube babies." A woman medico believed that AID (artificial insemination by anonymous donors) if made illegal, would be driven underground and get into the wrong hands and could be practiced in the same way as abortions. *Bary.*

MARINA PICCOLA

With Teddy Reno, Franco Pisano orch, guests
Director: Antonello Falqui
60 Mins., Wed. 9 p.m,
RAI-TV, from Rome

Teddy Reno returns to the Italo video picture with his easygoing, pleasant summer fare. Concentration is on song, handled by host and many top guest stars in fine fashion, and with an eye to pleasing all tastes—and all regions in zone-conscious Italy. Reno himself, of course, is equally at home in the various Italian styles as in the French and English idioms, hence his range is considerable. Though still somewhat self-conscious in his attempts at nonchalance, emcee has come a long way, and with the aid of a fine voice and styling, should soon become an international figure in his field.

Production is likewise aided by strong guesting stints by various Italian and foreign singers and comedians. Generally, though, it overdoes the song bit and could use something in a lighter, comedic vein. *Hawk.*

PEG DEL MIO CUORE

(Peg O' My Heart)
With Carla Macelloni, Mario Valdemarin, Lina Volonghi, Bianca Toccafondi, Giulio Basetti, others
Director: Silverio Blasi
120 mins., Fri., 9 p.m.
RAI-TV, from Rome

Three-acter, revived and adapted for video use, was done more than justice via an elegant and splendidly-acted stanza in RAI's regular Friday night dramatic series.

Carla Macelloni stood out in her apt and well-modulated performance as Margaret O'Connell (Peg), marking her once more as one of the best young actresses of the day, while able support came from Mario Valdemarin, also a comer in a difficult role, Lina Volonghi, and others in the large cast. Silverio Blasi's direction was reflected in the performance level.

A separate nod must go to the elaborate and expertly lit period set which gave depth and movement to the entire presentation. *Hawk.*

BASEBALL CLINIC

With Al Rosen, guests
Producers - Writers: Bill Veeck, Marsh Samuel
30 Min., Sat. 10 a.m.
FLEETWING GASOLINE, WEWS, Cleve.
(Dave Buschman & Assoc.)

A Saturday morning must for all would-be big-leaguers as well as parents of youngsters handy with baseball and glove. With Al Rosen, former Indian third baseman, handling the emcee chores at the Stadium, the stanza is a workshop clinic designed to provide practical instruction for both youngsters and amateur coaches and managers. On Saturday when ball team is home, Indians as well as visiting players provide instructions. When Indians are away, former Tribe stars do instruction work.

On stanza caught, clinic dealt with first base play and featured Norm Zauchin, Washington; Vic Wertz and Mickey Vernon of the Indians. Instructors stayed away from highly technical phases of first-base play, but there was stimulating illustrations of how to be a "first base handy-Dan" as well as breakdown of glove used. Audience of junior leaguers and amateur players lent to authenticity of instruction scene and general pace of program movement was crisp and sparkling. Ball players, particularly Rosen, were surprisingly at ease with microphone. Commercials blended into half-hour stanza.

Program a decided plus in summertime fare. *Mark.*

RECORD SHOP HOP

With Dave Maynard; guests, Provincetown High School, Tuneweavers
Producer-Director, Dave Maynard
30 Mins., 4:45-5:15 Mon.-thru-Sat.
WBZ-TV, Boston

This is WBZ-TV's offering for the teeners who must have that thing and it follows the typical format. Dave Maynard, a former disk jock, makes with the emceeing in fine style, the kids from Provincetown High School danced with enthusiasm to the rock 'n' roll offerings. The Tuneweavers, guesting, did their big number of a while back, "Happy Happy Birthday Baby," for rousing acclaim from the youngsters. The autograph table bit and the wall chart of the big records came through for good effect. The show was previously programmed early Saturday afternoons, now it is expanded to six days a week at 4:45, which makes it the only daily show of its type in Hub.

Some slight deviations from the format of the other shows of this type are discernible, and to the good. Maynard does interviews with couples, reads letters, and makes announcements of upcoming community events from letters written to him.

WBZ-TV seems pretty proud of being the first to run a daily tv record hop. Maynard is a good choice for the heavy daily grind of overseering. Personable, without being gooey, he's hep with the kids and patters a savvy brand of musical knowledge in the r & r vein. *Guy.*

STARS OF JAZZ

With Kenneth Patchen, Chamber Jazz Sextet, others
Producer: Jimmie Baker
Director: Hap Weyman
30 Mins.; Mon., 9 p.m.
ABC-TV, from L.A.

New York saw "Stars of Jazz" for the first time Monday (28) on ABC-TV. The half-hour program, seen in L.A. for sometime now, will never qualify as mass audience television, but as presented nationally this week, it had its good moments—and its bad.

The show, helmed by Bobby Troup, is experimental, yet it was unfortunate that the tv audience on this first national hookup for the show had to witness the form called "Poetry & Jazz, especially poet Kenneth Patchen's part in it. The sing-song (some think this is the way to render poetry), nervous Patchen, whose poems were not good either, did not complement the progressive chords of the excellent Chamber Jazz Sextet. And as good as the sidemen were, they seemed incapable of transmitting a harmony of interest with Patchen.

Troup, a pleasant fellah who reads introductions better than he does an interview, and his crew nonetheless merit further attention this summer, and it may behoove "Voice of Firestone," which resumes this Monday-at-9 position next fall, to use some of this progressive music as the backbone of one of its own half-hours.

Special words of praise go to the director Hap Weyman and his cameramen for devising nifty shots. While the abundant tight-shots would probably have become excessive during a more plebian half-hour, they helped preserve an atmosphere of abstraction as interesting as that of the music. *Art.*

HERE'S DUFFY

With Jack Duffy, Jill Foster, Ed McCurdy, Kathie McNeil, Larry Mann, Joe Murphy, The Crescendos
Producer: William Davis
Writers: Frank Peppiatt, Allan Manings
30 Mins., Sat., 10:30 p.m.
SALADA, SHIRIFF'S PUDDINGS CBC-TV, from Toronto
(McKim)

With the deadpan Jack Duffy whamming into "I'm an Old Cowhand" for the opener, his "Here's Duffy" strikes a new and fresh note in the summer replacements of the Canadian Broadcasting Corp. Program, which is Duffy's first starrer, goes live to 39 stations across Canada and runs 13 weeks. Stanza also has that important 10:30 p.m. Saturday night slot.

Duffy is droll, but with a sad smile that sometimes lights his features; and is probably one of mankind's funniest comedians on underplaying. Here is a relaxed comic whose timing, nevertheless, is astute. For two years, Duffy was a vocalist with the late Tommy Dorsey but has since found his niche with CBC as an acid-dry comedian on "The Barris Beat" and now his own show.

Bill Davis is the producer who has whipped together an imaginative and fast-moving 30-min. frame, with Jill Foster playing opposite Duffy as a vivacious comedienne; and The Crescendos, two boys and two girls, backgrounding the comics as a vocal quartet, with arrangements by Bill Brady, coach of the swing group. A standout is their bouncy styling of "Baubels and Bangels."

Ed McCurdy, complete with guitar, is on for a baritone, folk-singing stint of work songs without the gyrations but the highlight is a talk-fest between Duffy and McCurdy on railroads and locomotives that, with clever camera closeups, shapes as a riot. McCurdy's "Still of the Night" is also good for its change of tempostyling. Kathie McNeil, a blond in white gown, is also fine for her "When You're Alone" vocals and is okay on dramatics.

Duffy's singing of "Walk It Off" is the finale, this against background by The Crescendos, with whole stanza off to a good start and proving that a deadpan comic gets guffaws from the viewers and should have had his own show a long time ago. *McStay.*

NBC-TV's Mafia Show

Story behind the Mafia will be told in both a live and filmed half-hour report over NBC-TV Friday, Aug. 29, from 8:30 to 9 p.m. NBC News correspondent Frank McGee will narrate the program.

Chet Hagan will produce and Bob Priaulx will direct.

Tele Follow-Up Comment

The Open Mind

The pressing subject of "War, Peace and National Sovereignty" was on the agenda of "The Open Mind" over WRCA-TV Sunday (27) and, as usual, this thought-provoking program, presided over by Richard D. Heffner, gave the viewers more than sufficient material to meditate for days on end.

On this occasion, Heffner's guests were Sir Leslie Munro, Ambassador from New Zealand to the U.S. and Permanent Representative to the UN; Mohammed Ali, Pakistan Ambassador to the U.S. and Norman Cousins, editor of the Saturday Review. The theme, as Heffner made it clear, was provided by the Middle East crisis and a great deal of the 30-minute discussion dealt with the case of a standing UN Army and how best to achieve it.

All agreed with Sir Leslie that the Middle East crisis must be solved within the framework of the Security Council. It was maintained by Sir Leslie that a UN permanent force of some 20,000 would serve as a deterrent to transgressors as well as an effective symbol of the UN.

Sir Leslie maintained that the presence of a sufficient UN force permanently available for emergency duty would have prevented the Hungarian situation and that aggression in Korea would not have taken place if the UN had had a sufficient patrol to invade the troubled area. His colleagues on "The Open Mind" concurred in this viewpoint. Both Cousins and Sir Leslie were particularly effective in their presentations, each speaking with clarity and remarkable conviction. Hope was expressed that when the special Assembly meets something more tangible would be done to establish a permanent UN police force.

However, the creation of a UN police force is not the total answer to peace, the speakers insisted, pointing out that specific laws and more disarmament among nations is necessary before peace can come in the nuclear world.

For greater clarity on the tumultuous issues of the day, "The Open Mind" is certainly a welcome searchlight. *Rans.*

Schlitz Playhouse

What "Wrong Number" was to radio, "Long Distance" may well become the suspense epic of television and reprised as a perennial. Too bad Friday night's exercise on CBS-TV was wasted on the summer air when sets-in-use are at their lowest. For Jessica Tandy it was a grand tour that calls up dramatic superlatives. For pure artistry commanding every stop in the terror catalog, it was a memorable performance that could be used as a visual text for aspiring youngsters, more penetrating and expressive than any method.

Harry Junkin's narrative account of a distraught woman fighting against time to save her husband from the chair for a murder she protested he didn't commit provided director John Brahm with all he needed to maintain the frantic tempo — a tingling-tight script and Miss Tandy to give it an exciting theatric touch-and-go. Given 30 minutes to find the only man 3,000 miles away who could stay the execution, Miss Tandy started her frenetic appeals across the Bell wires.

Less than five minutes from chair time, she finally tracks down the life-saving judge at a railway station. But it's now too late and Miss Tandy is on the verge of utter collapse when the phone rings. Terror turns to happiness when the warden tells her he took it upon himself to put off the execution so the court can study the newly turned-up evidence.

Supporting cast of Phil Ober, Isobel Elsom, Oliver Megowan, Roscoe Ates, Carl Benton Reid and Joanne Davis was airtight. Brahm's direction kept the emotional pitch pounding. *Helm.*

Bring Back White

Those bufferin-aspirin-dentifrice tv pitches sound even worse in black jackets.

Foreign TV Followup

Saturday Spectacular

When Bob Crosby was in Britain a few weeks back, he made a couple of tv and radio appearances, and Associated TeleVision had one 60-minute program telerecorded for future use. When the show was aired (19), the lineup included, along with Crosby, David Whitfield, Alma Cogan, the Trotter Bros., the Damora Ballet and the Michael Summers Singers as well as the voice of Bing Crosby, but despite this solid layout, the offering was a disappointment.

Singer David Whitfield, keeping in the mood of things, made a couple of weak gags before getting down to his vocalizing, which, as usual proved worthwhile listening, and Alma Gogan, not to be outdone, giggled her way through a nursery number with Crosby about somebody putting a penny in the gum slot, and then made amends with "You Do Something To Me." The Trotter Bros. puppet act made a good impression, and the Damora Ballet high-kicked through a can-can, while the Michael Summers Singers warbled in the background.

Two unusual entries were a prerecorded conversation between Bing and Bob Crosby, which made a pleasant gimmick, and a spot where the bandleader got the audience to fire questions at him. Answering one of these questions, Crosby said that some British singers were better than their American counterparts — certainly it was easier to understand the lyrics of a number when rendered by a Britisher. Musical support by the Jack Parnell orch was okay. *Bary.*

TV Scorecard on Agencies

Continued from page 25

News" (twice weekly) American Home Products.

BBDO: BBDO once again ranks in the top five and its roster of network activities includes: "Lassie," Campbell Soup; Jack Benny, American Tobacco; "General Electric Theatre," General Electric; Steve Allen, (partial sponsorship by DuPont); "Donna Reed," Campbell, (alt. sponsorship); "U. S. Steel Hour," U. S. Steel; "Circle Theatre," Armstrong; "Your Hit Parade," American Tobacco (alt. sponsorship); and "Trackdown," American Tobacco (alt. sponsorship); "You Bet Your Life," Lever (alt. sponsorship) BBDO last year had 12 nighttime programs compared with the 11 inked thus far.

McCann's $100,000,000

McCann - Erickson: McCann-Erickson last fall went over the $100,000,000 mark with 13 fall commitments. Agency's broadcast activities under C. Terry Clyne are expected to near same mark. Agency lineup includes: "What's My Line," Helene Curtis (alt. sponsorship); "Desilu Playhouse," Westinghouse; "Wells Fargo," Buick (alt. sponsorship); Eddie Fisher, L&M; Ed Wynn, L&M (alt. sponsorship); ESP, Chesebrough-Pond; Gale Storm, Nestles (alt. sponsorship); "Steve Canyon," L&M (alt. sponsorship); "Brains & Brawn," (alt. sponsorship); "Wagon Train," Nabisco (one-fourth sponsorship; "George Burns Show," C-P.

Benton & Bowles: Two important accounts, Procter & Gamble and General Foods account for most of B&B's billings. The agency currently has placed the following network programs: "Loretta Young," P&G; Danny Thomas, General Foods; Ann Sothern, General Foods; "Tic Tac Dough," P&G; "Rifleman," P&G (one-third alt. sponsorship); "December Bride," General Foods; "Zane Grey Theatre," General Foods (alt. sponsorship); Phil Silvers, Schick (alt. sponsorship); and "Lineup," P&G. The Tom McDermott operation has thus far increased its sponsorship from last year's five shows to nine for the upcoming campaign.

Other agencies and their fall nighttime commitments include:

Young & Rubicam: "Maverick," Kaiser-Drackett (every fourth week); "Hitchcock Presents," Bristol-Myers; Alcoa-Goodyear Playhouse," Goodyear (alt. sponsorship); "Cheyenne," Johnson & Johnson; "Californians," Lipton & Singer; "Dick Clark Show," Beechnut; and "Gunsmoke," Remington (alt. sponsorship).

Leo Burnett: "What's My Line," Kellogg (alt. sponsorship); "Restless Gun," P&G (alt. sponsorship); "Name That Tune," P&G; "Garry Moore Show," Kellogg (one-fourth sponsorship); "Disneyland," Kellogg (one-fourth sponsorship); "To Tell the Truth," Marlboro (alt. sponsorship); "Playhouse 90," (partial sponsorship for Allstate and Pillsbury).

Lennen & Newell: "$64,000 Question," Lorillard (alt. sponsorship); "Rough Riders," P. Lorillard (alt. sponsorship); "Playhouse 90," American Gas (partial sponsorship); "Arthur Murray Party," Lorillard (alt. sponsorship); "Person To Person," P. Lorillard (alt. sponsorship); "John Daly & News," (twice weekly); and a half-hour commitment on Monday still to be decided.

William Esty: "Lawman," Reynolds (alt. sponsorship); "Cheyenne," (three shows for National Carbon); Bob Cummings, Reynolds (alt. sponsorship); "I've Got A Secret," Reynolds; "Playhouse 90," Reynolds (partial sponsorship); Phil Silvers, Reynolds (alt. sponsorship); "People Are Funny," Reynolds (alt. sponsorship).

Foote, Cone & Belding: Red Skelton, Johnson's Wax; "I Love Lucy," Clairol (alt. sponsorship), "Zane Grey Theatre," S. C. Johnson (alt. sponsorship); "Playhouse 90," Kimberly Clark (partial sponsorship); Perry Como, Kleenex (partial sponsorship).

Kenyon & Eckhardt: George Gobel, RCA; "Rin Tin Tin," Nabisco; Perry Como, RCA Whirlpool (partial sponsorship), Ed Sullivan, Mercury.

Dancer - Fitzgerald - Sample: "Restless Gun," Sterling Drug (alt. sponsorship); "Wyatt Earp," General Mills; "Behind Closed Doors," L&M (alt. sponsorship) and "Gunsmoke," L&M (alt. sponsorship).

Parkson: Arthur Godfrey, Pharmaceuticals (alt. sponsorship); "To Tell The Truth," Pharmaceuticals (alt. sponsorship); "Twenty One," Geritol; Jackie Gleason, Pharmaceuticals (alt. sponsorship).

Grey Advertising: Steve Allen, Greyhound (partial sponsorship); "Wednesday Night Fights," Mennen (alt. sponsorship); "Man With a Camera," General Electric (alt. sponsorship).

Guild, Bascom & Bonfigli: "You Asked For It," Skippy; "Bold Journey," Ralston.

D. P. Brother: Patti Page, Oldsmobile; "Zorro," A. C. Spark Plug (alt. sponsorship).

Sweeney & James: "Voice of Firestone," Firestone.

J. M. Mathes: "Sugarfoot," Luden's (one-third sponsorship).

Grant Advertising: "Top Tunes & New Talent," Plymouth-Dodge; "Person To Person," FTDA. (alt. sponsorship); Lawrence Welk, Dodge.

Norman, Craig & Kummel: "Price Is Right," Speidel (alt. sponsorship).

North Advertising: Arthur Godfrey, Toni (alt. sponsorship); "People Are Funny," Toni (alt. sponsorship).

N. W. Ayer: "Bat Masterson," Sealtest (alt. sponsorship).

Warwick & Legler: "$64,000 Question," Revlon (alt. sponsorship); "Garry Moore Show," Revlon (half sponsorship).

Compton: "Wyatt Earp," P&G (alt. sponsorship); "This Is Your Life," P&G; "Trackdown," Socony (alt. sponsorship).

Sullivan, Stauffer, Colwell & Bayles: "Wells Fargo," American Tobacoo (alt. sponsorship); "M Squad," American Tobacco (alt. sponsorship). Perry Como, (partial sponsorship by Noxzema.)

Geoffrey Wade: "Rifleman," Miles (one-third sponsorship); "Wednesday Night Fights," Miles (alt. sponsorship); "Leave It To Beaver," Miles (alt. sponsorship).

Campbell - Mithum: "I Love Lucy," Pillsbury (alt. sponsorship); Perry Como, American Dairy (partial sponsorship).

Doherty, Clifford, Steers & Shenfield: "Peter Gunn," Bristol-Myers.

Fuller & Smith & Ross: "Alcoa-Goodyear Playhouse," Alcoa (alt. sponsorship).

Doyle Dane Bernbach: Steve Allen, Polaroid (partial sponsorship); Perry Como, Chemstrand (partial sponsorship).

Campbell-Ewald: "Dinah Shore Chevy Show," Chevrolet; Pat Boone, Chevrolet.

Gardner Advertising: "Rifleman," Ralston (one-third sponsorship); Red Skelton, Pet Milk (alt. sponsorship); "Leave It To Beaver," Ralston (alt. sponsorship).

Wesley Associates: Donna Reed, Shulton, (alt. sponsorship).

Needham, Louis & Brorby: "Derringer," S. C. Johnson (alt. sponsorship).

Maxon: "Cavalcade of Sports" Gillette.

Perrin Paus: Perry Como, Sunbeam (partial sponsorship).

Peck: Sammy Kaye, Manhatten Shirts.

Fetzer's $1,000,000 TV Station Buy Okayed

Washington, July 29.

The FCC has approved sale of WWTV-TV, channel 13, Cadillac, Mich., by Spartan Broadcasting to Fetzer Telecasting for $1,000,000, with Commissioner Robert Bartley objecting because of Fetzer's other broadcast interests in Michigan.

The company owns interests in radio and tv stations in Kalamazoo and in a radio station in Grand Rapids. Other Fetzer interests are a radio and tv station in Peoria, Ill., and a tv station in Nebraska.

Garroway's Hiatus

Dave Garroway will take a month's holiday (August) from the "Today" show on NBC-TV and spend it with his family at Westhampton, L.I.

Meanwhile, the network renewed his contract for another year, thus dispelling the report that he was seeking a year's sabbatical.

Among those being considered as vacation replacements for Garroway are Arlene Francis and Jim Backus. Two others will also be chosen. Each will do a one-week stint on "Today."

Bill Leonard Pacted For Harness Races

Bill Leonard has been signed by WOR-TV, N.Y., to host harness racing from Yonkers beginning Friday, (1). Leonard joins Marty Glickman who calls the races.

Inaugurating the turf season will be a special two-hour long telecast from Yonkers from 8 to 10 p.m.

TV's Future

Continued from page 1

will hold a lot of answers in establishing video's modus operandi of the future. What happens over the next season's span will determine whether television can afford to flaunt those stratospheric talent-program costs, or whether the networks can continue to justify a $60,000 tab for a half-hour of time.

As for the moment the three networks are shy some $145,000,000 toward achieving a sellout status in the so-called prime time of 7:30 to 10:30 p.m., when tv attracts its largest audiences. (This, of course, is exclusive of wide open daytime and fringe time periods which, in the days when NBC and CBS had those areas to themselves, invited a sponsor bonanza.) In order to escape the stigma of "playing sustaining time" in these sponsorless segments, the networks have in some instances been resorting in recent weeks to questionable deals (program contributions, cuffoing a show in exchange for a time buy, plus other cutrate practices). This has been done to an extent where little, if any, profit remains once the affiliate stations are compensated.

The danger lies in the fact that once a client is wooed in under such circumstances, it makes it doubly tough for a rival network to entice sponsors under a "business as usual" pattern. Gradually, it's feared, a disintegration of sorts must inevitably set in and it's particularly on this count that the final tally sheets on '58-'59 will be scanned in determining whether the networks have been penny wise and pound foolish.

ABC's Better Position

What happens at ABC-TV during the next season may be the clincher in resolving the future status of all three networks. Despite the fact that Leonard Goldenson & Co. fell short of its goal last season in its determination to make it "real big" (although it did show a profit and topped the $100,000,000 billings mark), its chances of achieving its aim appear much brighter as it approaches the '58-'59 season. Already it has engineered one of the major daytime coups in tv annals by inviting in one fell swoop bigleague sponsors to the tune of nearly $15,000.000 (a lot of it shipped off from NBC) for its 11:30 to 3 p.m. "bargain priced" blockbuster. It has installed Jerry Chester as its daytime head (the same Chester who played a key role in NBC's big daytime upsurge a couple years back). Whereas a year ago this time ABC was still holding the bag with 22 open half-hours of prime time, it has reduced these open spaces to 16 and a half.

For the first time ABC will be making a splash on live half-hour and hour programming, and, having previously shunned the areas of "specs" has now chimed in with a "me, too," with Bing Crosby and Frank Sinatra in the forefront of the upcoming roster of specials. (It's reported the network has been shopping around for a v.p. in charge of specials and is understood to have had conversations with Jack Rayel, ex-NBC.)

The "iffy" status of tv, aside from the threat of overhauling talent and time price structures, also extends to the concept of station-by-station spot buying (as opposed to riding the coaxial cable). The recent Kellogg defection from ABC (a $6,000.000 network rap) in favor of spot tv carries with it revolutionary overtones, for if Kellogg finds it has moved wisely (and '58-'59 will tell the story), it's considered inevitable that other bigtime sponsors will fall in line. None of the three tv networks can afford many Kellogg desertions.

The full impact of the Washington inquisitors will be felt in the '58-'59 semester. The Barrow-inspired probers seem determined to cut the networks loose from some cherished owned-and-operated properties; plus prized option time. This alone can invite disaster.

From the Production Centres

Continued from page 30

deejay staff from WREX-TV, Rockford . . . **Carol Ebeling** of Chi NBC press dept. joins TV Guide this week as assistant to **Liz Troughton,** promotion manager . . . **Henry Roepken** signed on with the local CBS shop as radio publicist . . . **Chuck Bill,** just returned from Russia, subs for **Marty Faye** on his WBKB nighttimer the next two weeks . . . **Clifton Utley** did narration on "Equal Justice For All," a slidefilm made at Sarra Inc. . . . WGN-TV's **Frances Horwich** off to Canada tomorrow (Thurs.) to negotiate sale of "Ding Dong School" videotapes to coupla Canadian stations.

IN BOSTON

Michael Horn, national sales account exec, WNAC, WNAC-TV and Yankee net, wed Helen Cupak, art teacher, in Springfield . . . **Truman Taylor,** WSAR, Fall River, disk jock, promoted and emceed Lincoln Park ballroom show with GAC package headed by **Frankie Avalon,** nabbing 3,502 paid admissions . . . **Marjorie Mills** guested **Basil Rathbone,** here for "Separate Tables" at Boston Summer Theatre, on her WEZE show . . . **George Hallberg,** Yankee sales promosh dir., on traveling vacation through Nova Scotia, New Brunswick and Prince Edward Island . . . **Frank Luther** and **Captain Kangaroo,** WNAC-TV smallfry faves, making three p.a.'s for **Jimmy Fund** with the Warren Indian Band . . . **Helen Addison,** WNAC-TV sales promosh dept. weds **Robert** Blakelock Aug. 9 in Belmont . . . **Virginia Gerkin** joined WNAC-TV film production staff . . . WBZ-TV promoted "Adventure of Tugboat Annie," debuting Wed. (6), with tug boat ride for tv scribes at Charlestown Navy Yard.

IN SAN FRANCISCO

KPIX axed deejay-emcee-bandleader **Del Courtney** and also Call-Bulletin columnist **Paul Speegle,** who had injected some life into "Money Tree," a fairly anemic giveaway show. "Money Tree" went down the drain, too . . . KROW deejay **Art Finley** started a kids' giveaway show, "Junior Auction," on KPIX, Saturdays . . . **Al Levitt's** KSFR-FM running into a financial storm, seeking funds from "good music" lovers to stay alive . . . **George Ruge** quit KJBS . . . **Lu Hurley** doing a summer-replacement stint at KROW, Oakland . . . KSFO piling up fantastic ratings on the strength of its Giants' baseball broadcasts . . . KCBS's **Albert White** makes his debut as a Hollywood Bowl conductor Aug. 9 . . . Deejay **Buddy Webber** (KGO-AM) cutting off his beard, tying it into a whisker-counting promotion on KGO-TV's Ronnie Kemper Show . . . **Harry Holland,** ex-KYA, summer-reliefing at KGO-AM . . . Looks like **Eartha Kitt** will do a gratis show for KQED, Frisco ETV outlet.

IN LONDON

Last night (Tues.) three commercial tv programmers, Granada-TV, Associated TeleVision and Associated-Rediffusion jointly aired "Watch On The Ruhr—Can You Trust The Germans?" the 60-minute program in the **Ed Murrow** "See It Now" series . . . BBC-TV producer **Derek Burrell-Davis** has been having confabs with Russian representatives at the Brussels Exhibition, the result of which, it's hoped, will enable British viewers to have a looksee at the Russian Palace via the Eurovision link next Tuesday (5). It is expected that **Richard Dimbleby** will introduce the program . . . **Max Bygraves** starred in his own show for Associated TeleVision last Saturday (26) after returning from a promotion tour of the States.

IN WASHINGTON . .

NAB's fall huddle in D. C. reskedded from Oct. 23-24 to Oct. 27-28, and switched to Statler-Hilton Hotel . . . **Jerry Strong** making the glamor circuit during current tour of Europe to film interviews for his nightly "Backstage" feature on WMAL-ABC with such celebs as **Charlton Heston,** from "Ben Hur" location in Rome; **Perry Como** in Italy, **Brigitte Bardot** in Paris; and members of "My Fair Lady" cast in London . . . "Portrait of the U.S.S.R., series of documentaries featuring **Julien Bryan** film and **John Wingate's** commentary, being "borrowed" from sister-station WABD, New York, by WTTG-DuMont . . . **Jane Holben,** formerly tv continuity director for WTOP-CBS, has joined staff of "The Jimmy Dean Show" . . . **Dick Knowles,** onetime field correspondent and news editor for the Armed Forces Network in Germany, returning to that country to report for WTOP news . . . Shipment of tv receivers for May shows a drop from previous month, following downward trend of past five months, according to Electronic Industries latest report.

IN PHILADELPHIA

WFIL-TV's "Bandstand" host **Dick Clark** has been pacted by Mel Fox, drive-in operator, to stage record hops at his Olympia Lakes development, Tuesday nights . . . WCAU, WCAU-TV news director **Charles Shaw** returned (23) from a three-day visit to the headquarters of Cuba's Castro. Films of interview with rebel chief will be shown on station's new "Prospect" series (Aug. 3) . . . **Bill Smith,** assistant public relations director of WRCV, WRCV-TV, is out in the current NBC reorganization . . . Local chirper **Jo-Ann King,** inked by Victor, got her first break on **Mac McGuire's** tv talent sessions on WPEN . . . WFLN, Philly's FM "good music" station has added simultaneous AM broadcasting . . . WCAU preems 55-minute Sat. night "Accent on Jazz" bashes with staff announcer **John Edwards** as host and **Charles Albertson,** recently from Denmark, as producer . . . WIP's **Ed McMahon, Jim Leaming, Joe McCauley, Gene Milner, Dan Curtis,** and **Bob Minefee** hosting beach record hops for Haddon Hall, Atlantic City, N. J.

IN DETROIT .

Hal Park, son of **Charley Park** who is now in his 28th year (18 with WJR) in radio, has joined WJR as an announcer after working at WKBZ, Muskegon, and KDRS, Paragould, Ark. . . . **Richard G. Williams** has joined the WJBK-TV sales staff . . . **Edwin R. Huse,** former general manager of WTRX, Wheeling, W. Va. and veepee of the three station PAR group, has joined WXYZ-TV sales, replacing **Ben Hoberman** who recently became general manager of WABC, N.Y. . . . CKLW-TV and radio and WJBK-TV have been presented with awards, the former for outstanding efforts to reduce traffic fatalities by Interstate Motor Freight Co., sponsors of "Highway Safety." Award was presented by Gov. G. Mennen Williams to newscaster **Austin Grant.** WJBK-TV received the American Legion, Detroit District Association's award for "outstanding interest in America and Americanism." Citation specifically mentioned the history courses offered in the WJBK-TV U. of Detroit college lecture program.

IN CLEVELAND . .

WDOK pacted Mutual news and special events with net exiting WSRS and latter staying with ABC . . . **David Hawthorne** signed for daily 7-hour FM stint with KYW kicking off (1 station operations on 5 p.m. to midnight "fine arts" offering with news on the hour . . . **Bill Gordon's** "One O'Clock" WEWS period gets added half-hour cross-the-board boost . . . **Joe Howard,** onetime WTAM, named Dramaturgy new musical arranger . . . **Jack Perkins,** WEWS newscaster, into Army . . . **Ruth Chatterton,** appearing in "Little Foxes," told KYW's "Press Conference" "T-shirt and Jeans don't make actors" . . .

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

BALTIMORE

Stations: WBAL, WJZ, KMAR. TV Homes: 431,500. Survey Dates: June 2-9, 1958.

TOP 10 FEATURE FILMS	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS	AV. SH.
1. **"GILDERSLEEVE'S BAD DAY"**— Harold Peary, Jane Darwell; RKO; 1943; C&C	Early Show Sun. June 8 6:00-7:20 p.m. WJZ	19.7	20.5	19.0	50	Meet the Press To Promote Goodwill I Search for Adventure	WBAL WBAL WMAR	8.3 9.5 15.0	23 25 31
2. **"THE STORY OF LOUIS PASTEUR"**— Paul Muni, Anita Louise, Donald Woods; Warner Bros.; 1935; AAP	Big Movie of the Week Sat. June 7 10:30-S.O. WMAR	18.8	24.5	12.5	40	10:30 News Late Show—"Marriage Is a Private Affair"	WJZ WJZ	18.5 17.4	33 40
3. **"MAISIE GETS HER MAN"**— Ann Sothern, Red Skelton, Leo Gorcey; MGM; 1942; MGM-TV	Early Show Tues. June 3 6:00-7:20 p.m. WJZ	18.3	20.5	17.5	44	Amos 'n' Andy Follow That Man 7:00 Final	WMAR WMAR WMAR	17.3 16.8 15.5	43 40 33
4. **"MARRIAGE IS A PRIVATE AFFAIR"**— Lana Turner, James Craig, John Hodiak; MGM; 1944; MGM-TV	Late Show Sat. June 7 10:45-S.O.	17.4	18.0	17.0	39	Big Movie of the Week— "The Story of Louis Pasteur"	WMAR	18.8	40
5. **"MEN OF BOYS TOWN"**— Spencer Tracy, Mickey Rooney, Lee J. Cobb; MGM; 1941; MGM-TV	Late Show Fri. June 6 10:45-S.O.	16.7	17.5	16.0	43	Person to Person 11th Hour, Final 11th Hour News Night File Jack Paar	WMAR WBAL WMAR WBAL WBAL	31.5 10.0 10.0 9.5 8.8	55 27 27 27 27
6. **"THE MIGHTY McGURK"**— Wallace Beery, Dean Stockwell, Edward Arnold; MGM; 1946; MGM-TV	Early Show Fri. June 6 6:00-7:20 p.m. WJZ	16.3	19.5	15.0	38	Amos 'n' Andy Man Behind the Badge 7:00 Final	WMAR WMAR WMAR	16.0 16.8 19.0	39 40 41
7. **"THE HIDEOUT"**— Robert Montgomery, Maureen O'Sullivan, Edward Arnold; MGM; 1934; MGM-TV	Early Show Thurs. June 5 6:00-7:20 p.m. WJZ	15.1	16.0	14.5	36	Amos 'n' Andy Public Defender 7:00 Final	WMAR WMAR WMAR	17.3 18.3 22.0	43 45 47
8. **"THE WHIP HAND"**— Raymond Burr, Elliot Reed, Lureen Tuttle; RKO; 1951; C&C	Early Show Mon. June 2 6:00-7:20 p.m. WJZ	14.9	15.5	140.	39	Amos 'n' Andy Waterfront 7:00 Final	WMAR WMAR WMAR	13.3 14.5 17.5	39 39 37
9. **"SARATOGA"**— Clark Gable, Jean Harlow, Lionel Barrymore; MGM; 1937; MGM-TV	Late Show Wed. June 4 10:45-S.O. WJZ	14.7	17.0	14.0	43	U.S. Steel Hour 11th Hour News Channel 2 Theatre— "Sentimental Journey"	WMAR WMAR WMAR	19.5 10.5 9.5	41 32 31
10. **"VIVA VILLA"**— Wallace Beery, Leo Carillo, Fay Wray; MGM; 1934; MGM-TV	Late Show Tues. June 3 10:45-S.O. WJZ	14.3	18.5	13.0	42	Silent Service 11th Hour Final Night File Jack Paar Show	WBAL WBAL WBAL WBAL	19.0 11.0 10.5 9.3	38 35 34 34

DALLAS

Stations: KFJZ, KRLD, WBAP, WFAA. TV Homes: 228,000. Survey Dates: June 2-9, 1958.

1. **"MAISIE WAS A LADY"**— Ann Sothern, Lew Ayers, Maureen O'Sullivan MGM; 1941; MGM-TV	Maisie Theatre Sun. June 8 4:30-6:00 p.m. KFJZ	15.3	16.5	14.5	35	Sheriff of Cochise Tales of the Texas Rangers Lone Ranger	WFAA WFAA WFAA	10.8 13.3 14.3	26 29 31
2. **"THE BARKLEY'S OF BROADWAY"**— Fred Astaire, Ginger Rogers, Oscar Levant; MGM; 1949; MGM-TV	Command Performance Fri. June 6 9:00-11:10 p.m. KFJZ	11.9	13.5	10.0	24	Lineup Person to Person Channel 8 Report Late Show— "Eyes of the Underworld"	KRLD KRLD WFAA KRLD	25.3 25.3 13.5 10.6	38 37 27 29
3. **"FIGHTING FATHER DUNNE"**— Pat O'Brien, Daryl Hickman, Myrna Dell; RKO; 1948; C&C	Sunday Matinee Sun. June 8 1:30-3:00 p.m. WBAP	11.6	13.0	10.5	25	Baseball— Cleveland vs. New York Sunday Showtime— "Beachhead"	KRLD WFAA	18.1 12.8	39 27
4. **"TREASURE ISLAND"**— Wallace Beery, Jackie Cooper, Otto Kruger; MGM; 1934; MGM-TV	Worth Headliner Fri. June 6 7:00-9:00 p.m. KFJZ	11.0	12.5	9.0	16	Jim Bowie Zane Grey Theatre Phil Silvers Playhouse of Stars	WFAA KRLD KRLD KRLD	22.3 23.3 32.3 31.3	36 36 44 45
5. **"SAGA OF DEATH VALLEY"**— Roy Rogers; Republic; 1939; MCA	Roy Rogers Theatre Sun. June 8 3:30-4:30 p.m. KFJZ	10.8	12.0	9.5	25	Wide Wide World	WBAP	17.3	39
6. **"BEACHHEAD"**— Tony Curtis, Frank Lovejoy, Mary Murphy; United Artists; 1954; UA-TV	Sunday Showtime Sun. June 8 1:30-4:00 p.m. WFAA	10.6	13.0	9.0	23	Baseball— Cleveland vs. New York Sunday Matinee— "Fighting Father Dunne"	KRLD WBAP	18.1 12.8	39 27
6. **"EYES OF THE UNDERWORLD"**— Richard Dix, Wendy Barrie, Lon Chaney Jr.; Universal; 1943; Screen Gems	Late Show Fri. June 6 10:15-S.O. KRLD	10.6	11.5	10.0	33	Command Performance— "The Barkley's of Broadway" Starlight Theatre— "Shadowed"	KFJZ WFJZ	10.8 6.5	30 25
7. **"IT'S A GREAT FEELING"**— Jack Carson, Doris Day, Dennis Morgan; Warner Bros.; 1949; AAP	Command Performance Sun. June 8 9:00-10:40 p.m. KFJZ	10.5	11.5	10.0	19	$64,000 Challenge What's My Line Sunday News Special News Final Martin Kane	KRLD KRLD KRLD WBAP KRLD	27.3 31.8 18.0 15.5 12.0	46 55 33 31 29
8. **"SONG OF LOVE"**— Katharine Hepburn, Paul Henreid, Robert Walker; MGM; 1947; MGM-TV	Command Performance Tues. June 3 9:00-11:15 p.m. KFJZ	10.3	11.5	8.5	21	$64,000 Question Sea Hunt Channel 8 Report Late Show— "The Blue Lamp"	KRLD KRLD WFAA KRLD	28.3 22.3 16.0 10.4	45 38 29 30
9. **"THE WHOLE TOWN'S TALKING"**— Edward G. Robinson, Jean Arthur; Wallace Ford; Columbia; 1935; Screen Gems	Satutray Matinee Sat. June 7 4:00-6:00 p.m. WBAP	10.0	10.5	9.5	24	Mr. District Attorney Mystery Matinee— "Black Tide" Dance Party	WFAA KFJZ WFAA	10.8 9.3 12.5	27 25 28

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Cheyenne** (Tues. 7:30-8:30)	KING	35.1
2.	**Wyatt Earp** (Tues. 8:30-9:00)	KING	30.5
3.	**Gunsmoke** (Sat. 8:00-8:30)	KIRO	29.5
4.	**Loretta Young** (Sun. 9:00-9:30)	KOMO	28.2
5.	**Disneyland** (Wed. 8:00-9:00)	KING	25.5
6.	**Maverick** (Sun. 7:30-8:30)	KING	25.2
7.	**Lawrence Welk** (Sat. 8:00-9:00)	KING	25.0
8.	**Perry Mason** (Sat. 8:30-9:30)	KIRO	24.0
9.	**Broken Arrow** (Tues. 9:00-9:30)	KING	23.5
9.	**Dinah Shore** (Sun. 8:00-9:00)	KOMO	23.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**Early Edition** (M-F 6:30-7:00)	KING	18.5
2.	***Mickey Mouse Club** (M-F 5:30-6:00)	KING	16.4
3.	†**Stan Boreson** (M-F 4:00-5:00)	KING	13.7
4.	†**World Today** (M-F 10:30-11:00)	KING	12.0
5.	***Amer. Bandstand** (M-F 2-2:30, 3-4)	KING	11.9
6.	†**Cartoon Festival** (M-F 8-8:30 a.m.)	KING	11.5
6.	***NBC News** (M-Th 6:15-6:30)	KOMO	11.5
7.	†**Shell News** (M-Th 6:00-6:15)	KOMO	11.2
8.	†**Wunda Wunda** (M-F 8:30-9:00 a.m.)	KING	10.9
9.	***Price Is Right** (M-F 10-10:30 a.m.)	KOMO	9.1
9.	***Queen For A Day** (M-F 12:00-12:45)	KOMO	9.1

	TOP TWENTY SYNDICATED SHOWS					TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Silent Service** (Mon. 7:30)	KING	NBC	24.2	40	26 Men	KOMO	16.5
2.	**Sheriff of Cochise** (Sat. 9:00)	KING	NTA	23.9	34	Perry Mason	KIRO	23.5
3.	**I Search For Adventures** (Mon. 7:00)	KING	Bagnall	23.5	39	Restless Gun	KOMO	16.5
4.	**Sea Hunt** (Wed. 7:30)	KING	Ziv	22.5	37	Father Knows Best	KOMO	20.2
5.	**Highway Patrol** (Thurs. 7:00)	KOMO	Ziv	20.5	36	King's Ring	KING	16.2
6.	**Badge 714** (Fri. 10:00)	KING	NBC	20.2	45	News Baseball	KIRO KTNT	10.3 8.7
7.	**Big Story** (Sat. 9:30)	KIRO	Official	19.5	32	Maisie Theatre	KING	19.2
8.	**Honeymooners** (Sun. 6:30)	KING	CBS	19.2	42	Bachelor Father	KIRO	16.5
9.	**Gray Ghost** (Sun. 6:00)	KING	CBS	18.5	44	Lassie	KIRO	14.9
10.	**Last of the Mohicans** (Mon. 6:00)	KING	TPA	17.9	46	Shell News NBC News	KOMO KOMO	11.7 12.0
11.	**Annie Oakley** (Thurs. 6:00)	KING	CBS	17.5	45	Shell News NBC News	KOMO KOMO	11.3 11.7
12.	**Sky King** (Tues. 6:00)	KING	Nabisco	17.2	47	Shell News NBC News	KOMO KOMO	10.7 11.0
13.	**26 Men** (Mon. 7:30)	KOMO	ABC	16.5	27	Silent Service	KING	24.2
14.	**Death Valley Days** (Thurs. 8:00)	KOMO	U.S. Borax	15.5	24	Zorro	KING	17.9
15.	**Studio 57** (Fri. 7:00)	KING	MCA	14.5	29	Phil Silvers	KIRO	15.9
16.	**Mike Hammer** (Wed. 10:00)	KING	MCA	14.2	35	Baseball	KTNT	13.7
17.	**Little Rascals** (M-F 4:00)	KING	Interstate	13.7	46	Movietime	KOMO	8.2
18.	**Kingdom of the Sea** (Tues. 6:30)	KOMO	Guild	12.2	27	Early Edition	KING	20.2
19.	**Target** (Tues. 9:30)	KIRO	Ziv	11.2	22	Pantomine Quiz	KING	18.9
20.	**Championship Bowling** (Fri. 9:00)	KOMO	Schwimmer	9.8	16	Jim Bowie Zane Grey Theatre	KING KIRO	19.9 21.2

DALLAS

Stations: KFJZ, KRLD, WBAP, WFAA. TV Homes: 228,000. Survey Dates: June 2-9, 1958.

TOP TEN MULTI-WEEKLY SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KRLD	42.8
2.	**Wyatt Earp** (Tues. 7:30-8:00)	WFAA	36.3
3.	**Playhouse 90** (Thurs. 8:30-10:00)	KRLD	33.9
4.	**Phil Silvers** (Fri. 8:00-8:30)	KRLD	32.3
5.	**Broken Arrow** (Tues. 8:00-8:30)	WFAA	31.8
5.	**Danny Thomas** (Mon. 8:00-8:30)	KRLD	31.8
5.	**What's My Line** (Sun. 9:30-10:00)	KRLD	31.8
6.	**Playhouse of Stars** (Fri. 8:30-9:00)	KRLD	31.3
7.	**Have Gun Will Travel** (Sat. 8:30-9)	KRLD	30.8
8.	**Red Skelton** (Tues. 8:30-9:00)	KRLD	29.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†**10:00 P.M. News** (M-F 10:00-10:15)	KRLD	14.4
2.	†**Channel 8 Report** (M-F 10:00-10:15)	WFAA	14.0
3.	***Art Linkletter** (M-F 1:30-2:00)	KRLD	13.6
4.	***Amer. Bandstand** (M-F 3-3:30, 4-5)	WFAA	12.5
4.	***Verdict Is Yours** (M-F 2:30-3:00)	KRLD	12.5
5.	***Captain Kangaroo** (M-F 8-8:45 a.m.)	KRLD	12.3
6.	***Beat The Clock** (M-F 1:00-1:30)	KRLD	12.2
7.	***News-John Daly** (M-F 6:15-6:30)	WFAA	12.1
8.	†**Evening Edition** (M-F 6:00-6:15)	WFAA	12.0
9.	***Do You Trust Wife** (M-F 3:30-4:00)	WFAA	11.6

1.	**Death Valley Days** (Sat. 9:30)	KRLD	U.S. Borax	36.8	54	Billy Graham	WFAA	12.3
2.	**Harbor Command** (Sat. 10:00)	KRLD	Ziv	22.3	44	Channel 8 Report Channel 8 Theatre	WFAA WFAA	11.0 10.0
2.	**Sea Hunt** (Tues. 9:30)	KRLD	Ziv	22.3	38	State Trooper	WBAP	14.8
3.	**Boots and Saddles** (Fri. 7:30)	WFAA	NBC	20.3	31	Zane Grey Theatre	KRLD	23.3
4.	**Target** (Wed. 9:30)	WFAA	Ziv	19.3	33	U.S. Steel Hour	KRLD	24.8
5.	**Highway Patrol** (Fri. 9:30)	WFAA	Ziv	18 3	27	Person to Person	KRLD	25.3
6.	**Whirlybirds** (Mon. 9:30)	WFAA	CBS	17.8	29	Studio One	KRLD	21.3
7.	**Sky King** (Sat. 10:30 a.m.)	KRLD	Nabisco	15.8	48	Andy's Gang	WBAP	12.8
8.	**State Trooper** (Tues. 9:30)	WBAP	MCA	14.8	25	Sea Hunt	KRLD	22.3
9.	**Mike Hammer** (Thurs. 9:00)	WFAA	MCA	13.3	20	Playhouse 90	KRLD	34.3
10.	**Annie Oakley** (Sat. 6:00)	WFAA	CBS	12.8	28	Popeye	KFJZ	13.3
10.	**Medic** (Sun. 6:00)	WFAA	CNP	12.8	26	Lassie	KRLD	22.3
11.	**Amos 'n' Andy** (Sat. 3:00)	KFJZ	CBS	12.3	27	Cartoons	KRLD	17.5
11.	**Sheriff of Cochise** (Mon. 7:00)	WFAA	NTA	12.3	21	Burns and Allen	KRLD	21.8
12.	**Tim McCoy** (Sat. 6:00)	KRLD	Guild	12.0	27	Popeye	KFJZ	13.5
13.	**Martin Kane** (Sun. 10:30)	KRLD	Ziv	11.8	30	Movietime USA	WBAP	10.0
13.	**Union Pacific** (Fri. 6:30)	KRLD	NBC	11.8	24	Popeye	KFJZ	13.8
14.	**Herald Playhouse** (Sat. 5:00)	KRLD	ABC	11.3	25	Dance Party	WFAA	12.8
14.	**Star Performance** (Mon. 9:00)	KFJZ	Official	11.3	17	Studio One	KRLD	20.8
15.	**Mr. District Attorney** (Sat. 4:00)	WFAA	Ziv	10.8	27	Sat. Matinee	WBAP	10.3
15.	**Popeye** (Mon-Sun. 6:30)	KFJZ	AAP	10.8	21	Maverick	WFAA	27.8
15.	**Roy Rogers** (Sun. 3:30)	KFJZ	MCA	10.8	25	Wide Wide World	WBAP	17.3
15.	**Sheriff of Cochise** (Sun. 4:30)	WFAA	NTA	10.8	26	Maisie Theatre	KFJZ	16.3
15.	**26 Men** (Thurs. 9:30)	WFAA	ABC	10.8	17	Playhouse 90	KRLD	33.8

LOUISVILLE

Stations: WAVE, WHAS. TV Homes: 198,000. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WHAS	49.8
2.	**I've Got A Secret** (Wed. 8:30-9:00)	WHAS	45.8
2.	**Red Skelton** (Tues. 8:30-9:00)	WHAS	45.8
4.	**Playhouse 90** (Thurs. 8:30-10:00)	WHAS	45.0
5.	**Climax** (Thurs. 7:30-8:30)	WHAS	44.8
6.	**Have Gun Will Travel** (Sat. 8:30-9)	WHAS	43.8
7.	**Zane Grey Theatre** (Fri. 7:30-8:00)	WHAS	43.3
8.	**Millionaire** (Wed. 8:00-8:30)	WHAS	42.8
9.	**Restless Gun** (Mon. 7:00-7:30)	WAVE	41.8
9.	**Lineup** (Fri. 9:00-9:30)	WHAS	41.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†**News, Wea.** (M-F 10:35-10:45)	WHAS	22.7
2.	†**Sportraits** (M-F 10:45-11:00)	WHAS	19.7
3.	†**Today's News** (M-F 6:15-6:30)	WHAS	19.4
4.	†**Small Talk** (M-F 6:00-6:15)	WHAS	18.7
5.	***Mickey Mouse Club** (M-F 5:30-6:00)	WAVE	18.1
6.	†**News, Wea., Sp'ts** (M-F 10:30-10:45)	WAVE	17.9
7.	***NBC News** (M-F 6:15-6:30)	WAVE	17.0
8.	†**3 Star-News** (M-F 6:00-6:15)	WAVE	16.6
9.	†**Movietime** (Tues-Fri. 11-Signoff)	WHAS	15.7
10.	†**Cactus Cartoons** (M-F 4:45-5:15)	WHAS	15.4

1.	**Highway Patrol** (Fri. 8:30)	WHAS	Ziv	45.3	68	Thin Man	WAVE	21.8
2.	**Sea Hunt** (Sat. 9:30)	WHAS	Ziv	39.3	62	Lawrence Welk	WAVE	24.3
3.	**Death Valley Days** (Tues. 9:30)	WAVE	U.S. Borax	36.8	58	Foreign Legionnaire	WHAS	27.3
4.	**Susie** (Tues. 7:30)	WHAS	TPA	35.8	58	Investigator	WAVE	26.3
5.	**Whirlybirds** (Sun. 8:30)	WHAS	CBS	35.3	53	Dinah Shore	WAVE	31.8
6.	**Studio 57** (Tues. 8:00)	WHAS	MCA	32.3	50	Adventures of McGraw	WAVE	32.8
7.	**Boots and Saddles** (Sun. 9:30)	WAVE	NBC	31.8	48	What's My Line	WHAS	34.8
8.	**The Playhouse** (Wed. 7:00)	WHAS	ABC	31.3	53	Disneyland	WAVE	28.3
9.	**Union Pacific** (Wed. 9:30)	WAVE	CNP	29.8	48	U.S. Steel Hour	WHAS	31.8
10.	**Sheriff of Cochise** (Thurs. 10:00)	WHAS	NTA	29.3	60	Silent Service	WAVE	19.3
11.	**Foreign Legionnaire** (Tues. 9:30)	WHAS	TPA	27.3	43	Death Valley Days	WAVE	36.8
12.	**26 Men** (Wed. 10:00)	WAVE	ABC	26.8	57	What's Your Question	WHAS	20.3
13.	**Count of Monte Cristo** (Tues. 10:00)	WHAS	TPA	20.8	43	Pat Boone	WAVE	27.8
13.	**Sky King** (Sat. 10:00 a.m.)	WAVE	Nabisco	20.8	67	Saturday Playhouse	WHAS	10.3
14.	**Harbor Command** (Thurs. 9:30)	WAVE	Ziv	20.3	32	Playhouse 90	WHAS	43.0
15.	**Silent Service** (Thurs. 10:00)	WAVE	NBC	19.3	40	Sheriff of Cochise	WHAS	29.3
16.	**Ramar of the Jungle** (Tues. 5:15)	WHAS	TPA	14.0	46	Sir Lancelot Mickey Mouse Club	WAVE WAVE	15.0 18.1
17.	**Foreign Legionnaire** (Sun. 3:30)	WHAS	TPA	13.8	45	Wide Wide World	WAVE	17.3
18.	**Cisco Kid** (Sat. 5:30)	WAVE	Ziv	13.3	40	Maverick	WHAS	19.8
19.	**Count of Monte Cristo** (Fri. 5:15)	WHAS	TPA	12.3	43	Buccaneers Mickey Mouse Club	WAVE WAVE	15.0 18.1
19.	**Kingdom of the Sea** (Sun. 4:30)	WAVE	Guild	12.3	51	Face The Nation	WHAS	11.8

JACKSON, Miss.

Stations: WJTV, WLBT. TV Homes: 39,000. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Danny Thomas** (Mon. 8:00-8:30)	WJTV	45.3
2.	**Gunsmoke** (Sat. 9:00-9:30)	WJTV	44.3
3.	**I've Got A Secret** (Wed. 8:30-9:00)	WJTV	41.8
4.	**Tales of Wells Fargo** (Mon. 7:30-8:00)	WLBT	41.3
5.	**Adventures of McGraw** (Tues. 8-8:30)	WLBT	40.8
6.	**Playhouse of Stars** (Fri. 8:30-9:00)	WJTV	40.3
6.	**Trackdown** (Fri. 7:00-7:30)	WJTV	40.3
7.	**Millionaire** (Wed. 8:00-8:30)	WJTV	39.8
7.	**Wyatt Earp** (Tues. 7:30-8:00)	WLBT	39.8
7.	**Zane Grey Theatre** (Fri. 7:30-8:00)	WJTV	39.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Popeye** (M-F 5:00-6:00)	WJTV	26.9
2.	***CBS News** (M-F 6:15-6:30)	WJTV	22.1
3.	†**News, Sports, Wea.** (M-F 6:00-6:15)	WJTV	21.7
4.	†**News** (M-F 10:30-10:45)	WJTV	18.5
5.	***News-John Daly** (M-F 6:15-6:30)	WLBT	17.6
6.	†**News, Wea., Sports** (M-F 6:00-6:15)	WLBT	17.3
7.	†**Little Rascals** (M-F 4:30-4:45)	WLBT	16.1
8.	†**Cartoons** (M, W-F 4:45-5:00)	WLBT	15.6
9.	***Price Is Right** (M-F 10-10:30 a.m.)	WLBT	15.0
10.	***As World Turns** (M-F 12:30-1:00)	WJTV	14.8

1.	**Tugboat Annie** (Sun. 8:30)	WJTV	TPA	33.8	55	Dinah Shore	WLBT	27.8
2.	**Highway Patrol** (Sat. 9:30)	WJTV	Ziv	33.3	62	Your Hit Parade	WLBT	20.3
2.	**Whirlybirds** (Mon. 7:00)	WLBT	CBS	33.3	55	Burns & Allen	WJTV	27.8
3.	**Casey Jones** (Thurs. 6:30)	WJTV	Screen Gems	32.3	64	Tic Tac Dough	WLBT	18.3
4.	**State Trooper** (Mon. 9:00)	WJTV	MCA	31.3	51	Suspicion	WLBT	29.8
5.	**Charlie Chan** (Sat. 10:00)	WJTV	TPA	27.8	56	Billy Graham	WLBT	21.8
6.	**Popeye** (M-F 5:00)	WJTV	AAP	26.9	68	Fun at Five Mickey Mouse Club	WLBT WLBT	11.4 13.4
7.	**Code 3** (Sun. 10:30)	WJTV	ABC	26.3	61	Top Tunes & New Talent	WLBT	18.3
8.	**Martin Kane** (Tues. 8:30)	WJTV	Ziv	25.3	48	Bob Cummings	WLBT	37.3
9.	**Studio 57** (Wed. 10:00)	WJTV	MCA	24.3	55	Kraft TV Theatre	WLBT	19.8
10.	**Gray Ghost** (Wed. 6:00)	WJTV	CBS	23.3	44	Disneyland	WLBT	29.3
10.	**Sheriff of Cochise** (Wed. 9:00)	WLBT	NTA	23.3	38	U.S. Steel Hour	WJTV	38.8
11.	**Silent Service** (Sun. 9:30)	WLBT	NBC	22.8	44	Navy Log	WJTV	32.3
12.	**Harbor Command** (Fri. 7:30)	WLBT	Ziv	19.8	33	Zane Grey Theatre	WJTV	39.8
13.	**Men of Annapolis** (Fri. 6:30)	WLBT	Ziv	18.8	38	Boing Boing Show	WJTV	31.3
14.	**Little Rascals** (M-F 4:30)	WLBT	Interstate	16.1	54	Ten Gallon Mike	WJTV	13.8
15.	**Death Valley Days** (Sun. 5:30)	WLBT	U.S. Borax	15.8	46	20th Century	WJTV	18.3
16.	**Passport To Danger** (Sat. 6:00)	WJTV	ABC	14.3	39	The Thin Man	WLBT	22.3
16.	**Donovan, Western Marshal** (Sun. 5)	WLBT	NBC	14.3	43	Search	WJTV	15.3
17.	**Sherlock Holmes** (Sun. 11:00)	WJTV	Guild	13.3	55	Mystery Theatre	WLBT	10.8
17.	**Sky King** (Sat. 10:30 a.m.)	WLBT	Nabisco	13.3	43	Jimmy Dean	WJTV	14.3

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

BALTIMORE

Stations: WBAL, WJZ, WMAR. TV Homes: 431,500. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Alfred Hitchcock** (Sun. 9:30)	WMAR	39.3
2.	**Cheyenne** (Tues. 7:30-8:30)	WJZ	36.6
3.	**Gunsmoke** (Sat. 10:00-10:30)	WMAR	36.3
3.	**Lineup** (Fri. 10:00-10:30)	WMAR	36.3
4.	**G. E. Theatre** (Sun. 9:00-9:30)	WMAR	35.8
5.	**Perry Como** (Sat. 8:00-9:00)	WBAL	34.4
6.	**Millionaire** (Wed. 9:00-9:30)	WMAR	33.3
6.	**I've Got a Secret** (Wed. 9:30-10:00)	WMAR	33.3
6.	**Wyatt Earp** (Tues. 8:30-9:00)	WJZ	33.3
7.	**Danny Thomas** (Mon. 9:00-9:30)	WMAR	33.0

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	***Mickey Mouse Club** (M-F 5:30-6:00)	WJZ	20.4
2.	**†Popeye** (M-F) 4:45-5:00)	WJZ	19.9
3.	**†7:00 Final** (M-F 7:00-7:15)	WMAR	18.5
4.	***CBS News** (M-F 7:15-7:30)	WMAR	18.4
5.	**†10:30 News** (M-F 10:30-10:45)	WJZ	17.8
6.	**†Buddy Deane** (M-F 2:30-4:30)	WJZ	16.8
7.	**†Dateline** (M-F 7:15-7:30)	WJZ	16.7
8.	***Guiding Light** (M-F 12:45-1:00)	WMAR	16.3
9.	***Search Tomorrow** (M-F 12:30-12:45)	WMAR	15.8
10.	**†Amos 'n' Andy** (M-F 6:00-6:30)	WMAR	15.7

	TOP TWENTY SYNDICATED SHOWS					TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	DISTRB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Highway Patrol** (Sat. 7:30)	WMAR	Ziv	23.8	54	Early Show	WJZ	12.8
2.	**Kit Carson** (Sun. 4:30)	WJZ	MCA	20.3	57	Wide Wide World	WBAL	10.8
3.	**Popeye** (M-F 4:45)	WJZ	AAP	19.9	53	Modern Romances	WBAL	8.7
4.	**Gray Ghost** (Fri. 9:30)	WJZ	CBS	19.3	29	Playhouse of Stars	WMAR	27.0
4.	**Silent Service** (Tues. 10:30)	WJZ	NBC	19.3	38	{ 10:30 News } Late Show	WJZ WJZ	19.0 18.5
5.	**Public Defender** (Thurs. 6:30)	WMAR	Interstate	18.3	45	Early Show	WJZ	14.5
5.	**Sky King** (Sat. 6:30)	WMAR	Nabisco	18.3	45	Early Show	WJZ	13.8
6.	**Boots and Saddles** (Tues. 10:00)	WJZ	NBC	17.8	31	$64,000 Question	WMAR	21.3
6.	**Casey Jones** (Mon. 7:30)	WJZ	Screen-Gems	17.8	34	Robin Hood	WMAR	18.5
7.	**Man Behind the Badge** (Fri. 6:30)	WMAR	MCA	16.8	40	Early Show	WJZ	15.8
8.	**Popeye** (Sat., Sun. 5:30)	WJZ	AAP	16.5	48	{ Legionaire } Saber of London	WBAL WBAL	10.8 10.8
9.	**Brave Eagle** (Sat. 6:00)	WMAR	CBS	16.3	45	Early Show	WJZ	16.3
10.	**Crusader** (Wed. 6:30)	WMAR	MCA	15.8	42	Early Show	WJZ	12.3
11.	**Amos 'n' Andy** (M-F 6:00)	WMAR	CBS	15.7	41	Early Show	WJZ	15.1
12.	**Honeymooners** (Sun. 10:00)	WJZ	CBS	15.3	24	$64,000 Challenge	WMAR	29.3
13.	**I Search for Adventure** (Sun. 7:00)	WMAR	Bagnall	15.0	31	{ Early Show } Dateline	WJZ WJZ	19.5 19.0
14.	**Waterfront** (Mon. 6:30)	WMAR	MCA	14.5	39	Early Show	WJZ	15.3
15.	**Death Valley Days** (Mon. 7:00)	WBAL	U. S. Borax	14.3	30	{ 7:00 Final } CBS News	WMAR WMAR	17.5 17.0
16.	**State Trooper** (Sat. 10:30)	WBAL	MCA	13.3	24	Big Movie of The Week	WMAR	23.5
16.	**Studio 57** (Wed. 10:00)	WJZ	MCA	13.3	24	U. S. Steel Hour	WMAR	22.3

MIAMI

Stations: WCKT, WPST, WTVJ. TV Homes: 227,600. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Perry Como** (Sat. 8:00-9:00)	WCKT	37.7
2.	**Gunsmoke** (Sat. 10:00-10:30)	WTVJ	37.5
3.	**Wagon Train** (Wed. 7:30-8:30)	WCKT	35.5
4.	**Climax** (Thurs. 8:30-9:30)	WTVJ	34.3
5.	**Restless Gun** (Mon. 8:00-8:30)	WCKT	33.9
6.	**Playhouse 90** (Thurs. 9:30-11:00)	WTVJ	33.7
7.	**Zane Grey Theatre** (Fri. 8:30-9:00)	WTVJ	33.5
8.	**Tales of Wells Fargo** (Mon. 8:30-9)	WCKT	33.2
9.	**Lassie** (Sun. 7:00-7:30)	WTVJ	32.5
10.	**What's My Line** (Sun. 10:30-11:00)	WTVJ	31.9
10.	**Wyatt Earp** (Tues. 8:30-9:00)	WPST	31.9

TOP TEN MULTI-WEEKLY SHOWS

1.	**†Renick Reporting** (M-F 6:30-6:45)	WTVJ	25.6
2.	***CBS News** (M-F 6:45-7:00)	WTVJ	25.5
3.	**†Jack—Sports** (M-F 6:15-6:30)	WTVJ	17.8
4.	**†News, Wea.** (M-F 11:00-11:15)	WTVJ	17.3
5.	**†Movie 7** (M-F 5:00-6:30)	WCKT	16.7
6.	***NBC News** (M-F 6:45-7:00)	WCKT	15.4
7.	**†News, Wea.** (M-F 6:30-6:45)	WCKT	15.3
8.	**†I Led 3 Lives** (M-F 5:45-6:15)	WTVJ	14.4
9.	**†J. Cummins** (M-F 11:15-11:30)	WTVJ	13.5
10.	**†Popeye Playhouse** (M-F 5:00-5:45)	WTVJ	12.8

1.	**Medic** (Mon. 7:00)	WTVJ	CNP	32.9	64	Casey Jones	WCKT	13.5
2.	**Silent Service** (Wed. 7:00)	WTVJ	NBC	25.9	55	Gray Ghost	WCKT	16.5
3.	**Whirlybirds** (Thurs. 7:30)	WTVJ	CBS	25.5	40	Tic Tac Dough	WCKT	25.5
4.	**Sea Hunt** (Fri. 7:00)	WTVJ	Ziv	25.2	44	Studio 57	WCKT	21.9
5.	**Last of the Mohicans** (Sun. 6:30)	WTVJ	TPA	24.5	62	{ Sun News } Saber of London	WPST WCKT	7.7 7.7
5.	**26 Men** (Thurs. 7:00)	WCKT	ABC	24.5	42	Lone Ranger	WTVJ	24.9
6.	**Harbor Command** (Fri. 7:30)	WTVJ	Ziv	23.2	39	Big Story	WCKT	21.5
7.	**Sheriff of Cochise** (Tues. 7:00)	WCKT	NTA	22.9	44	Lassie	WTVJ	18.2
8.	**Victory at Sea** (Sat. 10:30)	WTVJ	NBC	22.5	43	Your Hit Parade	WCKT	13 5
9.	**Frontier Doctor** (Sat. 6:30)	WTVJ	HTS	22.2	52	Tops In Sports	WCKT	11.5
9.	**Honeymooners** (Sat. 7:00)	WCKT	CBS	22.2	47	Boots and Saddles	WTVJ	17.5
10.	**Studio 57** (Fri. 7:00)	WCKT	MCA	21.9	39	Sea Hunt	WTVJ	25.2
11.	**Big Story** (Fri. 7:30)	WCKT	Official	21.5	36	Harbor Command	WTVJ	23.2
11.	**Highway Patrol** (Tues. 10:30)	WTVJ	Ziv	21.5	51	Decoy	WCKT	12.2
12.	**State Trooper** (Mon. 9:30)	WTVJ	MCA	21.2	35	Top Tunes & New Tal'nt	WPST	20.5
13.	**I Search for Adventure** (Sun. 6:00)	WTVJ	Bagnall	18.5	52	Meet The Press	WCKT	9.9
14.	**Boots and Saddles** (Sat. 7:00)	WTVJ	NBC	17.5	37	Honeymooners	WCKT	22.2
15.	**Gray Ghost** (Wed. 7:00)	WCKT	CBS	16.5	30	Silent Service	WTVJ	25.9
16.	**San Francisco Beat** (Wed. 10:30)	WCKT	CBS	16.2	35	U. S. Steel Hour	WTVJ	17.9
17.	**Hopalong Cassidy** (Sat. 5:00)	WCKT	NBC	14.9	42	Cisco Kid	WTVJ	14.5

OMAHA

Stations: KETV, KMTV, WOW. TV Homes: 178,200. Survey Dates: June 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WOW	43.3
2.	**What's My Line** (Sun. 9:30-10:00)	WOW	40.3
3.	**I've Got a Secret** (Wed. 8:30-9:00)	WOW	37.3
4.	**Danny Thomas** (Mon. 8:00-8:30)	WOW	35.3
5.	**Person to Person** (Fri. 9:30-10:00)	WOW	34.3
6.	**Have Gun Will Travel** (Sat. 8:30-9)	WOW	32.3
6.	**Tales of Wells Fargo** (Mon. 7:30-8)	KMTV	32.3
7.	**Alfred Hitchcock** (Sun. 8:30-9:00)	WOW	31.3
8.	**Millionaire** (Wed. 8:00-8:30)	WOW	30.8
9.	**Bob Cummings** (Tues. 8:30-9:00)	KMTV	29.8
9.	**Playhouse of Stars** (Fri. 8:30-9:00)	WOW	29.8

TOP TEN MULTI-WEEKLY SHOWS

1.	**†News, Wea.** (M-F 10:00-10:15)	WOW	21.4
1.	**†Popeye** (M-F 6:00-6:30)	KMTV	21.4
2.	**†News, Wea.** (M-F 10:00-10:15)	KMTV	18.8
3.	**†News, Sports** (M-F 10:15-10:30)	WOW	16.9
4.	**†W'ld's Great'st Cart'ns** (M-F 5-5:30)	KMTV	16.8
5.	**†News, Sports** (M-F 10:15-10:30)	KMTV	15.3
6.	***Mickey Mouse Club** (M-F 5:30-6:00)	KETV	14.9
7.	***As the World Turns** (M-F 12:30-1)	WOW	11.7
8.	**†News** (M-F 5:30-5:45)	KMTV	11.3
9.	***Capt. Kangaroo** (M-F 8-8:45 a.m.)	WOW	11.2
9.	***NBC News** (M-F 5:45-6:00)	KMTV	11.2

1.	**Harbor Command** (Sat. 9:30)	WOW	Ziv	28.8	50	Movie Masterpiece	KETV	15.0
2.	**Sheriff of Cochise** (Wed. 9:30)	KMTV	NTA	28.3	45	U. S. Steel Hour	WOW	22.3
3.	**Whirlybirds** (Tues. 9:30)	WOW	CBS	25.3	43	Decoy	KMTV	18.3
4.	**Popeye** (M-F 6:00)	KMTV	AAP	21.4	51	{ News, Wea. } CBS News	WOW WOW	10.6 11.1
5.	**Mr. District Attorney** (Sat. 6:00)	WOW	Ziv	18.8	53	Life of Riley	KMTV	10.8
5.	**State Trooper** (Mon. 9:30)	KETV	MCA	18.8	31	Studio One	WOW	22.3
6.	**Decoy** (Tues. 9:30)	KMTV	Official	18.3	31	Whirlybirds	WOW	25.3
7.	**Highway Patrol** (Fri. 10:30)	WOW	Ziv	17.3	44	Jack Paar	KMTV	11.3
7.	**Sky King** (Sat. 5:30)	WOW	Nabisco	17.3	50	Annie Oakley	KMTV	12.3
8.	**Last of the Mohicans** (Wed. 6:30)	WOW	TPA	16.3	26	Wagon Train	KMTV	26.3
9.	**Honeymooners** (Sun. 9:30)	KMTV	CBS	15.3	25	What's My Line	WOW	40.3
9.	**Last of the Mohicans** (Sat. 5:00)	WOW	TPA	15.3	51	{ Yo-Yo Champion C'n't } Cartoons	KMTV KMTV	10.5 10.0
10.	**Casey Jones** (Fri. 6:00)	KETV	Screens Gems	14.3	33	Popeye	KMTV	17.8
11.	**Famous Playhouse** (Sat. 10:15)	WOW	MCA	14.0	34	Movie Masterpiece	KETV	15.3
12.	**Popeye** (Sun. 5:30)	KMTV	AAP	13.8	36	Air Power	WOW	12.8
13.	**Bishop Sheen** (Sun. 5:00)	WOW	Propagat'n S.	13.3	36	Texas Rangers	KETV	12.8
14.	**Death Valley Days** (Fri. 9:00)	KETV	U.S. Borax	12.8	21	Lineup	WOW	27.8
15.	**Annie Oakley** (Sat. 5:30)	KMTV	CBS	12.3	36	Sky King	WOW	17.3
15.	**Code 3** (Wed. 10:30)	WOW	ABC	12.3	34	Jack Paar	KMTV	13.3
16.	**Kingdom of the Sea** (Tues. 6:00)	KETV	Guild	10.8	24	Popeye	KMTV	22.3

HAWAIIAN ISLANDS

Stations: KGMB, KHVH, KONA, KULA. TV Homes: 104,700. Survey Dates: June 1-28, 1958.

TOP TEN NETWORK SHOWS

1.	**Phil Silvers** (Sat. 9:00-9:30)	KGMB	35.3
2.	**Name That Tune** (Sat. 8:30-9:00)	KGMB	33.8
3.	**Danny Thomas** (Fri. 8:30-9:00)	KGMB	31.8
3.	**Gunsmoke** (Wed. 9:30-10:00)	KGMB	31.8
4.	**Lassie** (Fri. 7:00-7:30)	KGMB	30.8
4.	**Lineup** (Sat. 8:00-8:30)	KGMB	30.8
5.	**Ed Sullivan** (Sun. 6:30-7:30)	KGMB	30.3
6.	**Playhouse of Stars** (Thurs. 8:30-9)	KGMB	29.5
7.	**Red Skelton** (Thurs. 8:00-8:30)	KGMB	28.8
8.	**Playhouse 90** (Mon. 7:30-9:00)	KGMB	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	**†Pan-American News** (M-F 10-10:30)	KGMB	19.4
2.	***Mickey Mouse Club** (M,T,Th.,F 6-7)	KULA	17.2
3.	**†Comedy Hour** (M-F 6:00-7:00)	KGMB	15.6
4.	***Edge of Night** (M-F 12:30-1:00)	KGMB	14.8
5.	**†Sports Editor** (M-F 10:30-10:45)	KGMB	13.9
6.	**†Early Movie** (M-F 5:15-7:00)	KONA	13.6
7.	**†Posse** (M-F 4:15-5:30)	KGMB	13.5
8.	***Garry Moore** (M,Th., 12:15-12:30)	KGMB	13.3
9.	***Secret Storm** (M-F 12:00-12:15)	KGMB	11.7
10.	***Brighter Day** (M-F 4:00-4:15)	KGMB	11.6
10.	**†Kino Popo Show** (T-F 10:00-11:00)	KONA	11.6

1.	**Sheriff of Cochise** (Sun. 7:30)	KGMB	NTA	29.8	48	Polly Bergen	KONA	16.8
2.	**San Francisco Beat** (Wed. 8:30)	KGMB	CBS	28.3	45	Highway Patrol	KULA	16.8
3.	**Sea Hunt** (Fri. 9:00)	KGMB	Ziv	27.8	46	Restless Gun	KONA	19.3
3.	**Whirlybirds** (Tues. 8:30)	KONA	CBS	27.8	27	December Bride	KGMB	16.3
4.	**Decoy** (Sat. 7:00)	KGMB	Official	26.3	43	Sergeant Preston	KONA	21.8
5.	**The Whistler** (Sat. 9:30)	KGMB	CBS	25.5	49	Kino Popo Show	KONA	16.8
6.	**O. Henry Playhouse** (Fri. 7:30)	KGMB	Gross-Krasne	25.3	41	Jim Bowie	KULA	17.8
7.	**Charlie Chan** (Sat. 7:30)	KGMB	TPA	23.3	35	Bob Cummings	KONA	27.0
8.	**Death Valley Days** (Mon. 7:00)	KGMB	U.S. Borax	21.5	39	Your Hit Parade	KONA	16.8
9.	**Frontier** (Sun. 9:00)	KONA	NBC	21.3	38	Alfred Hitchcock	KGMB	23.8
10.	**Code 3** (Tues. 9:30)	KGMB	ABC	20.8	38	Ernie Ford	KONA	24.3
11.	**Frontier Doctor** (Tues. 9:00)	KGMB	HTS	20.3	34	Adventures of McGraw	KONA	26.3
12.	**Mike Hammer** (Thurs. 9:30)	KGMB	MCA	19.8	38	I Search For Adventure	KONA	17.8
12.	**Victory at Sea** (Tues. 7:00)	KONA	NBC	19.8	38	{ 26 Men } Flash Gordon	KGMB KULA	15.8 15.8
13.	**Annie Oakley** (Wed. 7:30)	KULA	CBS	18.3	28	Tales of Wells Fargo	KONA	23.3
14.	**Casey Jones** (Sun. 7:00)	KONA	Screen Gems	17.8	32	Ed Sullivan	KGMB	32.3
14.	**I Search for Adventure** (Thurs. 9:30)	KONA	Bagnall	17.8	34	Mike Hammer	KGMB	19.8
15.	**Highway Patrol** (Wed. 8:30)	KULA	Ziv	16.8	27	San Francisco Beat	KGMB	28.3
15.	**If You Had a Million** (Tues. 8:00)	KGMB	MCA	16.8	28	This Is Your Life	KONA	27.3
15.	**Our Miss Brooks** (Sun. 6:30)	KONA	CBS	16.8	30	Ed Sullivan	KGMB	28.3

In Daytime TV, Three Isn't A Crowd... It's A Ball Game

By OLIVER TREYZ
(President, ABC Television Network)

Seems that up to now the daytime tv sandlot has been narrow, with only two kids playing toss between Madison Ave. and Radio City. But come October, there will be a third player in there. And because he's brought a bat, suddenly it's a ball game.

On Oct. 6 ABC-TV will come up to the plate with a real Louisville Slugger—15 hours of new daytime shows weekly. Six 30-minute strips will run from 11 a.m. to 3:30 p.m., backed with local programs at 11:30, 1:30 and 2:30. And advertisers, stations and the viewing public are in for many big league benefits.

In the nighttime, of course, ABC's sharper competitiveness has made things a lot more interesting for everyone involved. Last Fall, we sparked greater give-and-take in the 3-6 p.m. innings. And this Fall—with the three-way rhubarb being extended to 11 a.m.—you'll see things brighten on the whole lineup, and all around the clock.

For the fact of the matter is that up to now—without a real team in the daytime league—our nighttime entries were penalized. Lacking a full complement of daytime programs, ABC lost some after-dark advertisers. And for the same lack, we were at a disadvantage in building our station lineups. Let's face it, in a competitive situation a network has to be a network day AND night.

"Night and Day, Day and Night" was the theme song of our affiliate meeting 10 days ago—probably the most inspiring get-together we've ever had. Our stations are eager to show they're part of a club that can win under the sun as well as under the arcs.

$10,500,000 Committed

We're going out on the diamond this Fall with everything we've got. In terms of hard cash, it involves a commitment by ABC of over $10,500,000 in the year—for programs, studios, contract cable, promotion, etc.

In terms of performers, we're putting a number of proven hitters into our lineup: Peter Lind Hayes, who has an enviable record on his own as well as when pinch-hitting for Godfrey, and Liberace, who is eager to get back to the freedom of a live program. And there are four other shows which we needn't talk about here; let the October rating scoreboard talk for them.

But all six shows are being whipped into the best batting order that study of statistics, analytical data and showman's horse-sense can devise. The fare has been carefully slanted to daytime television viewers—and particularly the younger housewife families among whom ABC has always done so well. We've been successful in reaching family audiences in the evening, children and teens in the late afternoon, and our next big objective is the woman at home in the daytime.

We wouldn't have made so hefty a commitment to gain this objective if we didn't know (1) that it would pay off for us as well as stations and sponsors; and (2) that we would be doing something big, new and advantageous for the entire industry.

Take the matter of our policy on exchanging commercial time. The philosophy of most daytime advertisers is to get the maximum reach, the greatest number of different homes—to hit, if you will, four singles instead of one homer. By permitting the sponsor to trade off two of the three commercial minutes in a quarter hour we give him greater dispersion, greater cumulative audiences.

Our guiding principle has been giving the advertiser more values—of which a key value is cost efficiency. In evening efficiency we forged ahead of the other networks, increasing our audience delivery more rapidly than our costs, so that our cost-per-1000 is the lowest on any lot. And in daytime, too, we are offering greater value. Our D for Daytime rate (one-third of Class A rates instead of the 50% C rate on other networks), our lower gross time costs market-for-market and more advantageous discounts combine with good audience delivery to produce more homes per dollar in the daytime.

With ABC's Operation Daybreak, advertisers stand to run up a big sales score.

Every time a typical advertiser comes to bat on ABC daytime, he shoud hit over 2,000,000 homes. That's if we get only a (conservatively estimated) 25% share. We've been doing well over that share with our "American Bandstand"-"Who Do You Trust" tandem. And the excellent prognosis is why advertisers have bought almost five-sixths of the available time.

The remarkable aspect about our ABC ball club is that the closer we get to the top, the faster we move up. Success breeds success. Now we are going into this series with program sluggers as heavy as the next fellow's, with a full roster of advertisers, with cleats-dug-in support from our station managers, with a double helping of promotion-advertising-publicity excitement and with determination that the public and the advertiser want to see a three-way ballgame day as well as night.

With this will to win, and the power in our lineup, when the viewer has a choice of three different shows, all of tv will benefit. And when the big advertiser can find new sales vehicles for his multiple products, and the smaller advertiser can find a new way to come into the medium, tv's base will be broadened.

With the knowledge of what our major entry into daytime means, and the power in our lineup, I know we're going to add new dimension to the game.

Batter up!

BRISTOL OLD VIC CO. SET FOR WALES TV

London, July 29.

The Bristol Old Vic Co. has been inked to an exclusive tv contract with Television Wales and the West. The pact provides initially for the production of three full length teleplays during the coming Fall.

This is the first time that a deal has been set between a British provincial theatre company and its local commercial tv outlet. It's proposed to include one new play, specially scripted for tv, among the trio.

Harry Sosnik Returns To His Old 'Hit Parade' Stand In Format Switch

Maestro Harry Sosnik returns to the American Tobacco fold as conductor of "The New Hit Parade" as it will be ballyhooed when it resumes on its new network—CBS, Fridays (versus the former NBC Saturday night), Oct. 3. Sosnik many years ago alternated with the late Harry Warnow, when the hour show (radio) was on both networks—latter batoned the CBS show and Sosnik conducted the NBC show. Eventually Warnow's brother, Raymond Scott, inherited the podium.

Another new facet of the "Hit Parade" will be (1) an accent on popular standards and (2) a playing down of rock 'n' roll, especially if the latter dominated the five top tunes in any one week. This has happened in the past, in which case the r'n'r items will handled in medley form, with the lusher musical values given fuller opportunities.

Returning to the show will be Dorothy Collins (Mrs. Scott), and Johnny Desmond will make his debut as the juve singer. Another new value will be a guest singer weekly.

For the first time CBS will be producer of "Hit Parade" although BBD&O remains as the American Tobacco agency as heretofore. Perry Lafferty will be executive producer. Bob Banner, another new CBS acquisition, will sit in on script and production suggestions without any supervisory authority but as part of the new CBS production teamwork on all properties. A new choreographer and choral director have yet to be selected.

Along with the minimization of rock 'n' roll which, by nature of the top pops of the moment, had to be dominant, there will also be a minimum of repeats. This, too, was a production hazard that militated against the show; in other words, how many different ways can a show "produce" a new variation of "Purple People Eater?"

Sosnik just signed off on CBS' short-lived "Sing-Along." This was one of CBS board chairman William S. Paley's personal pets—a community sing tv show.

'Eggheads Impeding Educ'l TV'

San Francisco, July 29.

Educational tv is being impeded by a number of eggheads and major educators, according to Sam Cook Digges, general manager of WCBS-TV, in an address scheduled for tomorrow (Wed.) before the annual convention of the American College Public Relations Assn.

Speaking on the subject, "TV Goes to College," Digges is lamenting the fact that tv has a tough problem in getting through to "many intellectuals."

"Many of these intellectuals just won't watch tv," according to Digges. "They wouldn't watch man's first arrival on Mars if it were televised live, just because it is against their principles to watch anything on tv."

Digges is contending that too often those who profess the greatest interest in educational tv are actually those who do the least in its behalf and who often openly block its progress.

Then there's the intellectual who *will* watch tv—on occasion, according to Digges. "This person thinks that there is very little on—for him." Digges says, "He, too, belongs to the cult that deems it fashionable publicly to ignore or to offer blanket criticism of tv. Certainly discrimination and selection in viewing are in order, as is fair criticism. However, too often, the intellectuals with the inclination, have found the divice of blasting tv a surefire device for getting a little special attention at a cocktail party, or space in a newspaper.

"We're being damned by the people who'll be damned if they'll watch tv to find out if there's anything good and who'll be damned if they'll do anything to improve what, for them—although they have no first-hand knowledge of it—is intolerable."

Radio to the Rescue of Navy Dept. In Giant Plan to Audition the Stars

Washington, July 29.

Radio waves from the stars which constantly bombard the earth, causing static distrubances, are going to be tuned in better with a $60 million United States Navy project.

The Navy has disclosed plans for a radio telescope bigger than anything of its type in the western world, which should permit astronomers to collect more facts than ever before on the mysteries of the universe.

The radio telescope will be set up at the National Radio Astronomy Observatory near Green Bank, W. Va., where the mountains provide unusually low radio-noise levels. Navy scientists think the instrument will pick up radio signals billions of billions of miles away.

The National Geographic Society here explains that radio astronomy stems from the work of Karl Jansky, a Bell Telephone Laboratories engineer, who plunged into his research to find out what caused static on transatlantic radiotelephone messages.

Jansky, the National Geographic Society reports, noted a peculiar noise: "Very weak . . . very steady, causing a hiss in the phones." Carefully, he eliminated all possible causes, one at a time. Finally, in 1933, he announced one of the most important discoveries of 20th Century science: The trouble lay at the center of the Milky Way, some 26,000 light-years away (a light year is about six trillion miles).

His discovery revolutionized the ancient science of astronomy. No longer did astronomers depend on optical instrument; they had been given a new tool for finding what lies in the distant reaches of space.

They began building radio telescopes and learned that radio waves reach the earth not only from the sun and nearby planets, but also from patches of faintly luminous gas and from clouds of hydrogen drifting among distant stars.

The Navy's radio telescope may be able to determine if the universe is curved or flat—and if the cosmos is infinite or comes to an end somewhere. It may also support—or weaken—the theory that the universe, with all its stars, planets and gases, was created in one huge explosion.

The western world's biggest radio telescope now in operation is at the U. of Manchester, England. It has a 250-foot paraboloid reflector. Russia has one with a 350-foot reflector. The size of the American instrument will be determined after preliminary surveys.

The military interest is great. The Navy thinks the radio telescope may be used to bounce radio signals off the moon—signals almost impossible for the enemy to "jam."

Many other mysteries—some possibly affecting communications in ways not yet known—may be unraveled, the Navy thinks.

'PLAYHOUSE 90' TO TAPE SOME EARLY

Hollywood, July 29.

CBS-TV hopes to tape one or two "Playhouse 90" segments this summer for use later during the regular season. Already pinpointed for tape is "The General's Other Son," original by Andy McCullough, which Julian Claman will produce. Claman is currently trying to cast it, and if that's worked out satisfactorily, show will be produced on tape in August. Web also hopes to get one other done during the summer.

With "Playhouse 90" having abandoned film in favor of an all-live schedule next season, Coast program v.p. Bill Dozier would like to get a couple of "insurance" shows under his belt to have in case of emergency. **During the IBEW technicians strike against CBS last spring, for example, the network was able to shuffle its Screen Gems-produced film shows into the breach. The taped shows would be done as live productions but simply stored for use later.**

PHYLLIS KIRK
Starring in
"THE THIN MAN"

TV for '58-'59 Seen 'Wallowing' In A Climate of Conformity and Mediocrity

Have the 'Borrowers of the Spectrum' Lost Their Pride In the Medium, with Profit Motive Alone Dictating Policies and Behaviour Pattern? It's Game Shows & More Game Shows as Everybody Plays It the Safe Way.

Programming? Sales? 1958-59?

By ROBERT E. KINTNER
(President, NBC)

Is tv programming for 1958-59 stale and pedestrian? Are tv sales for the coming season to be drastically down from a year ago?

These two questions are examples—or perhaps better said, recurring themes—of some of the mistaken impressions currently voiced about the network television business. They are questions asked even by some people in the industry who are surprised (pleasantly) by the facts. The facts add up to two simple conclusions:

1. The best run and most successful companies in America will use more network television next year than ever before.
2. The American public is spending more hours per day per home with television than ever before.

This is not to say that the business recession has not resulted in selling problems in the network business. It has affected the networks as it has practically all companies in America. The recession has reestablished competitive selling which in the long run should be good for the business.

To date, however, the business recession has not resulted in a lower use of network tv by advertisers. For example, January through May, network television gross time billings for the three networks show an increase of 13% in 1958 vs. the same period a year ago. For the most recent month, for which figures are available (May, 1958), the three networks show an 11% gain vs. a year ago.

Still Envisions Near SRO

As for the 1958-59 season sales, the real effect of the recession in tv networks has been a delay of several months in the formulation of advertising plans and the fixing of budgets for the coming year. While both NBC and CBS now have available nighttime periods, I am sure that both networks will be close to a 100% sellout during the next season. ABC, too, should show gains over last year.

The important point, however, is not whether this prophecy is correct, but the fact that the primary users of network television are continuing in the medium and increasing their use of it. For example, in the soaps and cleaners product category, the nation's largest broadcast advertisers will all increase the number of their programs. In the important tobacco category, each of the major companies are buying more network television next season than the year before. This trend is typical of many of the major companies in America, whose sales volumes are basically dependent upon advertising. It should also be mentioned that there has been much greater interest in daytime television this year than last year on the networks. All three networks have more daytime business next fall than they did a year ago.

The truth is that advertisers are embracing network television more and more each year, both in terms of their total investment and in terms of the share of their advertising budget. The selling is more competitive; the buyers are more careful, but basically it is an accepted fact that network television is the most effective advertising medium with the lowest cost per thousand.

I have read a great deal about how the next season's network television schedules will be "stale and pedestrian." If by these words the critics mean that programs that the public likes will return to television, then the schedules will be stale and pedestrian. Last season, NBC-TV reprogrammed 60% of its nighttime schedule with new programs, and by mid season had accomplished one of the biggest and quickest nighttime audience shifts in the history of broadcasting. We plan to continue with our more successful shows. I am sure that CBS and ABC will be back with their successful programs.

Our objective at NBC in both radio and television is to attract large audiences with a diversity of schedule, supplemented by special shows that will give increased stature to the broadcast medium. It is probable that during the next year the NBC Television Network will present 100 special shows, varying from the outstanding sporting events and news documentaries to dramatic programs especially written for television. These programs will star the most important people in the entertainment world, both in front of and in back of the cameras. During 1958-59, NBC-TV will present 12 new shows, including such important comedy stars as Milton Berle, George Burns and Ed Wynn. Approximately 50% of our programs will be live, and our programs in color will increase substantially.

A final note: I have never known a period in television when all three networks were more receptive to considerations of new programming ideas. Never has there been a greater demand for creative effort in the business. There is no monopoly on talent. However, as a former reporter, I can testify that no matter what the networks do next season, it makes bigger headlines to report that the programming is "stale and pedestrian" and that business is not too good.

By GEORGE ROSEN

Everybody's asking: "If the past season in television was a dud, what will next season be like!"

Off-the-top-of-the-head clues come readily to mind: the decision that even a "See It Now," the pride and gem of Columbia (CBS, that is) should not be around in '58-'59 (and if a minimum of three or four fresh Murrow-Friendly explorations are salvaged, they'll be "disguised" under a different title, and that's an order from top man Bill Paley).

Clues? Practically the whole spectrum is going merchandise-happy, with quiz-panel-audience participation shows of the game genre overflooding the Federal Reserve banks.

Clues? A perpetuation—in spades—of every cliche-ridden format that helped cop a rating during the past season, take it and don't ask questions.

Clues? The writeoff—in its total, absolute form—of any suggestion of a "class" entry during the prime nighttime hours of television, or any time for that matter, unless it's got that commercial tinge or if it happens to pop up within the framework of one of the periodic 60-minute or 90-minute sponsored specials. "Sponsored" is used advisedly. A "fresh" or provocative sustainer in a choice time slot belongs to another day and age.

If the foregoing even remotely suggests that the deterioration of television as a forceful medium for enlightenment or, let's face it, good entertainment, is becoming intensified—that's precisely what's intended. The aforementioned "clues," however, are merely the surface pinpricks that fail to probe into the deeper, more basic frailties and weaknesses.

Despite the continuing protestations of the people in command who will argue "we give the people what they want; that is our primary function," there is a rising tide of resentment against tv and what's been happening to it over the past few years. It doesn't require much sleuthing to come up the revelations— from respected places—that television today is wallowing in a climate of mediocrity and conformity; that an erosion of sorts has set in which (1) must inevitably strip the medium of its purchasing power; (2) even now has orbited tv as a show biz entity into a tinsel-facaded Times Square sameness with the depressing, cheap, lowercase staleness of 42d St. grind houses. Hard, cruel words, but match the new program schedules with what remains of a once prosperous and flourishing film biz sector and the ominous omens are anything but subliminal.

'What's Happened to Pride?'

The cruelest thrust of all, however, comes from a respectable-size segment which contends the major underlying cause for the "decay" can be attributed to the fact that the powers-that-be have lost their pride for television; that there is no longer any affection for the medium by the people in it. How, they argue, can you reconcile such erstwhile pride with today's profit motive that dictates all policy, each and every maneuver.

In the beginning (how amazing that it's only 12 years) there was a pledge of allegiance to the spectrum landlords; an avowal of good faith in recognizing the responsibility that comes with "lend-leasing' the airwaves. Under what circumstances, then, has such responsibility been forfeited, with an accompanying behaviour pattern which suggests that the airlanes are no longer on loan but owned outright by the tv moguls? What has prompted this abdication of trust?

There's no denying the great measure of pride which the networks took when imagination, ingenuity and courage were displayed (with or without a profit motive). For years a CBS, for example, held its head high flaunting its "See It Now" as the answer to true, uncompromising television. It stopped critics of the medium in their tracks. During the past season the program enjoyed some of its finest hours (the Marian Anderson tour, the Post Office Story, the very recent "Watch On the Ruhr" reexamination of post-war West Germany, etc.). Yet CBS would just as soon write it off as not for next season, and has expressed the wish that the tiitle "get lost." True, it's a costly (up to $175.000 per show) venture, and institutional sponsors are hard to come by these days. But is profit & loss the sole motivation in burying "See It Now"?

Where, too, is the pride and satisfaction that derives from something distinctive when an NBC divests itself of all its creative components as it slides contentedly into a "when we want something we ll go outside for it" pattern? That the networks themselves have abdicated to the agencies and the sponsors on the program schedules is one thing; it's the indifference and casual shrugging off of such a state of affairs as though it no longer matters that saddens the onlooker.

Lurking somewhere in the background is the inescapable conclusion that, like everybody else up and down Madison Ave. and within all the precincts of the medium, there is a gnawing fear that permeates every avenue and controls all thinking—a fear that has produced such timidity that it is not even rational. It is a fear of each and every thing that even remotely resembles controversy. The Murrow-CBS situation; the Mike Wallace-Fund for Republic-ABC-John Daly censorship embroglio, are all part & parcel.

Play it safe—invite no comment—antagonize no one—beware of the right—beware of the left—sit firmly on top of the fence. Such is the climate that prevails today, and television shall lead.

So the answer is game shows and more game shows.

WHO CARES ABOUT TV?

By HUBBELL ROBINSON JR.
(Exec V.P. in Charge of Programming, CBS-TV)

Just about everybody seems to care about television. 40,000,000 American homes care enough to give it more time than they devote to anything else but working and sleeping. And if Jack Paar and The Late Show continue to prosper, sleeping may end up a poor third.

Whether this mass addiction is an exercise in enjoyment or masochism is a currently much mooted conversation piece. Apart from the throng, a militant and highly vocal band of writers, producers, directors and critics also care. The New York critics from The Smiling Irishman to Jack Gould and John Crosby care. Rod Serling cares. Pat Weaver cares. Ed Murrow cares. Martin Manulis cares. Eric Severeid cares. And David Susskind cares.

What they care about is television's quality; how to enlarge it; how to mature it. This concern is not only worthy; it is essential if television programming is to continue to be an eventful, rewarding experience for the millions whose enthusiasm has made it the incredibly muscular communication's instrument it is today.

The means to that end as defined by the fantastical Young Turks most fluent and frequent spokesmen is something else again. Their answer to all television's problems of program quality lies in a vast enlargement of live programs from New York, with particular emphasis on one hour dramatic shows. If these shows are unremittingly significant so much the better.

In pursuit of that Grail, David Susskind, its most bristling proponent, has produced a torrent of regimented nonsense more notable for rant than reason. In the annals of American rebellion I suspect his shrine will be closer to Coxey than Calhoun.

Let us examine.

Quality is a massive word. In the framework with which we are concerned I take it to mean excellence; excellence of concept, writing, directing, producing; all the components which eventually result in effectively communicating an idea. The idea may be dramatic, comic, political, intellectual or it may seek simply to entertain. Certainly a medium as protean as television must project that excellence, that quality in everything it does if it is to claim greatness. Certainly it must do it in many forms if it is not to be repetitious; if it is not to atrophy; if it is to live up to its opportunity to reach more people more effectively than any other tool man has yet invented.

A Challenge to Ingenuity

For that is the essential fact of television; the opportunity it offers to say whatever you have to say to more people than you reach through any other medium. The producer must get his sights cleared away on that target for openers. And he must face it as an awesome and interesting difficult challenge to his ingenuity, his resourcefulness. In shaping his materials so he will get a hearing and continue to get it week after week regardless of the form his expression takes quality or excellence is an inescapable necessity. It has been present in all of television's major accomplishments. The variety of them past and present, are testimony to television's excellence on many fronts. And the size of its total weekly program undertaking demonstrates it must continue to seek many forms.

It was the quality of its concept, writing, direction and performance, the insistence of Desi Arnaz that, on that sound base, its locales and point-of-view be constantly changed that kept "I Love Lucy" a front runner for five years. The fear of diminishing its quality lead him to seek termination of that form. We agreed for the same reasons.

The unceasing search for excellence has kept "The Ed Sullivan Show" among the leaders for 10 years with no sign of change in the shape of things to come. His 10th Anniversary Show and the presentation of the Moiseyav Ballet are a thunderous document to quality. Henry Salomen's "Project 20" series for NBC had excellence in every element of its composition. Because of that, it communicated a sense of history to millions of Americans as "Twentieth Century" is continuing to do. When the $64,000 Question" first cometed into leadership the reason was only partly its sensationalism. Equally responsible was the excellence of its concept, the inventiveness with which the participants were chosen, the imagination with which it was staged. In its field it was excellently done—it had quality. If that seems like drawing a long bow, consider the populous bone-yard of imitators. Jack Benny, one of the great comics of our time, or any other, has stayed at the top for 25 years because of a fanatical insistence on quality.

The catalog of accomplishments listed above is eloquent testimony that quality has been and continues to be the concern of some pretty sizeable talents above and beyond those responsible for live, one-hour dramatic shows from New York. It is a document to the variety of ways in which quality can be achieved and sustained. And it makes it self-evident that great popular success and quality are not mutually exclusive terms, that they are indeed completely fungible.

It further cements the conclusion that significance, moving as it can be, is not a basic essential of quality programming or quality fare in any medium. Quality is the sum total of all the gifted people who created "My Fair Lady." It is about as significant as Wheaties. Cary Grant and Ingrid Bergman are currently with us in a celluloid

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TV's Troubles—A Triumph of Matter Over Mind

By CARROLL CARROLL

It doesn't take a Private Ear to ferret out the fact that television has taken us on a round trip from conversation back to conversation in one generation.

Most of us are old enough to remember when the living room rang with the happy sound of people talking to people.

Then, suddenly, the lights went out all over the house. Little was heard but the whine of bullets and the munching of tv dinners. And television, which almost succeeded in depriving our youngsters of their ability to read, nearly robbed us of our ability to communicate with each other.

Now, as capriciously as it destroyed conversation, tv is bringing it back. The living room again rings with the happy sound of people talking to people. Only now everyone's talking about . . . tv.

It's definitely more than gossip that the honeymoon is over between the people and the peepbox. Beguiled adults no longer cling to each other evening after evening in dimly-lit living rooms, their minds silently wrapped in sacred deadlock, as they stare at the tube in awe and wonder. Now they just say, "Aw!", turn off the box and wonder what else to do.

Lights are coming on again in living rooms. Kids are sneaking out to play games. Some are even trying to read. There is a chance they may be saved and with them, incidentally, the printed word.

Everywhere you go . . . bars, parties or to visit relatives . . . you hear a rising chorus of talk, talk, talk, about what's wrong with tv, as people try to figure out why they suddenly stopped viewing television with interest and started viewing it with alarm.

And people are doing more than just talk. They're rushing into print. They're going on the radio. They're even on tv itself. And many of them are men who might be presumed responsible for the condition that has brought tv to what they all consider its present point of decline . . . a point that has many a big bird fouling his own nest.

Assorted members of the top brass have put on their top-brass-knuckles and started gouging, kneeing and punching below the belt. The networks blame the packagers. The packagers blame the ad agencies and the agencies, that haven't done anything at all but try to buy the best shows available, are blamed for the whole situation.

Hand Outruns the Mind

The truth is that most of tv's shortcomings really can't be overcome because the faults of tv are not of the spirit but the flesh . . . and not really of the flesh, but the collective mind that must create for tv. It is more than probable that the content of the compound cranial cavity of writers, directors and producers today cannot deliver enough satisfactory product to supply the insistent demand of tv.

We have finally come to a Three-Network-Large-Indie-Station Point where the human brain finds itself physically unable to service the machines it has created. And this isn't the first time the hand has outrun the mind. We haven't really ever caught up with the printing press and the linotype. It may still be years before we learn to use the telephone properly.

There's nothing wrong with television, or the people who run it, except that it grew faster, Mechanically, than we could possibly develop it intellectually. It will take time for People to learn how to enjoy and use tv for what it is and what it offers, just as they had to learn to use, enjoy and be selective about different types of books, magazines and newspapers.

I wasn't around—some opinion to the contrary—when the printing press was only 10 or 12 years old. But I don't think people in the printing business were outdoing the public at breathing hate and ennui because 90% of what was printed was—and still is—rubbish. Nor did people vituperate against the convenience of a telephone because 99% of the calls were—and still are—a waste of time and money.

The Glibbsters

One glibbster suggested that the trouble with tv is that everything it offers is canned but the producers. Another glibbster, who majored in English and has thus read everything Hemingway ever wrote, claims John Donne hit the solution to tv's problem when he said "Go not to see for whom the bell tolls. It's toll for thee."

I disagree. I don't think it's toll that's going to solve the basic problem for me, thee, *or* tv. Not unless tv can suddenly spawn a whole new cadre of bonafide genius-writers, directors and producers who will create new and continuously worthy tv shows for people willing to pay for them. Unless this happens it doesn't seem likely that toll tv can, on any regular program basis, come up with any substantial improvement on regular freevy tv.

It does no good to say that toll tv will have more money to spend therefore it will be better. I doubt this on both counts. But suppose it has more money to spend. More money does not necessarily make a thing better. More money can inspire only a desire for inspiration. Not inspiration itself. Perhaps what we need is less money, more real inspiration, more courage and fewer outlets. When Broadway had too many legit theatres . . . some closed. When a town has too many newspapers . . . some go out of business. When the picture industry could not create enough quality product to make its real estate profitable—circumstances took the industry out of the theatre business and it is now producing fewer but better films. It is possible that tv is about to find that the demand must be cut to improve the supply. Maybe every station should have a few dark hours, a shorter day, a five day week.

Unable today to maintain a literary content even up to the low mark of acceptable, it's gotten so that technical quality has become the prime consideration. What else is important when stations must put something on the air. Creators can't produce with the skill that technicians can reproduce so they do better than it-deserves-to-be-done-by with what is available. And if the best that can be created is not now being produced when the need is so urgent—why will better suddenly come to light under other conditions? Who's holding back? Certainly not the writers. As a result, advertisers are, for the most part, buying time slots and statistics because there is little basis for choice offered among the shows, and creating commercials that frequently are more entertaining and interesting than the shows they support.

No, the trouble with tv, expensive as the current concept is, is no lack of money, nor is it that oft indicted, inevitably cited monster sponsor-domination . . . . a condition, incidentally, that has become almost extinct. The truth is, tv suffers from the same form of denigration that effectively knocked off minstrel shows, burlesque and vaudeville. It almost got the movies, too, until they realized that it's impossible to cater exclusively to mediocrity without becoming mediocre.

This is what television is finding itself forced to do because there is not enough creative brainpower alive today to keep the tv monster intelligently or even satisfactorily nourished. The result is that tv has become the world's number-one copy-cat as it has gradually overwhelmed the knack of putting the new, the good and the unexpected into entertainment, effectively proving the old proverb that monotony is the highway to oblivion.

So this is the fact to face. The only thing basically wrong with tv at present is a world shortage of real creative, interpretive and administrative talent to write, act and intelligently distribute satisfactory entertainment and information over a time period that works out to something upwards from 1,000 hours a week on the basis of three major networks and a bunch of large effective independent stations.

TV is a brain busting task that has staggered the imagination. And no amount of high talk or nasty abuse from anyone can controvert the fact that even if every writer, director and producer in show biz were as good as he thinks he is, they could *not* turn out enough first class stuff to make tv as good as everyone thinks it *should* be.

The Potential of Tape As TV Industry's Universal Tool

By BOB CHANDLER

Hollywood.

Impact of videotape on the television industry is only beginning to be felt, but in Hollywood the antennas are perhaps out further than elsewhere as to the Ampex implications for the future. The possibilities and potential of tape are being felt more sharply here than anywhere else because there's more use of tape on every level, and because the cost-conscious contingent here is already giving a close look to the benefits tape provides.

Primary uses of tape fall into four categories: networking, commercials, packaging-production and station operation. There have been varying degrees of activity in each category, but all of it pointing to lowered cost, better quality, higher speed and a breakthrough on some rigid economic barriers that could well effect drastic improvements in the industry as a whole. Taking them one at a time, here's the boxscore:

Networking — Webs are using tape primarily at this point to solve their time zone and daylight savings problems. It's perhaps the most prosaic use of the new development, but highly important in terms of technical progress with tape, since it's a day-in-day-out operation. All three networks are using tape for their entire nighttime schedules, every night of the week, are learning more and more about their machines, about cutting in commercials, about switching from tape to film and back, and about editing. Meanwhile, they're achieved quality head-and-shoulders above that of kinescope, and that goes for color too. It's difficult to tell from live.

Comics Got Tape Gleam

On a less frequent basis, webs are working in prerecording of programs. Notable effort was CBS' "The Red Mill," done because of the IBEW technicians strike against the web. NBC has been prerecording "It Could Be You" and "Truth or Consequences" on a regular basis. The could conceivably extend to other shows currently on film. There's nothing definite, but Jack Benny, for example, is looking at tape closely as a substitute for film, and similarly, Red Skelton, Groucho Marx, Milton Berle and others who work in an essentially live framework could swing over.

Commercials — If AFTRA and SAG can settle their difficulties, tape looms as the big thing in blurbs. Even without a settlement, CBS has already set up shop in Television City to produce tape blurbs on a cost-plus basis, and NBC is preparing to do the same, come the fall when the strain on its tape facilities is eased. In terms of costs, a below-the-line job on film running about $3,000 can be brought in on tape for about $800, and in far less time (instantaneously vs. at least a couple of weeks' processing for film).

Don Lee Network has already set up a subsid at its KHJ-TV here for production of commercials for all comers. Couple of film producers in New York — Telestudios, Elliot, Unger & Elliot and Filmways — have already received their tape equipment, having ordered it more as a convenience to clients than for any other reason. But as facilities for tape commercials expand and as sponsors get to know the story on costs, the film producers will have to move into tape more and more, strictly for the competitive angle. Dollars are dollars, and when the results are nearly the same, money talks.

Packaging - production — More than a few producers and telefilm distribs are now taking a long, hard look at tape and its potential. Hollywood stations, for example, have long been springboards for syndicated programming, but the cost of film and the difficulty of recovering negative outlays have held down such cases to a minimum. Now, with tape expenditures involving little more than the cost of live production (already paid for by sponsors on the local station), local programming can expand to national product by virtue of the permanency tape affords. KTTV, for example, is dickering a tape-distribution deal on its "Divorce Court."

Explore Tape Pilots

Film producers, of course, are holding off on any evaluation of tape for the moment, although a scattered few have been exploring the field. But should a "Divorce Court" hit the syndication jackpot, or should a small indie make good with a tape segment, they'd move feet-first into the field. As it is, a couple of syndicators have been making pilot films on tape just to see how it looks and what savings can be effected.

Station Operation—Prerecording is already widespread. KNXT here is taping its entire morning schedule in advance the night before, during the summer. Stations in Louisville, Texas and other scattered points, are taping weekend

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JOYCE GORDON
Speaking on Television for Standard Brands and Others
Personal Management: CARL EASTMAN
80 Park Avenue, New York. MU 2-4986 or JU 2-8800

JAY JACKSON
Master of Ceremonies, TIC TAC DOUGH, NBC-TV Color
Thursday, 7:30-8 P.M.
Thanks to R. C. A. and Warner Lambert, for a wonderful year and to Procter & Gamble for the upcoming year.

TV's 'Crying Need for Statesmanship'; Areas for Drastic Changes Propounded

McCann-Erickson Executive Comes Up With a Variety of Proposals and a Primer In Economics Designed to Stabilize Industry; Assures Networks of 90% SRO Instead of Settling for 75%

By C. TERENCE CLYNE

(McCann-Erickson's TV-Radio Plans Board Chairman)

The 1957-58 television season, as predicted by some of us a year ago, has been one of stress and strain on both the programming and economic fronts. The obvious needs are—greater showmanship, and greater statesmanship.

The programming has been subjected to serious and sometimes hysterical criticism from both outside observers and inside self appointed spokesmen.

The economics for both the networks and the sponsors have been disturbed by the receding general economy, the newly-developed three network structure, and the somewhat antiquated network business policies.

All involved with providing top entertainment for the public have concern about progress in this direction and have tried to dedicate themselves to doing better. It is too often overlooked that literally thousands of creative minds attempt to provide good programming. These efforts are not only from the networks, the advertising and talent agencies, and many package organizations, but also from many individuals with stage, screen and radio backgrounds. Our company alone has been a part of or screened at least 300 program concepts this spring in terms of next fall. From this will come a commitment of less than 12 new programs on the air for our clients.

The qualitative problem of television entertainment stems from the quantitative demands. Some 10,000 hours of entertainment must be put together for one year alone—over 3,000 hours in prime nighttime periods. If the combined product of Hollywood and Broadway over one year—good and bad were put on the air, it would satisfy less than 5% of this total. It wouldn't program even one night a week on the three networks.

We don't agree with many of the "inside" critics who trade down film drama or comedy as compared with live. Lucy & Desi, "GE Theatre," "Gunsmoke," etc. would not gain by being live. They would lose!

If brought into focus, the difference of opinion is that of the material rather than the registration.

One of the most vociferous of the individual spokesmen for live and for "different" entertainment has produced some 20 shows this season (less than 1% of the nighttime total.) These particular programs, good as they have been to most reviewers and many people, have on the average attracted only about one third of sets in use when on the air. Taking the best as an example, for every four people who looked at "San Luis Rey"—six preferred Bob Cummings or "Telephone Time." Do we ignore the 60% or assume they are mentally and emotionally retarded?

The 'Democracy of Television'

It is this very democracy of television that is continually bypassed by the crusaders for a type of entertainment. Of all the special hour and a half and two hours shows on the air the last four seasons, only six maintained a 50% or better share of the viewing audience. (This excludes the Oscar and Emmy awards late at night.) Even "Peter Pan"—acknowledged the classic—held only a bit over six of 10 people viewing. And of the regular programming over the past four years, again only a half dozen such as Lucy, Berle, "Dragnet," "Gunsmoke," etc. managed to hold 50% or better of the viewers over the season. This dramatized that the preference of the public is indeed varied. Aside from the cultural, informational, and educational contributions of television—we feel that it is a worthy objective to program to entertain *most* of the people. Certainly that has been the objective of show business since it began. We fail to see that this is shameful.

The coming season should bring to us some new and good programs. What isn't good, will go off—and fast—and the penalty will be borne by the sponsor, because the public always has the choice of going three other directions in 90% of the country.

The challenge is always there to do better and we believe there is a very serious intent on the part of thousands of people including sponsors, to achieve this end.

On the economics of television we have a contradictory dilemma today. On the one hand, the networks will probably start the fall only some 75% sold in evening time. On the other hand, there are scores of advertisers who are frozen out of prime nighttime on network television because their tv budget is less than $2,000,000 or because business considerations preclude committing now $3,000,000-$5,000,000 for a year from October, 1958.

This deplorable condition will not change merely through a more favorable overall economy. As an industry problem—it will grow. It will only be corrected with recognition and action. Statesmanship is the crying need. The areas for consideration of changes should include—

1. Night time costs.
2. Time Commitments.
3. Participation Commitments.
4. Discount Benefits.

A prospective sponsor whether with one million or 20 million dollars should be able to—

1. Buy time for what it is worth (7:30 P.M. for example, at no more than two thirds of 9 P.M.).
2. Commit in 13-week cycles.
3. Commit to half hours every fourth week, as an example.
4. Benefit from equitable discounts, whether $20,000,00 or $1,000,000.

It is our opinion that the networks will go into the fall over 90% sold rather than 75%, if the door would open a bit wider. And the public would benefit for more improved programs as a result of the added dollars.

History in a Hurry

By BURTON BENJAMIN

(Producer, "Twentieth Century," CBS-TV)

Not long ago the following ad appeared in an Hungarian-language newspaper here:

INTERESTED IN UNUSUAL MOTION PICTURE FILM HUNGARIAN REVOLUTION. 16 or 35M WRITE BOX 17

The advertisement was placed by a film researcher for "The Twentieth Century." There was no mention of our series or of CBS (the switchboard there has enough problems without us!).

At the same time other ads were appearing in the Helsingin Sanomat of Helsinki (for our film on the Russo-Finnish War), the Vatan of Istanbul (Ataturk), and the Irish Independent of Dublin (Irish Rebellion).

To the Hungarian ad we got an early response that interested us. The man claimed to have been a cameraman in Budapest during the revolt. We called him to the office. His credentials checked. He told us this story:

He had photographed the whole revolt in 35m. He and his producer were patriots but they were also realists. They knew that if the Russians came into Budapest their film would be confiscated. Each night they rushed their material through the lab, not only developing their negative, but also making a fine grain of everything. The fine grains were smuggled out to Munich. The Russians did come in, did take their negative but the fine grain was safe. And it was still available.

We picked up the lead. When Isaac Kleinerman, associate producer for "The Twentieth Century," and I went to Europe searching for film last April, Kleinerman covered the Munich footage. He cabled me in London after screening it:

HUNGARIAN FOOTAGE FABULOUS. NEGOTIATING.

The negotiations took a week but when "Revolt in Hungary" appears in our series this fall, we believe we will present the most comprehensive and gripping film record event seen of this event.

Just before Kleinerman went to Munich I had been in Helsinki searching for film on the Russo-Finnish War. When I left the country a week later, I had screened some 30,000 feet and had selected 13,500 which I took out with me.

My ad led me to film in the apartment of a Finnish war veteran—a short, swarthy man, tough as all the Finns were tough in that war—who became so incensed at the scenes of this bitter event that he began cursing at the screen as they rolled by.

'It Ain't Easy Bub'

I detail all of this because it is typical, not unusual, of film procurement for our series. There are some who have indicated that we simply collect "old newsreel clips"—as if all there were to do was to drop down to the nearest newsreel supermarket and order up 26 minutes of Ghandi. It would make our lives a good deal easier these hot summer months if this were true, but it isn't.

Not that I have anything against newsreels. I spent a year writing for Pathe News in 1947 when the late Frederic Ullman Jr., was producing it and within its time limitations of two reels a week, it did a superb job of recording history.

But the American newsreel is only one source of today's archive film—and not always the key source. Among others: documentary films, foreign newsreels, government film, private collector film and feature films with authentic backgrounds.

In our hour-show on Churchill last year, we used film from no less than 78 difference sources.

Here are a few of the places we have found film in preparing for our new series:

In the former bomb shelter of the Turkish Embassy in Berlin

Under the West Point football stadium—16 reels of Notre Dame football for our upcoming film on Knute Rockne;

In the projection booth of a grind house in New York. The projectionist answered one of our blind ads;

In the basement of a private collector in New Jersey. He had his rewinds set on an ironing board;

In a Paris garret—where the widow of an old Pathe Journal cameraman had stored some of his choicest material after his death.

This is only a partial listing. And if "The Twentieth Century" is indeed, history in a hurry, I can vouch for two things:

1. The "hurry" has to start a long time before air; we figure eight weeks a subject for film research alone. Before that there is subject research. After that, editing, an original music score, script writing and narrating. And on every subject—original photography.

2. It's a global "hurry," with a lot of cloak-and-dagger in it. For every "find" I've listed above, you can add three blind alleys.

As for the "newsreel supermarket." Put that in the same category as the electronic brain that writes Broadway hits. You won't find it in "The Twentieth Century." Or in the Twenty-First either.

I Love Me, I Love Me, I Love Me

By DALE WASSERMAN

There's a grand passion loose in writer-land, grander than has appeared on most screens. In the seclusion of their book-lined bathrooms several hundred scriveners are cooing into their mirrors: "You darling. You genius. You *creator, you*." There hasn't been such unabashed peacockery since Narcissus caved in of malnutrition while adoring his own image in a fountain.

The results, in this case, could be the same.

Not that we writers found our way to self-love without assistance. To the contrary, there's been aid and abetment galore. Networks, producers, packagers, all are wooing authors with beaucoup cash and blandishments. From Hollywood has come the solemn pronunciamento: "This is the age of the writer." Fees are jumping and the income is high; nevertheless, just as with a shot of cortisone, there are some curious side-effects.

The most interesting of these symptoms has been the rush by writers to wax articulate in their own behalf. In the past year readers have been treated to self-glorifying paeans in print, salvos from prominent scripters in which they compare their efforts to those of Shakespeare, Zola, Shaw and Hemingway—and shyly find themselves not lacking.

This, of course, is not the breed which salaams thrice daily in the direction of Desilu. These blasts are fired from the typewriters of the elite, that group which once generated excitement in live television, graduated to higher tax brackets, and is now for the most part living high off the Hollywood hog.

Even an apprentice headshrinker could recognize the nature of the outbursts. Defensiveness is their essence. It isn't hard to comprehend that self-praise is the other face of insecurity, that egos have gone rampant in answer to criticism or attack. Yet apart from the carping of a few qualified critics these writers have had little but praise and pay.

Well, then, who's attacking them?

We are—we writers ourselves. Conscience and guilt gnaw at our innards as we watch that once-promising baby, television, move straight from infancy into senility

Pap & Banality

This is a good time for retrospect. The quality drama, after so bright a beginning, has become the rara avis of tv programming. The live play itself has shrunk from 14 hours a week to less than four. The air is clogged with pap, banality, and gunfire. The spectaculars consist almost entirely of writing regurgitated from the past.

The secret knowledge of each writer is that quality compels respect, all cliches to the contrary. The real conflict was within ourselves; we lost it by reason of inadequacy, laziness, and want of courage.

In their haste to place blame, writers omit mention of the real fountainhead of creative drama—themselves. That omission is significant. The live drama is moribund now.

Let's not mourn what never was. Looking backward, one recalls endless kitchen drama, gimmick plays, hordes of little people with littler problems, interminable pseudo-psychiatric gabbe. Very rarely there came a really provocative concept—and these usually surrendered their conclusions with a childish whimper.

As one of the culprits I depose that very little *thinking* was done. Thinking, as any writer knows, is the hardest work in the world, which undoubtedly accounts for its rarity. Yet there is no honest nor trenchant drama without it. And its expression in play form calls for sweat and a high order of craftsmanship.

At risk of censure from my colleagues I propose to reveal a trade secret: Controversy, in television, consists of beating a dead horse. The writer will be wise to observe two conditions: first, be sure that the horse is truly dead; second, confine yourself to convictions the audience already has.

In short, to be controversial, merely argue that lynching is naughty, that brainwashing is bad manners, or intolerance intolerable.

Sometimes I dream of a truly controversial play—oh, say, one in defense of intolerance. A fine case could be made. Think of the fun in galvanizing the sleepy post-prandial audience, goading it into sitting up and saying: "What? What was that?"

Perhaps even causing it to *think*.

Well, it happened hardly ever, and it's not likely to now. Thinking begets ideas, and ideas are the most explosive things on earth, hotter than the hydrogen bomb—which is only an idea itself, and not even one of the best.

But this demands extraordinary effort on the part of the writer. Thinking takes work ideas are begotten in labor, dramatizing them is terribly difficult. Thus the quick-and-lucrative looks better every day.

There's the rub, for your real writer needs the strong drink of argument and thought. Without it he is a dull creature, somnolent beside his steam-heated swimming pool, dreaming up new denials of the fact that he has failed his profession and himself.

He makes his defense with elaborate self-justifications. He uses words in lieu of whistling in the dark. And mornings, gazing in the mirror at his half-shaven face, he is heard murmuring wistfully, "I love me, I love me, I love me . . ."

He doesn't really. I know—I'm one of them myself.

I PREDICT

By ALAN LIPSCOTT

Hollywood.

This is the time of the year when tv editors throughout the land predict what the tv viewer can look forward to in the season of 1958-59. Since, at the turn of the century, I predicted that the automobile would never replace the horse, and 10 years ago I predicted that television was only a passing fancy and the radio set was here to stay, I think I'm qualified to join this legion of predictors. So I predict:

Marshals, in Westerns all over the dial, will still beat the hired gunslinger to the draw and drawl: "Mister, take your gun out real slow, drop it to the floor and kick it over here!"

Matt Dillon will not marry Kitty, and Doc Holliday, despite his week lungs, will not wind up on Boot Hill.

The girl will still be chasing the boy who slicks his hair with Brylcreem and the boy will not kiss the gal who doesn't brush her teeth with Gardol.

Desilu will buy MGM, Warners and 20th Century-Fox. Howard Hughes will buy Desilu.

Dinah Shore will duet Tchaikovsky's First Piano Concerto with Van Cliburn, sing the "Purple People Eater" with Lunt & Fontanne, and dance a kazotsky while the Moiseyev dancers do a Virginia Reel in the background.

Mort Sahl will be interviewed on "Meet The Press."

This year Bob Hope will fly to Tibet to do a show. His guests will be Brigitte Bardot, Sophia Loren and Kim Novak. Next year I'll predict when he'll fly back.

Sherman Adams will not appear as a mystery guest on "What's My Line?"

Steve Allen will write books on "Aztec beebop and Philosophy," "Comedy During the Inquisition" and "How to Perform a Brain Operation with One Hand."

The following cliches will still haunt us:

"Operator, get me the police!"

"Don't touch anything until the D.A. gets here!"

"They couldn't come this far. Let's backtrack!"

"D'jever see how the Apaches treat their prisoners?"

Sid Caesar will be "discovered" again.

Writers will dream up a batch of new fluffs for Perry Como.

Producers will still refer to writers who are collecting social security as "The Boys."

Ralph Edwards will do a "This Is Your Life" on Eli Potomkin. the Hungarian refugee composer. Eli is too poor to buy a piano, so he does all his composing on a comb covered with tissue paper. At the end of the show, Ralph will present Eli with—you guessed it—a new comb covered with fresh tissue paper.

"Restless Gun" will be twice as restless.

Dody Goodman will not send a valentine to Jack Paar.

Next season, when Betty Furness throws that dirty laundry into those washing machines, she'll be wearing Don Loper originals.

"The Price Is Right" will give away Macy's.

The Sheriff of Nottingham will not hire Charlie Chan to capture Robin Hood.

Dr. Christian will not make a pitch for socialized medicine.

Oscar Levant will be so occupied insulting and apologizing to sponsors, he will not find time to play "Rhapsody in Blue."

Bufferin will still get into the bloodstream faster than aspirin.

You, Too, Can Be An R & H Fan

By RICHARD LEWINE

(*Director of Special Programs, CBS-TV*)

(*Some people collect stamps; others autographs or pictures of vet baseball players. Richard Lewine, CBS-TV's director special programs, "collects" old Rodgers & Hart tunes, enjoying a reputation in tv circles as perhaps America's No. 1 expert on R & H's less familiar catalog of tunes and lyrics. At* VARIETY'*s request he's submitted the following quiz.* (*Answers on Page* 45).

1. Identify the songs in which these rhymes appear:
   (a) . . .patricide. . .
   . . .mattress-side. . .
   (b) . . .in Chelsea, or. . .
   . . .Excelsior!. . .
   (c) . . .sweet trick. . .
   . . .Dietrich. . .
   (d) . . .wife he must stick to. . .
   . . .in flagrante delictu. . .
   (e) . . .for steady company. . .
   . . .in the Charleston dance I want to bump a knee. . .
2. What R & H song was first called "Make Me A Star"?
3. What Rodgers & Hart song made a reappearance in a Rodgers & Hammerstein show?
4. What stars introduced these songs in what shows?
   (a) "Bewitched, Bothered and Bewildered"
   (b) "Ten Cents A Dance"
   (c) "Easy to Remember"
   (d) "You Are Too Beautiful"
   (e) "I Could Write A Book"
5. Name the songs that made reference to:
   (a) Franklin D. Roosevelt
   (b) Thomas Dewey
6. Larry Hart believed that nothing succeeded like hard work. Can you identify the three songs that made this point?
   (a) from the point of view of a dancer
   (b) from the point of view of a trapeze artist
   (c) by opposing short cuts
7. Which two songs were written about the same place?
8. Rodgers & Hart wrote at least three songs with titles that were also the titles of dramatic plays. What scores were these songs from:
   (a) "Life With Father"
   (b) "Mornings at Seven"
   (c) "A Kiss for Cinderella"
9. Name two songs (from two different shows) with the same title.
10. Which songs had as their subjects:
    (a) an island
    (b) a movie house
    (c) some other composers
    (d) a virgin

Cornfed Culture

By JOHN GUEDEL

Hollywood.

Much has been said about TV not fulfilling its obligation to educate, inform, enlighten, improve, broaden the individual. To combat this criticism, TV has isolated the "high class" programs on Sunday afternoon, and supported these expensive hobbies by the "froth" programs that draw the big audiences.

Now we must admit there are two fallacies in this kind of programming. The first is economic: An expensive deductible hobby cannot be supported indefinitely by the bread and butter business.

The second: With the "improvement programs" in Class B time, plus their limited appeal, they simply don't improve or educate enough people. And they appeal to the viewer who needs improvement the least.

The solution?

Consolidate the two camps. Put the "upgrade ingredients" in the commercial shows that are already drawing the mass audiences.

Seems like quite a chore . . . until you come to the startling realization that a whole parcel of broad-appeal shows have been doing this right along.

Examples: "Ozzie and Harriet," Danny Thomas and Robert Young have driven home all manner of messages to parents how to handle society's problems, particularly in connection with youngsters. Sounds dull when I put it this way, but the shows are far from dull. They make their points forcefully enough to get them over without losing the buoyancy necessary to float on a high Trendex.

Ed Sullivan and Steve Allen frequently have ballet or operatic performers. (Van Cliburn will help the mass culture cause; it's been a long time since anybody in such demand has entered through the high class door.)

Ralph Edwards' "This Is Your Life" has taken its huge audience into Piney Woods to learn something worthwhile from a Negro educator; I'd say that one out of four of his subjects offer something of lasting substance to the viewer . . . If the program were listed as presenting contemporary biographies of importance, it would soon be led quietly to the Sunday afternoon pasture, be given twice as many plaques as it usually gets, and forgotten. You've got to be sneaky in your attempts at improvement. The average viewer doesn't want to know he's being improved.

Out on a Limb

On "People Are Funny" we wanted to show the remarkable work done these days with artificial limbs. Hardly a show to investigate such a subject. Should be just right for a Sunday afternooner. But we made it palatable by having a contest where a girl danced with three men, one with sound limbs, one with two artificial legs, one with one artificial leg. She missed winning a thousand dollars because she couldn't tell when she was dancing with the limb-less man. Sounds shuddering in the telling, but it came off in good taste, particularly because one of the "dancers" headed up this department of rehabilitation for the Veterans Administration, and in a pithy interview with Art Linkletter at end of the experiment, he told of other improvements in the same field. It was a dramatic demonstration of hope through scientific improvements.

"House Party" guests include atomic scientists, judges, educators, psychiatrists, philosophers . . . not just from this country but from all over the world. And they are not just interviews, either. Dramatic visual demonstrations plus ad lib discussions in the studio audience put the sugarcoating on our improvement pills.

It is not by accident that many of the same stature appear frequently on "You Bet Your Life." Though battling the barbs and jokes, they all manage to say what they have to say, and Groucho Marx usually punctuates and summarizes in a manner understandable to the average viewer.

In dwelling on our own programs I don't mean to imply . . . or is it infer? . . . no, it's imply . . . that we have used our airtime to educate the viewer to any greater extent than other bread and butter programs. Certainly Ed Murrow's "Person to Person" is a mass-appeal program, and the big money quiz programs (obviously mass-appeal) have undoubtedly raised the knowledge level of the average viewer.

Armstrong Circle Theatre devotes *all* of its airtime to mirroring the substantial aspects and problems of contemporary life; Schlitz Theatre (mixed in with its froth) comes up with a "Steinmetz" and wins an Emmy, which indicates that the half-hour film dramas can step on the improvement pedal whenever they want to.

The specials, such as "See It Now," Hallmark, Du Pont, are, of course, upgrade programs (along with the fading hour drama anthologies). But all of us in tv have recognized this fact from the beginning. I'm suggesting, (1) that the tv publicity boys recognize what's going on in the bread and butter field and use it as ammo to combat tv's detractors and (2) suggest to the producers to step up the infiltration of meatier elements wherever the format permits. It's a challenge how to do it sometimes, but usually rewarding.

I don't recommend that we "feed the horse a little less each day to see how long it takes him to die." We should continue to come in the side door, be oblique, for I fear that if the public begins to think of our programs as something other than general entertainment they'll start saying: "I'm not quite up to that tonight . . . too tired," and switch to an old movie. There are a few who take a cold shower in the winter because it isn't very pleasant, and they figure anything hard to take must be good for them. But the viewers with this Spartanesque approach are in the minority.

The Readers' Digest mixes the froth with the meaty in delicately balanced proportions. Result: Largest circulation of any magazine. The other general interest magazines of big circulation are more good examples.

When I started writing this article I frankly didn't realize tv was to a great extent already doing what I was going to recommend. So I had to switch to "Let's publicize it more" and "Step it up because it works." But in examining the weekly spewing from the magic box I came to another conclusion: All the cigarets advertised on tv are made for people who smoke outdoors . . . skeet shooting, canoeing, cattle-roping, pole-vaulting. Next week we'll champion tv's next great need: a good indoor cigaret.

Mr. Kincaid & The Big Idea

By LEONARD STERN

It was a crisis. The men seated around the Conference table silently agreed on this by a show of eyes. Why else would Kincaid have called a meeting on, of all days, Sunday?

Harrison, a first vice-president's distance away from Kincaid, stole a look at his watch by pretending to adjust his shirt cuff. Kincaid was in his 15th minute of review. Going over what everyone in the room already knew! The waning popularity of quiz shows, the oversaturation of the market with synthetic westerns and the general public's apathy to television in general.

"Boys," Kincaid finally said, selecting the worst possible misnomer for the group of gray and bald heads nodding before him, "the only thing that will save television and Kincaid Co. is a new trend. And, boys, this trend is already in the making! Who'd like to tell me what it is?" He leaned forward on his hands and looked around the room belligerently. Ten seconds of silence clearly established that no one would like to tell what it was. Kincaid was pleased. "Boys," he said again, "the new trend is toward comedians." However, before Kincaid could shift into his next thought, Hollister was up, "Right, Chief, comedians!"

"And that's where we have it made," added Quale. "We have Harry Homer. Homer's been on television 10 years now and he's never been out of the top 10 on at least one of the rating reports."

"We've out-trended the other agencies," said Harrison proudly.

"Right," agreed Hollister, setting off a chorus of "rights" that echoed through the room.

"Wrong," barked Kincaid, then he lowered his voice and gently chided them. "Boys, you should let me finish before you agree with me."

"I was about to say before I was interrupted that the trend is toward comedians—but not like comedians like Harry Homer who's already on the air with a high rating. The trend is toward comedians who are *coming back* to tv. When you pick up a newspaper today whom do you read about in the columns? Who are the columnists writing about? They're writing about the Gleasons and the Berles. What are the clients talking about at Twenty-One? Ed Wynn's new show. What's the thinking futurewise up and down the street? I'll tell you what it is. It's the same as mine. If we want to keep all our sponsors in the shop, we've got to go along in the trend. We've got to find ourselves a comedian who has been off the air for a few seasons. And there, boys, nutshell-wise is our problem. All of the big comedians who were off the air have already been signed for next fall."

Kincaid frowned and sat down in a thinking position, the fingers of his right hand pressing against his temples.

Quale cleared his throat. "How about George Krell?" he said tentatively.

To Hell With Krell

"Who's George Krell?" Kincaid said without taking his hands from his forehead or opening his eyes.

"He was a hit on the Comedy Playhouse," Quale said, "it was on for eight weeks in 1953."

"Hmm," Kincaid said, then shook his head. "Not important enough to bring back. No one'll remember him."

"That might be an angle, Chief," Hollister said. "We would get out a big campaign on Krell and convince people that the Comedy Playhouse was the top show of the season. "Who'll remember?"

Kincaid opened his eyes and considered this possibility. "Too risky," he decided, "Crosby and Gould would be on to us in a second."

The group nodded in solemn agreement.

"How about Mike and Elaine?" suggested Harrison.

"No, no, no," Kincaid said. "Fella-you miss the whole point. All they have to offer is freshness and originality. They're not coming back. They've never even been cancelled."

"It's too bad," Kincaid muttered, "it was in '55 that we made our mistake."

"What, Chief?" asked the puzzled Hollister.

"In 1955 when we hired those new writers for Harry Homer, that was an error. If it hadn't been for them and their damned original ideas and those stupid, clever sketches, Homer would've been off the air last year and could have made a triumphant return this year. We'd be set."

"But people have been watching Homer," said Cartier who was in the Production Department and somewhat out of touch, "why won't they keep on watching him? He's popular."

"Popular," Kincaid said sadly. "what is our criterion for popularity?" Kincaid waited for an answer.

"Ratings," said Hollister.

"Exactly," Kincaid said. "Who has any confidence in ratings? The true measure of a comedian's popularity is when the public knows all his tricks, when they're aware of everything he's going to do, can anticipate his jokes and as a result won't watch him anymore. That's when you know a comedian's truly popular."

Kincaid acknowledged the spontaneous burst of applause with a slight bow and then took his wrist chronometer off and placed it on the table in front of him. "All right, boys" he said, "we can lick this. Let's start out with 15 minutes of brainstorming."

After three sessions of brainstorming they had four Think-Times and finally a productive lunch.

It was between the salad and the filet of sole that Kincaid got the Big Idea.

"Boys," he suddenly shouted, bringing the flat of his hand down on the table and upsetting his coffee on Hollister. "It's simple. The answer has been staring right at us." He paused dramatically, waiting until he had 102% attention. "Kincaid & Co. will not be left out of this trend. We, too, will bring back a comedian. The comedian we will bring back to television will be that great, unforgettable star . . . Harry Homer!"

"How can we bring back someone who hasn't been away?" Quale asked.

"I was expecting that question," Kincaid said. "We have to sabotage Homer. How do we do that? . . . Starting tomorrow we cause bad feelings between Homer and his staff. How do we do that? . . . We tell Homer that there's only one man who really knows what makes his show successful. Then we let him wonder who it is. First he'll figure it's the director and he'll decide to map out

(Continued on page 46)

So Where Do We Go From Here?

By OLIVER A. UNGER

(President, National Telefilm Associates)

The overnight transition of television from yesterday's infant to today's colossus has created problems for all of us in the industry, problems of complexity and magnitude which must be faced and solved.

Perhaps the time has arrived to ask ourselves—"Where do we go from here?"

We realize that on the part of viewers novelty has been replaced by selectivity. We know that apprehension by advertisers over soaring costs in our medium has turned to downright concern and, in some cases, resulted in cancellations of high budgeted programs. We recognize an insatiable appetite for new programming is inherent in the medium. And we well know that none of us in the industry can afford to stand still; we must either move ahead or slide backward into oblivion.

From its very inception NTA has moved forward boldly. Like television, it has blossomed almost overnight from a modest beginning to the present many-faceted organization of size and stature that today is NTA.

While our company faces problems it also has plans to meet and solve them. Some of the more important ones can be dealt with within the scope of this article.

One of television's brightest aspects has been the increasing success of the feature motion picture file. Audiences have made them favorite television fare. The astonishing ratings they have garnered in all parts of the country have repeatedly proven this, they have enabled advertisers to reach audiences at an unprecedented low cost-per-thousand. They have accomplished the most resounding program successes in the brief history of the medium and NTA has been a major source of supply of these films to the industry.

But we know that the supply of feature films available to television is dwindling. While NTA has a considerable backlog of feature films not yet shown which will keep this important phase of our business active for some years to come, we must move ahead more and more toward creative programming.

We now have our own filmed programs that are proving successful in a wide range of markets. We have others that are currently in production and others that have not been announced. We are quite excited about our new programming and feel positive that we will have new hits on our hands when they are telecast.

Accent on New Series

We are filming new series both in this country and abroad. From here on, a greater emphasis will be placed on this part of our operation.

The acquisition of our own full complement of stations looms large in our plans. Late last year we acquired our first — KMSP-TV, which services Minneapolis-St. Paul area. To date, the station has made tremendous strides in programming, sales and listener acceptance. In May of this year we assumed operation of WNTA-TV and radio stations WNTA and WNTA-FM in the Newark-New York metropolitan area.

We also are making strides in expanding our foreign markets. We are now distributing tv films in Canada via two offices — A & F Film Corp. in Montreal and NTA Telefilms (Canada) Ltd., in Toronto. In England we have National Telefilm Associates (U.K.) Ltd., which is headquartered in London. We have recently opened offices in Paris, Rome and Brussels with Leo Lax, a veteran European film figure, supervising operations. We also have representatives in Australia, Japan and the Philippine Islands.

To fully explore all possibilities of NTA's diversified library of motion pictures, we have established NTA Pictures, Inc. to distribute feature films to theatres prior to their television sale. Its initial venture was the packaging of "Battle Stripe" and "Armored Attack" which proved successful. Other films are currently in distribution. With little or no additional financial costs to the company, this activity should prove an important source of additional revenue.

Another new NTA division is the Non-Theatrical Department which distributes NTA features, cartoons and short subjects for non-theatrical exhibition in schools, camps, religious organizations and other groups.

Finally, but perhaps the most important, is the NTA Film Network, now in its second year of operation — television's fourth network. Owned 50% by NTA and 50% by 20th Century-Fox Film Corp., it was the first film network ever to operate as a commercial entity in this country. It began commercial operation last April over a 134 station lineup with the "Premiere Performance" program. Later that year it expanded its programming with the highly successful Shirley Temple films. Both series were fully sponsored by such major advertisers as Warner-Lambert Pharmaceutical Co., P. Lorillard, Hazel Bishop, Sunbeam Corp., Ideal Toy Corp., Phillipsl — Van Heusen Corp., Smith Bros. Inc. and Toni Co.

Television is certainly the most exciting medium the world has yet seen. NTA is happy to have played a part in its development. And we intend to make our contribution an even larger one in the days to come as we grow and expand to keep pace with the burgeoning industry.

Azimuthally Speaking—

[TV EDITORS SHOULD GET OFF THEIR 'MERCATORS' FOR REALISTIC VIEW]

By MICHAEL M. SILLERMAN

(Exec V.P., TPA)

This is sort of an open letter to the tv editors. Not wide open, but ajar, let's say. What prompts it is the annual practice of rapping film reruns, not because they're bad shows or good shows, but just because they're reruns. This is really a horticultural contradiction, an annual but hardy perennial—practice that is.

Strange how you get started on something. What led me to this subject was as remote from film and reruns as anything conceivably could be. Actually, it was an azimuthal map of the world based on New York City. My younger son brought it home from school. If you're at all familiar with such a map projection, you know that earth-water formations look completely different from the normal atlas type map.

Azimuthally, for example, South Africa looks skinny and lopsided; Australia shrivels up in one direction and attenuates in another. It is, in sum, an entirely different perspective, and by a sequence of connected thoughts, this led to the thought that it might be good for the audience, the industry, and some editors themselves if they took a slightly different perspective on the subject of reruns.

Of course, for a film company executive to take this position is to lead with the chin, and quite possibly there will be some who will criticize this stand as one dictated by self-interest. Actually, it's not so. This is a position dictated solely by the actual facts of this particular situation, one of those facts being that in tv we are dealing with the most costly of all known entertainment media.

Reruns

The networks' reliance on relatively inexpensive quiz and audience shows, combined with reruns, as the mainstay of this summer's programming is a policy dictated by these economic facts. There virtually is no other course; the pressures on the networks are bonecrushing. Yet I cannot help but feel that there seems to be an editorial inconsistency. On the one hand, the editors clamor for more live programs, and then, on the other, cudgel the webs roundly for staging too many live quizzes. They are equally cudgeled, also, for too many reruns.

As to reruns, however, there's one fact which I've never known to be mentioned in these debates on reruns. It is this: In the course of their work as tv editors and reviewers, the columnists are obligated to do a great deal of viewing, more than the average setowner. Necessarily, they must see many film shows. When some of those shows come 'round again as reruns, it's perfectly understandable why the editors may view it wearily and warily.

This is where the change in point of view comes in. It's the difference between two maps, one viewed as a Mercator projection and the other azimuthally. The editors assume that all their readers, as they themselves, have seen this particular show or shows (Mercator). What they do not take into account is that the majority of readers (and U. S. viewers) have not seen the show (azimuthal point of view).

The sheer mathematics of the situation substantiates this. "Jeff's Collie," with which our office is well familiar, is an example. Very simply put, when first aired on CBS-TV in 1954, the "Lassie" pictures now in syndication as "Jeff's Collie" were viewed in five million homes. Approximately 23 million homes did not see the pictures. Since then, however, there has been a considerable increase in U. S. tv homes—almost eight million. So that today, there are 30,000,000 homes—90,000,000 people — who for one reason or another have never seen these particular films, compared to the 15 to 20 millions who did. TV service cannot be approached from the standpoint of programming for the minority. Yet that is the "Mercator" point of view espoused by so many editors who whiplash reruns as a matter of force.

The other side of the coin is well taken by the editors—tv's lack of experimentation. Like Hamlet's sleep, it is something very much to be desired, but no one yet has been able to supply a practical answer as to how it is to be achieved. Lamentably, I must confess making no contribution.

On the rerun subject, however, there are other considerations. One, for example, is just plain audience preference and taste—there are some programs in tv, critical opinion notwithstanding, which viewers want to see over and over again. They should have this privilege so long as it does not impinge on the rights of other viewers to see other programs. There are still other programs—and this applies largely to kid shows, such as "Ramar of the Jungle," in which there are other

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In Telefilm You're Only As Good as Your Resourcefulness

By MURRAY HOROWITZ

In the volatile tv biz, with its shifting trends, demands, etc., successful telefilmeries have the common characteristic of resilience.

Vidpix houses that don't change in the face of altered developments either die on the vine or suffer plummeting grosses. It goes without saying that luck plays a role (freely acknowledged by anyone who has pitched a pilot) and that personnel, talent, physical plant, properties, capital, and other factors are of prime importance. But if all the aforementioned assets are employed narrowly, without an ear to the market and what's sought by the public, advertisers, agencies and networks, they can be dissipated quickly.

More than one telefilmery has either folded or suffered a marked shrinkage in biz because the operation was way out a limb—out of key to the current tune. Some missed the boat on a new development, ostrich-like ignoring new fields, such as the recent growth of the foreign market for vidpix. A few were even ahead of the trend, coming in with properties such as the bread and butter variety that got the brush for years on the network level, only to be snapped up in more recent seasons.

As to the variety and shapes imaginative resourcefullness takes to gain resilience, there are many examples.

The Case for NTA

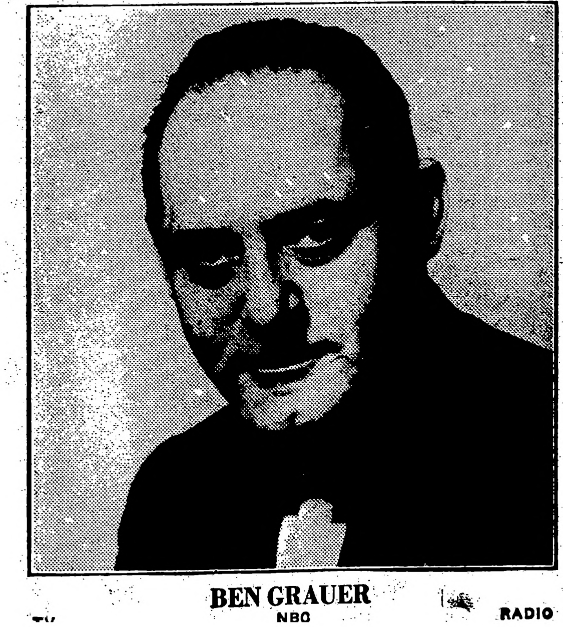
1. National Telefilm Associates, aware of the diminishing pool of cinematics, has diversified, getting into station operation, organizing a film network, hypoing its half-hour telefilm branch and exploring mergers. Its attempted buy-out of controlling interest in Associated Artists Productions was thwarted by United Artists, but the situation is far from settled, the matter now the subject of a multi-million dollar law suit brought by NTA against UA, et al. National Theatres, the large exhibition chain, also is in the merger picture. NT is studying the possibility of acquiring NTA, an acquisition which would leave the tv branch intact under current management.

2. MCA TV, the facets of which encompass virtually every phase of show biz, got into the features-to-tv distribution biz in a big way via its acquisition of the Paramount library. Prior to that, only features handled by MCA TV's syndication arm were Republic westerns. Not only has the outfit become one of the major features-to-tv distribs, but, in an obvious attempt to ward off a possible Justice Department anti-trust suit, it's selling the library on a market-by-market, pic-by-pic basis. The policy, which catalogs all the pix, quoting prices for each and the length of the licensing arrangement, in effect intro's the competitive bidding situation of the motion picture industry into tv.

3. Screen Gems, which had a disastrous year with new pilots last selling season, bounced right back this season, leading all the other syndicators in the field. One factor could have been the inking of Harold Ackerman, as v.p. in charge of production. But SG, despite its rebuff last year, nevtr stood still, tieing in with Henry Jaffe Enterprises on "The Shirley Temple" specials, inking renewals on net shows, opening up its "shock" feature package, getting into first-run syndication, as well as taking other steps.

There are many other examples, the selling job on skeins done by Television Programs of America, the Terrytoon project of CBS Film Sales. Right now, most of the syndicators are eyeing the development of video tape with a good deal of interest. Many are preparing for the day to supply video tape when that method of distribution either supplements or supersedes the current film footage. That day, incidentally, is seen to be about two or three years hence.

Nevertheless, the tape situation is indicative of the awareness shown by the more alert telefilmeries, the one's incidentally who've survived the competitive struggle.



TV BEN GRAUER NBC RADIO

RALPH BELLAMY

First On Our Program: Programming

By ARTHUR HULL HAYES

(Pres., CBS Radio)

A man under pressure does not stop to enthuse over his productiveness. He just goes ahead and produces, and thinks about it later. The same thing is true of any organization worth its salt. Maybe that's the reason none of us at CBS Radio has bothered to comment on an interesting and largely overlooked aspect of radio's recent years as we have experienced it at our network.

At a time when a number of people alleged radio to be moribund, we were actually being more productive than we suspected in that vital network activity—programming. We did not know exactly how well we were doing because no one can predict with certainty whether a new program will last eight weeks or eight years. Looking backward, however, it is possible and perhaps appropriate to call the roll of programs that have evidenced radio's continuing creativity by flourishing under some adverse conditions of recent seasons.

Consider the premiere dates of such successful drama programs as the following: "Gunsmoke" (1952); "City Hospital" (1951); "Indictment" (1957); "Yours Truly, Johnny Dollar" (1949) and "The Couple Next Door" (1957). All of them, and others, continue to attract favorable comment from listeners, the press, and our affiliates.

In these years, too, especially in the last three, we have found radio playing its traditional role as a springboard for new personalities and as a regular platform for talent of earlier vintage.

There is Tennessee Ernie, for example, who had his first network program on CBS Radio in 1954-55 and now is an important Ford Road Show personality.

Mitch Miller, long known as a major creative influence in popular music, emerged on CBS Radio in 1955 as a broadcasting personality of rare attractiveness. Similarly, Peter Lind Hayes and Mary

And consider the case of Pat Buttram who has developed since 1956 into a grassroots humorist of solid merit.

"Sez Who," launched in July of 1957, is making ingenious use of the stars-at-a-table format, plus the specialized talents of Henry Morgan, Joey Adams, Hermione Gingold and Orson Bean.

"Answer, Please," introduced the following year and now drawing upwards of 6,000 letters a week, makes intelligent use of the growing mass hunger for information

The 5-Minute Pattern

Nor has our programming been static in the field of music. "World Music Festivals" has been an important attraction at CBS Radio since 1953. "The Best in Music," begun in 1955, has successfully maintained the tenure of "big performance" in radio.

We have developed, in addition, unprecedented physical flexibility in our programming, with five-minute broadcasts which win listeners' welcome. This development has utilized, within its framework, artists of the stature of Bing Crosby, Patti Page and Rosemary Clooney. Conversely, we have extended our programming scope with such special productions as the spectacularly successful Christmas Sing With Bing, the two-hour "Masland Radio Color Roundup," and the recent four one-hour broadcasts from the Newport Jazz Festival under the guidance of Mitch Miller.

Tape recording, which came into radio largely as a technical device, is now a creative instrument in the hands of men producing such stirring actuality broadcasts as the "Galindez-Murphy Case: A Chronicle of Terror," "Who Killed Michael Farmer?," "POW—A Study in Survival," and the roundtable discussions between American and Rus-

Add to these developments the continuing contributions of such radio personalities as Edward R. Murrow, Eric Sevareid, Arthur Godfrey, Art Linkletter, Jack Benny, Amos 'n' Andy and others, and it becomes clear that radio has shown a remarkable capacity for self-regeneration.

All this, at any rate, has been true at CBS Radio if not elsewhere. We think we have been able to do all this because we took pains during these years to study and understand the changes which were occurring in habits of both listeners and sponsors.

The commercial uses of radio have shifted vastly in recent times. Segmented selling has become a widespread practice. This is an admittedly effective way to get maximum unduplicated listener impressions. But those who interpreted this trend as a mandate for creating a fragmented pattern of broadcasting have flirted with disaster.

At CBS Radio we were convinced, and still are, that there is another way to use radio, the way of single-sponsorship of programs.

The client gets more than circulation. He gets identification with the talent and a "gratitude" reaction from listeners. Together, these provide substantial marketing and merchandising advantages.

The correctness of our approach is confirmed by the results. Last year CBS Radio had six hours and 30 minutes of single sponsored programs. Today the network has 11 hours and 50 minutes of single-sponsored programs. The big thing is that the listeners are getting good listening.

LOUIS NYE
Exclusive Management
RAY BLOCH ASSOCIATES, INC.
485 Madison Avenue, N. Y.

WALTER ABEL
LOUIS SHURR AGENCY
New York City Hollywood

You Just Can't Afford To Be Second Best

By JOHN L. SINN

(Pres., Ziv Television Programs)

It is not the networks, stations, agencies, advertisers or program producers who ultimately decide what should or should not be seen on tv. It is the viewers who are the true arbiters of programming.

The audience has clearly shown that it knows what it wants.

Consider the westerns. It would be easy to assume that one had only to get a star on a horse and watch him gallop off into the Top Ten. It hasn't been that simple.

As with any category of programming, viewers have wholeheartedly accepted many programs in the western genre, but rejected others.

The difference in audience response is, I submit, largely due to that intangible feel and look we call quality. A program either has it or doesn't.

It is not just the professional eye that recognizes their presence.

It has become crucial that quality in programming be maintained week in and week out. When it lets down, so do the ratings.

Selective Audiences

The increasing selectivity of the audience, coupled with the heavier burden that advertising must bear in a tightened economy, means that advertisers must invest their dollars more carefully than ever before. With a large number of new program offerings to choose from this Spring, many were reluctant to commit their budgets unless they found exactly the right vehicle.

While this past buying season has been referred to as a "slow" one in some quarters, many advertisers immediately spotted the shows they wanted and moved very quickly to tie them up. For our own company, as a matter of fact, it was the fastest season in our 11-year tv history, including sale of three shows to networks.

It was only after the initial spurt of buying activity that the "slowness" set in. And this I believe, only partially is attributable to fears of recession. Many of the shows that were left on the shelf would have been unsaleable in any year. In a season when advertisers were demanding every assurance of quality in story, star and production, inferior programs did not stand a chance.

We at Ziv feel that this new emphasis on quality is the most significant development in the television film field in recent years. In the early days, coming up with a successful—or at least saleable—program was almost too easy. Too many ill-conceived or shoddily produced programs reached the air.

Their era is over. Now we have a more sophisticated audience, an audience with a choice. Advertisers can no longer gamble on skimpy production, mediocre performers or carbon-copy scripts. They know that the cost of outstanding programming comes high, and they have demonstrated their willingness to meet that price. They need, they seek, *they demand* quality programming.

The more rigidly they maintain this standard, the more all of us in television will benefit.

We do not dare settle for second best, because the audience won't.

Look, A Rubberized Screen, So Now You Can Punch Back

By CHARLES C. (BUD) BARRY

(V. P. in charge of Metro-TV)

New York.

Editor, VARIETY:

When I received your note requesting a piece for the annual TV Review and Preview edition, I reacted at first with the normal amount of joy at being offered the opportunity to sound off. I guess all of us like the chance to blow off a little steam.

After the first flush of anticipation had subsided, I found myself wondering what there was to blow off steam about.

At first, I thought that the current controversy concerning videotape and film might make a good subject. Then I got to thinking. There's no question that the invention of the videotape process represents a great technological step forward for the industry. There is also no question that at the present time the installation of this equipment is a very costly investment. It seems to me that new production companies, and small ones that are about to expand their facilities, might well take the plunge. But large companies, like MGM, that have a tremendous investment in film equipment will move more gradually.

Then, I said to myself, why not talk about westerns? Everyone else has been talking about them, so it must be a nice safe subject. Then I got to thinking. If there is any doubt that westerns are a drug on the market, there is no doubt that talk about them is. If westerns really have given up the ghost for next season, their epitaph should read—"Killed by Conversation."

I'll never get 750 words that way.

Why hasn't television produced a Brigitte Bardot or Marilyn Monroe? Now that question intrigued me for some time. Of course, I realize that the Misses Monroe and Bardot have intrigued a lot of people for a long time.

I guess the reason tv hasn't produced a sex symbol to rival these two ladies is simply a matter of overexposure. No, I don't mean undress. But you've got to admit that if BB or MM were seen regularly on tv every week for 39 weeks a year, they'd become a little too familiar to be exciting. Either that, or this country would suffer from the greatest epidemic of mass frustration ever witnessed. Remember, even Pavlov's dog could be pushed only so far before he broke under the strain of repeated stimulation.

You know, I never thought I wouldn't have 750 words to say about sex!

If you can't string 750 words together about videotape, westerns or sex, things are pretty bad. Well, there's always the critics.

There's Always the Critics

A lot of people in the industry have been claiming that there has been an inordinate amount of critical writing about television by members of the press. They also claim that tv critics are much harder on the medium than their colleagues who deal with motion pictures and theatre. Whether or not these claims can be statistically born out is not too important. The fact that a great many of us in the industry believe that our efforts are being belabored too severely leads me to ask, why?

I think that television is too much like itself to suit the critics. Unlike the theatre and motion pictures, which are still an *event*, television by its very nature is always with us. Being active anywhere from 10 to 20 hours a day, it most naturally falls into the routine of most human existence; that is, a few great moments, a great many ordinarily pleasant moments and a few awful moments. It would seem to me that with a good deal of hard work and some thought, television, like human beings, could achieve a few more great moments and a few less bad ones.

Frankly, I'm stumped. It looks like I'll never squeeze 750 words out of this typewriter. Besides, a friend of mine just walked in. He claims that he has invented a device that will revolutionize the television industry. I know the claim has been made before, but I think this guy really has something.

He says he's invented a new television receiver with a rubberized screen about the consistency of a punching bag. He says it's designed for critics and other mildly ulcerous types. Whenever a program or a performer appears on the screen that you particularly don't like, instead of turning off the set and stewing it, you just haul off and punch the daylight out of the screen. If it doesn't result in a heart attack, he claims it's the best possible way in the world to work off your aggressions and still have a television set around.

I'm sorry I couldn't write that piece. There's a particularly hateful quiz show on now, and I want to warm up my left hook. *Bud Barry*

MIKE WALLACE

Cartoons; Child's Best TV Friend

By ELIOT HYMAN

(President, Associated Artists Productions)

On an Aleutian Island late in 1945, the G.I.'s waiting enough points for their Army discharges took a poll of their movie favorites of the North Pacific Theatre of Operations. The number one favorite, as you might expect, was Betty Grable. Who would you guess came in second? Rita Hayworth, Bing Crosby, Ingrid Bergman? Not at all. Number two was Bugs Bunny, only a whisker behind.

The children of these G.I.'s are now avid television viewers . . . about 20-30 hours worth a week. And what do you suppose they prefer? Right. Bugs Bunny and the rest of the popular cartoons. And a great many of the former G.I.'s and their wives watch the cartoons right along with them. We've kept close tabs on this situation because, by coincidence, we are distributing the two toprated syndicated children's programs, the Popeyes and the Warner Bros. Cartoons, starring the irrepressible Bugs.

The two cartoon programs, telecast in over 100 markets each, come up with impressive ratings, regardless of station, time-period or competition, of 18.8 and 16.4. And audience composition figures shows a bonus audience of over 20% adults.

To what can we attribute this universal appeal? Among other factors, to the fact that the cartoons represent one of the few remaining sources of comedy on television. Laughs are too few on our screens, and laughter is tonic to children, and adults. No psychological overtones, or undertones, in the cartoons. Just fun, and entertainment, pure and simple. That's why Bugs Bunny for the 13th consecutive year was voted the number one boxoffice attraction among short subjects by exhibitors, whose audiences are primarily adults. The antics of the cartoon characters amuse young and old.

Timeless Commodity

And the cartoons are timeless, never out of date. I would undertake to wager that these programs will be as popular 10 years from now as they are today. For two reasons. One, there is a new audience growing up every few years. Our bumper crop of babies, swelling the population at the rate of 4,000,0000 a year, will enjoy Popeye and Bugs Bunny as much as their parents. And two, cartoons are watched and enjoyed over and over again. Children, especially, like the familiar characters in familiar stories.

Try this experiment with your small fry. Tell a story, again and again and again. There's always the same amount of attention and interest. Then tell it once more, making some small change in the plot. You'll find that the young audience raises great howls of indignation. They don't mind at all knowing what's coming . . . they relish it. And so they watch cartoons over and over with constantly mounting pleasure.

And when children pick a favorite, they never let go. They watch the cartoons on television. They read comic books. They buy millions of dollars worth of products containing the names and pictures of the characters. Here's a for-instance. We have product tie-ins with 48 items such as Popeye toys, clothing and the like, including Colorforms kiddie games. In the first six months, nearly one million of the Popeye Colorforms games alone were sold. This merchandising, incidentally, represents an ever widening circle for the station and advertiser. Every item sold is an additional ad for the program. And because of our unique arrangements with the stations, those participating share in the profits from the licensing of each item.

These items are sold in such quantities because the youngsters insist on them, and the persuasive powers of the young are too well known to require comment. Mothers who take their children along when shopping soon learn which brand of milk, cereal or other foods to buy . . . the children tell them. And where do the children form these preferences? Not from magazine ads or newspaper ads. From television. Very likely, from the cartoon programs.

BILL SHIPLEY

ANNOUNCER-M.C.
For KENT CIGARETTES

For the advertising power of these programs is as strong as the entertainment power of the cartoons. In almost every case, the program features a live master of ceremonies, chosen for his warmth, sincerity and genuine, non-patronizing liking for children. When he urges the children to ask for a particular brand, or to patronize a particular store, the children pay attention . . . and act. And sales reflect it almost immediately.

Out of the mouths of babes come demands to buy sponsors' products. And the best way to reach those babes is through cartoon programs. Cartoons are also an advertiser's best friend.

CANADA VIEWERS YEN SPORTSCASTS

Ottawa.

Sports are strong television items in Canada. The Canadian Broadcasting Corp.'s annual report for 1957-58 listed an audience survey between Nov. 1957, and Feb., 1958, showing average tv audience at 1,495,000 for wrestling, 1,664,000 for boxing and 2,117,000 for National Hockey League games.

Women, said the report, make up 42% of the wrestling audience, 41% of hockey viewers and 39 of the boxing dialers.

Audience totals, naturally, go up for end-of-the-season broadcasts. The next-to-last game of hockey between Montreal Canadiens and Boston Bruins on April 17 had 5,350,000 eyeing the screens.

Argentine: TV On a Shoestring

By NID EMBER

Buenos Aires.

Television aerials gradually become noticeable on Buenos Aires' rooftops as set sales increase month by month. The number of sets in use must now be in the neighborhood of 300,000 though 90% of the population has yet to get as much as a glimpse of a tv program.

The Institute of Public Opinion estimates Fridays and Sundays as having the biggest proportion of viewers, particularly males. Femme viewers are in the majority throughout week-days. The average audience to each set is put at 3.7 on working days, 4.5 on Fridays, 5 on Saturdays and 4 on Sundays. There are now several magazines for tv fans, two having been added last week.

Production costs increase as talent demands grow, contrasting with the cuffo conditions which prevailed two years ago, when talent was expected to work on tv for free. Advertising rates are expected to undergo a 30 to 100% increase next month. This means that a one-minute blurb at peak 9 p.m. costs $250. The "Revista Gigante," a guest artist show, produced by Brazilian singer Kiko Hernandez on Channel 7, which started mid-May is costing $50,000 monthly, with Pepe Arias, Tita Merello, Luis Sandrini, Xenia Monti, Nelida Roca, May Avril, Lolita Torres and Hugo del Carril as star guests. As all these are currently working in legit, it's probable they appear without fee in order to attract customers to their theatres. A journalist, Horacio Meyrelles, demanded $1,000 monthly to direct a tv show.

Political Unrest

The new Frondizi Administration refused to go through with the Caretaker Aramburu govt.'s award of tv channels, alleging that Congress must first debate and pass a new radio and tv law. Though outwardly upholding a free enterprise system, the new Government is believed reluctant to rely on it until firmly in the saddle. Currently there is some political unrest.

The one tv Channel (7) practically operates on a shoestring.

The dearth of cameras and equipment snags plans to extend timetables, and the exchange famine stymies purchase of more equipment. The plan to transfer Channel 7 operations to the Atlas tower building, at a $500,000 cost has been set aside until Congress has decided what the setup is to be. Some critics said that cost was enough to build especially for tv. Two tower buildings currently about to spring up on Lavalle (Film Row) and Corrientes (B.A's Broadway) are planned for tv antennas and studios, in fact that on Lavalle is known as Channel 3. These no doubt were booked by the aspirants to tv licenses awarded by the Provisional Govt., which went to Cadete S.A., headed by the Lowe brothers, active in production of advertising film shorts, and to Dicon, a commercial enterprise headed by Jesuit Father Grandinetti. Other licenses awarded were to Difusora Marplatense for a tv outlet in that Atlantic coast resort, and Juan Gomez of Mendoza, in the Andean footbills. The major local advertising agency, Pueyrredon Propaganda, won another tv license for an outfit they dubbed Rio de La Plata TV. This group is financed by capitalists Alfredo Chopitea, Manuel Busquet Serra, Gustavo Tornquist, Horacio Pueyrredon, Hector Pereda, Horacio Frias Ayerza, Jorge Marin, Alberto Zublaurre, Ricardo Mosquera Eastman and Raul Gervasio Gari.

RICHARD WILLIS

"Here's Looking At You"
WNTA-TV

A tv union is now in process of formation, known as ATA, and tv producers are also banding together to form PROINTAS.

Pan American Airways is sponsoring a Spanish dubbed version of "Father Knows Best" (Papa lo Sabe Todo) on its "Telecine Pan American" at 8:30 p.m. on Wednesdays, but local viewers prefer a more "local" atmosphere.

No End to Local Regional Coin

By DAVID V. SUTTON

(V.P. in Charge of MCA TV Film Syndication)

The remarkable growth of film syndication within recent years is no accident. There are many valid business reasons why more and more advertisers are investing their budgets in local and regional film programming.

Throughout the country there is a growing awareness of the effectiveness of supplementing a national buy with syndicated film programming in key marketing areas. One reason for this growing interest in syndication is the desire of many advertisers to bolster the viewing audience in cities in which local sales fall below the expected figure. To cite two examples of far-seeing sponsors who have highly satisfactory network programs and who appreciate the help they can get through additional regional programming, we must mention the Schlitz Brewing Co. and Marlboro Cigarets. Schlitz sponsors local shows in approximately 20 diversified markets in addition to their network "Schlitz Playhouse." Marlboro, a frequent sponsor of sports events on the networks, has supplemented its national advertising with "Mickey Spillane's Mike Hammer" in New York, Philadelphia, St. Louis and other markets, as well as with other programs in other cities.

Another primary reason why advertisers employ syndicated programming is the desire to concentrate their commercial message only in those market isn which they have distribution. Thus, while Budweiser Beer and Foremost Dairies have wide distribution in various sections of the country, there are some regions in which their product is not available. What is more logical than for these advertisers to rely on large regional sponsorships via syndicated film to insure tv coverage in only those markets in which they are interested. Foremost, for example, sponsored the syndicated Rosemary Clooney show in more than 70 markets and continues to rely on regional sponsorship. Falstaff Brewing has found this method of advertising so effective it has just renewed "State Trooper" in 66 markets for the third straight year.

Another type of advertiser relies on local film proramming, and that is the company wishing to increase its distribution. Recognizing this motivation, several companies are increasing their market-by-market tv coverage with sponsorship of "Mickey Spillane's Mike Hammer" in scores of markets and adding to their station lists as they expand.

To Match the Budget

Syndicated film sponsorship is the ideal medium for the strictly local or exclusively regional advertiser. We find many advertisers like Drewrys Beer, Kroger's Supermarkets, Prince Macaroni, Aerowax, local banks, shops and department stores taking advantage of the unique opportunity to integrate their message into a popular tv program in the specific market in which they are interested at a cost within their budgets. Blue Plate Foods and Gallo Wine, to name just two, find this effective with their regional sponsorship of "If You Had a Million."

As new advertisers become aware of the many advantages of local and regional tv sponsorship, film syndication will undoubtedly grow far beyond its present important position. Signs of this rapid growth are evident in many sections of the country where many advertisers have been using spot programs for years. They have already learned what other advertisers are just now beginning to realize—that sponsorship of syndicated programs gives great selectivity, concentration and elasticity.

The future of syndicated films' entertainment quotient is as encouraging as its sales potential. With the growing quality of home-screen entertainment, based upon continuing and intensive experience, more and more people are becoming addicted to the television screen as their principal source of entertainment. We have passed through the trial-and-error period

(Continued on page 50)

HILDEGARDE

A Good Show & a Good Time Add Up To a Good Audience

By MILDRED FREED ALBERG
(Exec Producer, Hallmark Hall of Fame)

Television, as well as Wall Street, has its bulls and its bears. I feel bullish about the medium.

Those unforgettable moments when television succeeds in bringing the magic of Broadway into millions of homes across the country are worth working for. Particularly since live television can so often afford the kind of casting a theatre manager can rarely attempt.

At least once each evening, it seems to me, on some network, television should promise that magic moment of curtain going up. That live, electric moment when an audience of millions eagerly awaits what promises to be a deeply gratifying experience. When the show itself can live up to that moment, we see great television.

Those are the moments that live in an audience's memory and make a mockery of mere numbers-worship. How does a rating reflect the importance of an audience that remembers a play and a sponsor gratefully for many months? Are 25 million satisfied viewers inferior to 50 million dissatisfied viewers? Bless my sponsor he doesn't think so, and he's a shrewd Kansas City businessman who has made good taste pay off in good business. That's why I am bullish about television—in the long run.

At the moment, unfortunately, television faces a recognized problem. The salesmen of the industry have been hoisted by their own petard. Ratings, which started off as a prop for the salesman, now determine the sale. They have acquired a Frankenstein life of their own: they have been allowed to destroy those other reasoning elements that should go into choosing and building a show. Thus the present planning for television has become distorted because ratings are used in a manner not intended by their creators.

Nobody I can find really believes in ratings as a guide to good television. But agencies and networks apparently rely on them when talking to a sponsor. Thus ratings have become established as the yardstick of our business. As a result next season already faces a shortage of good dramatic programs. Yet each week brings news of still another television theatre forced to go dark.

We obviously face another year of follow-the-leader programming. This in spite of the fact that this same thinking last year was a resounding failure. (I am quite sure that every girl-singer show sold then promised some sponsor the same success achieved by Dinah Shore.)

What I can't understand is, why do the sponsors go for it? Doesn't anyone tell them about the lack of sponsor identification of some of the highest-rated shows? Common sense should indicate that the public would be hard put to remember a sponsor who brings them a program just like the one before and the one on the other network. If we could publicize those facts with the same zeal we popularize the ratings, sponsors would not assume numbers alone are the sole standards of success.

The entire television picture would come into better focus, it seems to me, if the agencies and the networks were a little more eager to sell quality shows to quality sponsors. And by "sell" them, I mean educate them to all the advantages of presenting good television.

Surely if a product is especially good and distinctive, then it seems to me it is an agency's duty to choose or develop a television show which enhances those very qualities. Nor do I mean only live dramatic programs. There are many other quality programs on the air—the perceptive interview with the great personalities of the world: those musical comedy hours that use creative talents to maintain amazing standards of excellence: the professionally competent handling of important news (so rare, today) and the odd occasion when a good movie is presented with few enough interruptions to be enjoyed.

The creative talent to do good shows exist, both in and out of active service. What doesn't exist, apparently, is the confidence that good shows can deliver good audiences without cheating. (By "cheating" I mean deliberately planning to "buy" an audience with big names. Audiences associate talent with those big names. Television is cheating when it uses talent not as talent but only as a come-on for a mediocre show.)

My vote for improving television would go for a good concerted campaign to encourage first-class sponsors to present first-class shows. The second step would be to see that good shows are not dropped before they have been given a fair chance to find and build their own especial audiences. The third step is to see that good shows get good time slots.

Time slots can be as important as stars for building an audience. Let the sponsors take heart. A show put on at three different time-periods, will garner three different ratings. Take a good show and put it in a good time slot and you will get a good audience. This is not just theory. Again I can point with pride to our sponsor. Next year NBC will schedule the Hallmark Hall of Fame productions in prime nighttime periods. Because last year our prime nighttime spottings paid off — for the sponsor (Hallmark), the agency (Foote, Cone & Belding) and the network (NBC). I also hope it paid off for our increased audiences.

JACK STERLING
C.B.S.

"JOE FRANKLIN'S MEMORY LANE"
Fifth year on WABC-TV, N. Y.
Mon. thru Fri.; 12:30 to 1:30 P.M.
Joe Franklin's office: WI 7-2517.

Network Radio Keeps Pace With Changing Pattern

By EDWARD J. DeGRAY
(V.P. in charge of ABC Radio Network)

In the past 10 years television has had a tremendous impact on the entire American entertainment scene. It has driven the final nail into the coffin of vaudeville and shrivelled the night club business. And it has brought radical changes in the legitimate theatre, films and network radio.

But please note that being radically changed is not synonymous with being moribund. If we examine the changes that tv has caused in the latter three media—the stage, films and radio—we will find that they are healthy ones.

The Broadway stage, for example, has benefitted by the infusion of new talent it has received from television—young writers, directors, producers and performers who without tv would have been hard put to find a training ground or an outlet for their talents.

Films have shifted to an emphasis on quality rather than quantity. Increased competition for people's leisure time has eliminated the "quickie," the shoddy production, and forced Hollywood to upgrade its product, with the result that moviegoers are seeing better films than ever before.

Similarly, competition has forced network radio to re-examine its economic and programming bases, and put forth its best efforts. Let us examine briefly the changes that have come about in network radio. Such an examination is by no means disheartening. In fact, it has been a source of pride to see radio, when the going got a little rough, prove its toughness and resiliency, its ability to roll with the punches and find new sources of strength, new patterns of economic viability.

It has found these patterns because it has learned a basic fact of life—the completely changed nature of radio listenership. Radio is admittedly no longer the glamor medium, but it is, to be sure, America's number one mass medium. Radio has moved out of the living room and has become a personal medium, addressing itself to people individually, in their homes, in their cars, on the beaches—no matter who they are, where they are or what they are doing.

The radio networks have in the past few years changed to meet these new listening habits and to meet advertising requirements as well. As a result, going into a new season they show increasing strength and a healthy outlook.

Key to this strength can be found in the word "service," for it is the flexible, adaptable, personalized service rendered by network radio—to listeners, stations and advertisers—that is responsible for its continuing and growing strength. As a changing economy has dictated longer harder looks at advertising budgets everywhere, radio networks' broad, efficient reach has made business sense to advertisers, large and small. They have rediscovered that network radio continues to be the only medium combining all three essentials of effective advertising—*Impact, Nationwide Coverage,* and *Low Cost.*

ABC Radio's plan for today and the future hinges on maintaining a balance of the type of programming sought by listeners, stations and advertisers.

We are increasing our news, special events and public affairs service to keep up with the progressively more complicated story of today's world. We have made a strong entry in the morning news field with "News Around the World," featuring direct reports from news sources everywhere. We have inaugurated the ABC Commentary series and last April, we put into effect the ABC News Alert system to enable the network to inform affiliates instantly of important upcoming bulletins and special broadcasts.

For more than 25 years, "Don McNeil's Breakfast Club" has been a favorite morning program and this show will continue to provide the best in entertainment for many years to come.

Sports coverage this fall will be topped by the weekly Notre Dame football broadcasts. Music, religion and other forms of entertainment will be regular features on our schedule.

In adding new programs, we aim to "radio-ize" our ABC Television stars and develop personalities who will be able to merchandise products, work closely with advertisers and if possible, tour the markets, making personal appearances.

Network radio has had to face in the past decade a strong challenge, that of changing entertainment patterns. Actually the challenge has been a continuing one. Because we are still a dynamic and growing medium, we have responded with our best efforts. We have met and will continue to meet the challenge.

Don't Knock It!

By NICHOLAS E. KEESELY
(Senior V. P., Radio-TV, Lennen & Newell)

I'd like to return to my favorite subject of pointing out that we better get off our complacent seats and do something about keeping the tv viewers of this great country of ours sold on the fact that they never had it so good. I believe by and large the public is very happy with the fine calibre and variety of tv entertainment that is brought into the home. However, we know from our lessons in history that many a good thing has been destroyed by carping criticism and usually from people serving a selfish interest.

About the only people who don't seem to appreciate tv's assets are paid professionals of varying abilities—some with none at all—who for obscure reasons seem to wait, hope, and plan for the disintegration of American television as we know it. But in tv there is small need for professional criticism. There is a reason: The public does its own criticizing. And does it by looking or by not looking. I know of no better way to measure the success of any program effort.

This simple truth seems quite a riddle to an increasingly irritated group of television performers; men who have made big money out of television, many of whom were not known before television, and who now feel (speaking from the shade of a new Emmy or a beach parasol) that they acquire omniscience along with these awards, that they've suddenly earned the right to issue proclamations.

In any case, an unusual number of men these days are saying an unusual number of empty things and saying them with great force. It has become almost fashionable. People well treated by television are having quite a dizzy time knocking it around.

Yet I don't think we ever want to imply all is perfect. Criticism is wholesome for any business, and it stimulates progress, but that's not what I'm talking about. I'm against unsound, destructive criticism that seems uttered not to help tv, but to get notoriety for the critic.

Network Structure Threatened

To me, the most disastrous thing that could happen to television, to advertising, indeed, perhaps, to our entire national economy, would be the sudden breakdown of the present network structure. This structure is now threatened. I do not know of any economist who would like to estimate the extent or the duration of the collapse that the business of this nation would suffer if the greatest single force behind this economy—the day-after-day selling power of television—were pulled from under it.

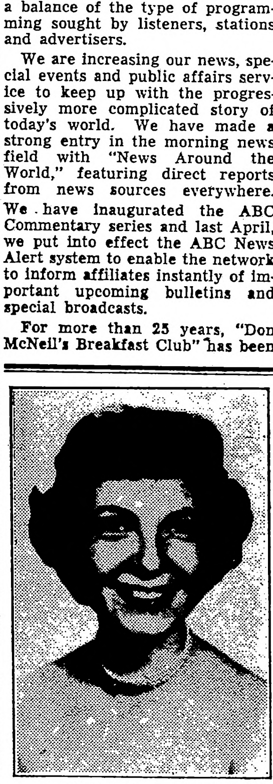
This is quite aside from psychic and emotional losses which would result if our present audiences were deprived overnight of what they are now getting. For what they are now getting is the most varied, continuous, abundant flow of entertainment and information ever offered in the lifetimes of any peoples in history.

The reason television is held in such contempt is because there is so much of it; not because there is so much of it that is bad. There is, in fact, very little that is bad. And what is bad does not stay bad long. It gets better or it goes away. In this sense there is, therefore, (to pick a popular target) no such thing as "too many Westerns." Who says there are? Critics do. But this is a decision that will go into the finals without a critic. Only the audiences will bring in the answer here, the same as they have before in everything else. And it may be—though I've not seen it expressed in print—that Westerns satisfy a basic hunger, to stretch a point, perhaps as basic as food or sex.

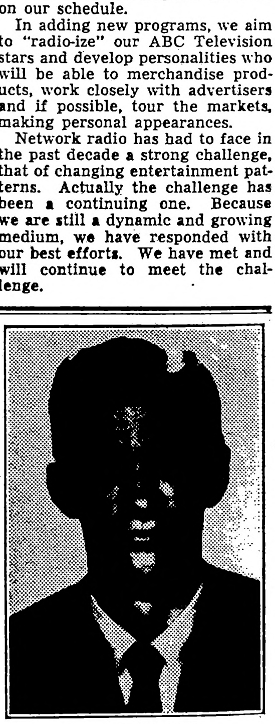
Other criticism has to do with Pay Television. To my mind, all the current talk about "making television better;" all the pious exhortations that "television come of age" and that Pay-TV can do this, is nothing but happy self-delusion. For some reason, there seem to be those that feel Pay Television will bring us better shows right away and rid us of commercials not only right now but forever.

In my opinion, Pay Television will be as commercial as present tele-

(Continued on page 50)



ATHENA LORDE



JIM BOLES

It's Not So Much Getting It On As Keeping It On

By EARL RETTIG
(*Pres., California National Productions*)

There's one irrefutable characteristic in a syndicated film series. It has "staying power." Our Armed Forces haven't quite solved the problem of launching an earth satellite every time and keeping it spinning up there. But syndicators have long since mastered the technique of putting a show on the air and—what's more importhat—*keeping* it on.

How come syndicated shows can orbit along happily for years, transmitting clear signals of their staying power? The answer is contained in a two-sided equation; they're the soundest investment in television—not only for the producer and distributor, but for the advertiser and station as well.

Why?

Because syndication's success rises out of a basic necessity in broadcasting and on-the-air advertising. A syndicated series must be approved by the most extensive, varied and searching jury in the country before it ever gets to ride the airwaves. No other form of tv programming has to contend with the tough standards of

. . . more than one (literally hundreds) major agency or national advertiser

. . . the personal tastes of the film buyers from the smallest to the largest markets.

. . . studied comparisons with the viewing habits of just about every single population complex in the land.

And on top of all that, the syndicator these days has to decide whether his show is going to be a saleable item in the foreign markets if he's to emerge with a good, clean profit.

Darwin Had A Romp

No one ever invented this obstacle course. It just kind of developed. And it forced the evolution of syndication at jet speed. Charles ("Survival of the Fittest") Darwin would have had a scientific romp on seeing his theory upheld over the years as the inferior syndicated half hours curled up their show toes and expired. Only the best survived.

It was a costly, painful lesson, but one which has cleared the syndication air—cleared it so that the kind of product which enters the nation's living rooms henceforth will be the very best Show Business can offer. It's the sort of hard knocks school that has resulted, among others, in CNP's "The Silent Service," "Boots and Saddles—the Story of the Fifth Cavalry," "Union Pacific" and the latest of this season's crop: "Danger Is My Business."

In their own Genesis, syndicators sang hosannas to their shows having "network quality." A year ago, CNP took pointed objection to this qualitative measuring term and sold the industry on a new one, to wit: "syndication quality." When you sell a series to regional or local clients, it's syndicated; when you sell a series to regional or local clients, it's syndicated; when you sell a series to a network, it's a network show. Talent, story and production make a show good, mediocre or bad, whether the show is syndicated or lands on the network. One kind of quality should be identical with the other and, in fact, generally is. The rest is semantics.

Gotta Try Hard To Do Bad

In all candor, with the high degree of professionalism in Hollywood today, it would take a real effort to make a really bad show. Just think of all the months of hard work by all the creative people it takes to go from author's typewriter, through negotiations, and on to studios or locations before the program emerges. Really, syndication's only worry today is not the bad show but the mediocre one.

There's lots of soul-searching going on right now among the broadcasting-advertising fraternity about the quality of air shows. It's the most important thing they can do because nearly every kid and adult in the United States has been exposed to television fare for so many years, each one with sharpened taste and more sensitive taste buds.

One of my associates who fiddles with a slide rule has figured out that Americans as a whole have viewed three-quarters of a trillion hours of television. That's more exposure to any one human activity in all history, except for sleep and work. No other man-made product ever had as much testing in its first decade as did television.

Those smoking room yarns about the chairman's wife liking the star and this being responsible for a program buy is a "once upon a time" thing nowadays. Today's film series buy just has to be utterly professional. This means there can be no room in planning or production for the amateur or lackadaisical practitioner in syndication.

I am happy to affirm what must be public knowledge—that syndication business is good and increasing, even while other businesses may be finding it tough to hit last year's selling grosses. We have accumulated case histories of "The Progress of the Film Buyer," from his timid entry into television with a rerun buy in one market, on through a series of steps, to sponsorship of a new film show on a regional or even nationwide basis.

Today's television buyer wants a good show above all else; he does not want to ride the wave of viewing faddism because he's seen too many expensive instances of others caught in the ebb-tide of public interest.

Then too, happily for syndication, many national advertisers are breaking from the constrictions of network and spot announcement to enjoy the rich benefits of syndicated series. This, as the sponsor realizes, has been permitted to lie fallow too long. For, sponsors in the main have learned that syndicated show series by contemporary standards delivers the prestige and impact of a network program while, at the same time, providing him with optimum flexibility in choice of markets, along with the cost economy of spot announcements.

So, even if the seasonal and annual "fallout" rate of network shows goes on or rises, syndicated buys will keep on mushrooming because they contain two most attractive ingredients:

Quality and value.

These are the forces that power syndicated programming upward and keep their reels spinning for years in transmitting rooms that cover the country.

BILLY NALLE
Pianist, Organist, Composer
RADIO • TV • JINGLES
Current RCA Victor Release
"SWINGIN' PIPE ORGAN"
LPM No. 1521
Radio Registry

Azimuthally

Continued from page 41

factors. One is the enjoyment kids derive, psychologically accepted and recognized, by being in a position to know in advance what's going to happen on the screen. It gives them a cherished feeling of superiority. The other is that there is a new generation of viewers every year, the same factor that accounted for the quarter-century durability of radio's late Uncle Don (Carney), to cite just one example.

Then, too, how could local stations survive without filmed reruns? There's not enough talent or money in the world to program, live, all the 500-odd U.S. tv stations now on the air. And if there were, there aren't enough local advertisers who'd be able to pay the charges. In the long run, without tv advertising support, small businesses would not only grow smaller, they'd probably shrivel. The entire national economy would be affected.

These are just some of the facts which should be borne in mind when commenting on tv's rerun policies. True, anything can be overdone. I frankly can't say whether reruns are out of proportion. To a large extent this is a matter of personal viewpoint and individual market situations. But it might be worthwhile if some editors got off their Mercators for a closer look at the realities of the tv programming problem.

ABC-TV Near 50-50 Parity (Live & Film) For '58-'59

By THOMAS W. MOORE
(*ABC-TV Programming, Talent V.P.*)

Imagine a tv camera, strategically placed at 42 St. and Fifth Ave., "watching" a stray pup trying to cross the street against the motor traffic. The suspense of rooting the dog across would emotionally involve the viewer in a poignant drama. On "live" tv we might witness a tragedy. On film, the incident might be static and possibly mistaken for comedy.

Who can deny that "live" tv, properly programmed, is not a dynamic force with a tremendous potential. The job ahead is to maintain a proper balance between programs that are not feasible "live," such as outdoor westerns, and programs of immediacy that catapult the viewer into "sharing" an experience.

ABC-TV has been moving forward steadily in programming "live" shows. Early in its history, there was a scarcity of primary affiliates in major markets. Five years ago, for example, we could muster only 14 markets for "live" programs with a 52% coverage. This meant, of course, that we had to distribute our product to stations via delayed broadcasts by means of kines.

Competitively, that meant the ABC-TV network had to develop its programming talent on film in order to stay in business. The immediate impact of Disneyland's "Davy Crockett" series in October, 1954, proved to be the turning point of the network's programming structure. The success of the Walt Disney programs began to attract prestige advertisers to ABC-TV and enabled us to broaden our base in balanced live and film programming.

Today, there is a whole new competitive structure among the networks in the television industry. ABC-TV is now "live" in 84 markets with an 86% coverage, or, nearly nine out of every 10 tv homes can see "live" ABC programs. Advertisers who want to broadcast "live" are swinging over to ABC-TV.

Such big-name stars as Lawrence Welk, Pat Boone, Dick Clark, Patrice Munsel, Mike Wallace, along with the "Voice of Firestone" program, "The Wednesday Night Fights" and special events such as "Report Card, 1958" have been sparking the ABC-TV entry into "live" programming.

The recent pacting of Bing Crosby with the immediate sale to Oldsmobile means that next season ABC-TV will approach a 50-50 parity in live-film programming. Not only will Crosby star in two specials, but we have projected our plans to the point where we are currently negotiating for other "live" specials in musicals, drama, variety and special events.

The Patti Page show and the new John Daly news program beginning at 10:30 pm plus such programs as "ESP," "The Mad Show" and that highly regarded dramatic series, "Interplay," will give ABC-TV nine hours of "live" programming out of 22 hours in prime time.

All this is highly gratifying. The tv industry has spent a great deal of time experimenting in many fields of programming in an attempt to satisfy the tastes of all. We have reached that threshold of experience where we can now plan boldly in "live" tv making full use of the tv camera.

Certainly, the tv medium has not yet fully realized its potential to do the kind of thing it does best: "live," actuality broadcasts of events as they happen. "Person to Person" comes to mind as an excellent program in this field. Here, the use of camera techniques in a simple, uncomplicated situation, creates a "human" factor that is both arresting and intriguing.

On ABC-TV, the extraordinary success of Dick Clark's "American Bandstand," has been achieved by focusing the camera on a "human" situation. The viewer is sitting watching people have fun. It's almost as simple as that.

Television is a very flexible and dramatic instrument of communication. ABC-TV will experiment with all types of programs to take full advantage of its potentialities.

R & H Tunes: Answer

1. (a) "To Keep My Love Alive"
   (b) "On Your Toes" (verse)
   (c) "The Most Beautiful Girl in the World"
   (d) "Too Good for the Average Man"
   (e) "The Girl Friend'
2. "Blue Moon"
3. "Mountain Greenery" (from The Garrick Gaieties—reappeared in Allegro)
4. (a) Vivienne Segal (Pal Joey)
   (b) Ruth Etting (Simple Simon)
   (c) Bing Crosby (Mississippi)
   (d) Al Jolson (Hallelujah I'm a bum)
   (e) Gene Kelly (Pal Joey)
5. (a) "The Lady Is A Tramp" ("I still like Roosevelt and think he's champ")
   (b) "Give It Back To The Indians" ("Dewey's put an end to sin")—also—"Disgustingly Rich" ("simple and screwy, voting for Dewey")
6. (a) "On Your Toes" (from on Your Toes)
   (b) "Over and Over Again" (from Jumbo)
   (c) "Do It the Hard Way" (from Pal Joey)
7. (a) "Manhattan"
   (b) "Give It Back To The Indians"
8. (a) By Jupiter
   (b) Higher and Higher
   (c) Present Arms
9. "Spring is Here" from Spring is Here
   "Spring is Here" from I Married An Angel
10. (a) "On A Desert Isle With Thee" (from A Connecticut Yankee)
    (b) "At The Roxy Music Hall" (from I Married an Angel)
    (c) The Three B's "(Bach, Beethoven and Brahms) from "On Your Toes"
    (d) "Queen Elizabeth" (from The Garrick Gaieties)

THE ADVENTURES OF OZZIE AND HARRIET
Every Wednesday Evening—ABC-TV

The Customer ISN'T Always Right

[SOME BURY THEIR HEADS IN MARTINIS]

By GEORGE T. SHUPERT

(Pres., ABC Film Syndication)

This may be heresy but we at ABC Film Syndication don't feel that the customer is always right although it may be more expedient on some occasions to make him think that we do. We have several varieties of customers and I'd like to describe three of them in this article. I feel that it is especially important to do this at the present time when economic conditions are such that they are influencing all buying habits including those related to syndicated films.

We have one variety of customer of which we'd like to have more. These are the "A" or "Prime" group which is comprised of astute businessmen. They know they can't count on orders wafting through the transom. They realize that they are going to have to increase their sales efforts in order to match last year's business. They are going to weed out the "order-takers" in their companies and replace them with men who know how to sell. These customers fully appreciate what syndicated film can do for them and they plan to continue to use it in the upcoming season even though increased production costs make it necessary for them to pay slightly higher prices for the better quality shows. This group of customers is a forward looking group. They will be big contributors to the faster return of a more normal economy.

The 'Do-Nothing'

Unfortunately, this group doesn't represent all of our customers. We have another variety of customers which can best be described as "do-nothings." They know that business conditions are not ideal but they refuse to do anything about them. They realize that fall is approaching fast but rather than make positive plans, they are just burying their heads in their martinis, waiting for something to happen. By mid-September they will suddenly realize that they have formulated no plans and will, as their deadline approaches, reach out for whatever materials are available. It they are going to buy syndicated film shows, they will be able to buy only the "leftovers." They will not have purchased far enough in advance, to formulate a merchandising campaign and will just throw their shows on the air, without support of any kind. Unless they are very lucky, their fall-winter campaigns will not be successful and they will probably rationalize their failures by saying that they couldn't have done any better because of the "recession."—or worse still—blame it on the film program they bought from us.

The 'Vultures'

A third customer group can only be described as "vultures." These are the men who exploit a bad situation rather than try to rectify it. These customers greet our salesmen with cries of poverty. They talk as if they are planning to file bankruptcy papers within the next 24 hours . . . or they admit freely that they think they have the film salesman over a barrel and that he'll have to practically give away his product if he hopes to do any business. This is the group we find most dangerous. This is the group that is most destructive, not only to our film business, but to business conditions in general.

A couple of years ago we had a forerunner of this experience. There was a lot of product available and because of the large inventory, many stations and ad agencies forced syndicators to cut prices drastically. As a result of this cut-down in selling prices and of course in profits, many of the film companies reduced the number of new offerings the following season. Buyers were hard put to find usable, quality programming.

Fortunately this situation didn't last very long. Syndicators became more cautious about the number of shows they would release each year. Buyers realized that if they wanted a constant flow of new product they would have to pay fair prices for it. We know, from our own operation, when we released "26 Men" last summer we found a good market for the show. We were able to sell it at the prices we established to assure us of a reasonable profit. The success of the first year has enabled us to go ahead with a second year's production so that first year buyers will be able to continue their successful campaigns.

Due to the present recession we have a greater number of new prospects for syndicated film than ever before. These prospects are among national advertisers who need more efficient advertising outlets than those provided by national media alone. With national advertisers concentrating more heavily in their key markets, they are forcing local and regional advertisers to spend more in order to maintain their positions. We have a larger supply of prospective customers than ever before, and can look ahead with confidence.

At the present time nearly 60% of all station programming is on film so that there is a real need for a continuing supply of filmed programs. TV stations and their sponsors cannot afford to have this supply decreased. In filmed tv programs, as in anything else, the buyer gets just about what he pays for. If he pays the asking price of a reliable film syndicator he will get all sorts of extra services to help make his film shows successful. If he balks, he may get this year's show at a cheaper price but there's no guarantee that he'll get the type of quality he wants.

If you are a buyer of syndicated film and are planning to stay in business over the long haul, there's only one group of customers to which you should belong. The welcome mat is always out.

MEL BLANC

The Jack Benny TV Show
Warner Bros. Cartoons; Animated
TV Commercials and Capitol Records

More FICTIONARY

By NOEL MEADOW

Best seller: Holds the finest wines.
Amen: Highly recommended for women.
Walkie-talkie: Film shot entirely outdoors.
Freudian slip: Brigitte's undergarment.
Smorgasbord: Do-it-yourself goulash.
Optimist: Checks your vision.
Eschew: Gezundheit.
Make no bones about it: A dog's life.
Intravenous: A Greek goddess.
Double negative: The second time she says "No."
Hypochondriac: The fellow who takes Alka-Seltzer and club soda for a chaser.
Plot: Where an unimaginative writer gets buried.
Broad daylight: The ambitious actress who gets up before noon.
Between the sheets: Carbon paper.
Vested interests: They've also got to take the "angel's" shirt.
Demijohn: Bathroom for a child.
Massage: Something that was sent to Garcia.
Teacher's pet: But they don't recommend it to their pupils.
For crying out loud: What the babysitter quit for.
Adultery: Children under 16 not admitted without one.
Second-story man: The author who ignored his first rejection slip.
Barrister: Something you slide down on.
Motion from the floor: Bumps-and-grinds.
Versus: A book of poems.
Many happy returns: The day after Christmas at Macy's.
Roster: A hen's husband.
Syntax: A levy on a certain type of pleasure.
Out on a limb: Marlene Dietrich's ankle bracelet.
Necessary evil: The villain of a play.
Good mixer: Sterling silver swizzle-stick.
Pointless: N. G. pen.
Corkscrew: A handy gadget that opens conversations at a press party.
Modern sculptor: Keeps his figures crossed.
Down to earth: Weekend for a Martian.
Credit standing: If it's in order, you sit pretty.
Girdle: What boy meets.
Etc.: Comes when you're at a loss for words.
Caisson: Court's in session.
Two-way stretch: Two terms imposed consecutively.
Ahem!: A lousy actor.
Private eye: Your mother-in-law.
Intent: Where Indians lived.
Harsh: A form of corned beef.
Pig-Latin: A non-kosher tongue.
Blockbuster: Could knock your head off.
Forte: When life begins.
Trust fund: A small loan.
Co-maker: Your rival for the same girl.
Bull market: Where actors exchange their views.
Common stock: Inexpensive hosiery.
Arrears: The actor who plays the back section of a horse.
Working capital: Washington, D.C.
Diplomacy: Intellectual triple talk.
Net profit: A fisherman's catch on a lucky day.
Commission merchant: An actor's agent.
Lariat: An honor conferred upon a great poet.
Inhibit: The house you live in.
Forebears: Safer than one wolf.
Dapper: A baby's toga.
Virtuoso: An inexperienced girl.
For external use only: Money.
Proofreader: The guy who checks the facts on the whiskey bottle labels.
Double take: A tax on a tax.
Hawaii: The country where the lei's the thing.
File clerk: A safecracker.

Who Cares About TV?

Continued from page 37

creampuff called "Indiscreet." Its significance is miniscule but almost all critics have acclaimed the quality of its writing, directing, mounting and performance.

This is as it should be. As in all other mediums, quality must be everyone's concern if television is to enlarge and secure its brave beginnings. To suggest shrinking the canvas to concentration on drama alone and to a particular form of drama, presented in a particular mold, is surely creative astigmatism, astounding in its lack of vision and scope. It is, also, such arrogant self-service as to be terrifying were it not such palpable nonsense. To embrace it as a total solution to all television's program problems would be as irresponsible as to ignore that a problem exists.

In this writer's view the difficulties will not be overcome by complaining about them. Baiting the advertisers and their agencies as the ogres who crush initiative, hamstring significance, and think only in terms of yesterday's successful formulas will accomplish little. If they are guilty of buying and perpetuating some of television's shabbier works they also made possible its great moments. They are as eager for the sweet smell of success, for projects whose soundness and excellence give them durability as we. We must ourselves be better salesmen, more persuasive missionaries for those great undertakings in which we greatly believe. The quality successes itemed above were born and prospered in that way.

Caviling at the critics for their harshness, their insensitivity, their failure to appreciate the enormity of our tasks in a trail without end or satisfaction. If for every Gould and Crosby who at their worst at least write well and at their best write knowingly and provocatively, there are a regiment of those who pursue the vanishing craft of gossip mongering, others whose outpourings seem to be based on misinformation and inattention; still others whose hallmark is their insularity, so be it. Gibberish reaps its own reward. One Jack Bellow rewarded them in a recent letter to the New York Daily News, in which he commented on the critics as follows: "I hate to say it but I think most of those guys are cracked."

The tired game of rating-hating, the bemoaning of television's inexorabilities of time and pressure are similarly watsteful tiltings at well entrenched windmills.

Television's best chance to energize its birthrights lies in unrelenting attention to the problems of time, talent and dedication.

By time, I mean the months and years if necessary, to thoughtfully, scrupulously and honestly weed out ideas, refine them, polish them so that when they are presented to buyers and subsequently to the public they are finished, skillful, professional pieces of work. No matter the form, there is no substitute for time in making it efficient. To date, all other forms of art seem to understand that requirement better than we. Those of us who have learned the lesson must be insistent on preaching what we practice. Twelve months' preparation is not too much for a show that is to have real excellence, real entertainment, educational or informational quality of a kind designed to make it class programming with mass appeal.

'Do You Want It Quick or Good?'

Logistically, this obviously means substantial investment of not only time but money, long before the end results are visible or measurable. But it is the minimal risk and more important, it is the maximum insurance against failure. It is the only real guarantee of success. Howard Lindsay once said to me: "Do you want it quick or do you want it good?" There is no middle ground.

It also seems to me television's principal creators, be they producers, directors or writers would be better equipped to blaze profitable new trails if they were not so drenched in television. Lindy's, Louis & Armand's, and points east, the proscribed confines of Hollywood's watering places, noses buried too long in Nielsen and Trendex are fallible formula for fresh and rewarding approaches to uncharted seas. They are not conducive to daring. I suspect we would all profit by wider contact with minds less familiar with our problems, more likely to open our minds, broaden our perspective.

Talent, like quality, is everybody's problem. It doesn't lie in the performing area alone. It lies equally in trying to develop from within and lure from without the skills that can conceive, develop and carry forward major undertakings, calculated to push back television's horizons, give it new and commanding enterprises designed to sustain it as a major factor in American life. Imagination and boldness in concepts, in execution, in methods of staging, in use of the camera, in dramatic form, are some of the areas where great achievement and great rewards await the talents large enough to seize them. These are the assets television must busy itself incessantly in acquiring and uncovering.

I don't know what others may be conjuring. I know that Ed Sullivan has a new project that meets these requirements; that "Small World" has that rare kind of imagination and adventurousness, that many of the productions that Coe, Houseman and Brodkin will be presenting on "Playhouse 90" represent that manner of out-size concept and determination to crash the barrier. But still they are all too few. There must be more. They can only come when television secures to itself comparable talents, as varied and as large.

And television needs dedicated men; men who are devoted to the proposition that this medium represents an unparallelled opportunity to serve the American people by entertaining, educating and informing more of them more quickly and efficiently than ever before, who believe that a life spent to that end can be a useful, purposeful and rewarding one.

With that high sense of responsibility must go an insistence that the medium ceasingly try in all its works to raise the level of its output, that it take its place as a major art in the full sense of the word. Television needs men who care about every phase of its many faceted life, who can and will speak out for it maturely, wisely and compellingly as Frank Stanton has done on a variety of topics, as Bob Sarnoff did recently to the press, as Eric Severeid has just done on the subject of criticism.

These and the program people who insist on the best, are dedicated to the rejection of the shoddy and second-rate who see television in the proper perspective requiring quality through a vast diversity of undertakings, are television's best hope of fulfilling its mission. They care in the large, rounded total way that understands television's full responsibility, its gargantuan potential.

They care in the only way that counts.

Mr. Kincaid & The Big Idea

Continued from page 40

all the camera angles and call the shots. Next he'll think it's one of his writers and he'll start supervising and rewriting the scripts. His insecurity won't stop there. He'll have to take over all the producer's jobs, and by this time next month he'll also be conducting the orchestra, lighting the sets, designing the scenery and putting the makeup on the guest stars. Boys, within 13 weeks Harry Homer will be out of television!"

The men sitting around the table were silent, stunned by the logical brilliance of Kincaid's vision.

"Then," Kincaid said, "we wait six months and announce that we have finally prevailed upon that alltime great, Harry Homer, to come out of retirement and make a triumphant return to television." Kincaid sat down and clicked the switch on his intercom.

"Miss Jones," he said, "get Harry Homer on the 'phone I've got great news for him."

Quale shifted nervously in his chair. "Chief," he said hesitantly, "Suppose that six months from now there's a new trend?"

"Shut up!" said Kincaid.

Live Drama Vs. Critics

By DAVE JAMPEL

Tokyo.

One of video's most successful dramatists has placed the burden of responsibility for the death rattle of live drama in the laps of the critics and called for a reappraisal of the position of the professional set viewers.

H. E. Hotchner verbally dismembered the critics for their eagerness to give hasty and unconsidered reactions in a manner he thought more in the tradition of the baseball scribe.

Stipulating that "this is not the usual thing of carping on critics as I myself have been treated very well by them," Hotchner told VARIETY, "I think somebody should do a sound approach to the role of the tv critic." He then proceeded to offer what might serve as a preface to such an undertaking.

On the reasons for the scratching of such live dramatic entries as "Studio One," "Kraft Television Theatre," "Matinee," "Climax" and the sometimes dramatic "Seven Lively Arts," Hotchner said, "everybody has his own theory and nobody really knows. There have certainly been a lot of complaints on the commercials interrupting the way they do and on the agencies making the shows safer and safer. And there is no doubt that what was exciting after a certain length of time begins to dissipate. But the function of the critic should be something more than just giving the hits, runs and errors."

Hotchner described pro set ogling as "a curious kind of criticism" unlike the trained judges of books, films and restaurants. "We can't read all the books, see all the movies or eat at all the restaurants," he noted. "There are certain men who are trained to give an opinion on the subject and you read five of them and are either attracted to it or not.

'Post-Mortem' Critics

"But tv criticism is a post-mortem," he declared. "It's saying a few words over the body. "The show is over and done with. Nobody can go see it any more. They write their dispatches in 20 minutes like a baseball report. It's horrible and serves no purpose. They make you feel either wonderful or terrible.

"I don't know where the tv critic came from. I suppose off the shipping news or from the obit side." Hotchner speculated. Instead of having trained for a long time around a drama desk and break in slowly to be able to write with the intelligence and style of Atkinson, Kerr or Gibbs, they just grew up like weeds.

"It's the same from the New York Times all the way down to the Daily News and all the way around the country," observed Hotchner. "With the flow of tv as it is, 12 hours of programming day in and day out, they're on a treadmill of making up pundit remarks."

Hotchner excepted John Crosby and John Lardner from his comments singling out that twosome for their observations, intelligence and style. "They don't usually work on a 20-minute deadline," he specified. "They think in terms of several shows and make a point. I think a real first-rate tv critic should be literate, set a standard and help us keep up that standard. And," Hotchner pointed out, "he should know what goes into tv."

"Let's get down to cases," the author implored. "A new program was announced called 'The Seven Lively Arts.' John Houseman was put in charge, Robert Herridge was to produce and Virgil Thompson was named musical director. A lot of talented people and a lot of money figured into it. The stated purpose was to do things unusual, different from ordinary television. The first show was by S. J. Perelman called 'The Ways of Love.' It attempted something that was basically a very good idea, but very difficult and it failed. It was announced as the first of a highly-experimental series.

"The morning after the critics jumped on it as if it were subversive," Hotchner cited. "They were a set of the most violent notices I've ever seen with the New York Times leading the pack.

"Obviously a program like this needed sponsorship. CBS was taking an enormous risk. The following programs, like the first really good jazz show, the story of the disaster of the Centralia Mines and the one I did, 'The World of Nick Adams,' made the critics rhapsodic. But their first violent blast was the death knell. The only effect the tv critic has is on the advertising agencies and after their first-show reviews you couldn't have sold it for $5.00.

"And so it died. All the critics wept crocodile tears. But no one was man enough to admit the reason. They couldn't accept the fact that they had killed it. They should either ignore the first show or realize that it's the first of a series. They don't realize how hard it is to get an organization functioning. All that came was the hits, runs and errors saying we had a terrible ball team and should get off the field. That's a perfect example of what's wrong with the kind of criticism you get."

Hotchner also belabored the New York Times for not displaying the same impartiality on the tv page as on the drama and films pages when considering letters from readers taking exception to the local man. He noted his own original, "Last Clean Chance" for "Playhouse 90" which was Paul Muni's only tv shot, as an example.

The story was concerned with a disbarment and Hotchner, a former practising attorney himself, said the Times review called it, "technically wrong and suggested it would be good if I knew something about the subject." Hotchner said the head of the New York Disbarment Committee, who was the program's technical adviser, then called the Times and embarrassed them. "Many lawyers wrote me saying it was the first time they had seen lawyers shown as lawyers and I know many letters were written to the Times in protest. At no time, however, did any of this appear in the press. It's a fear on the part of the reviewer. Other writers tell me they've had the same experience with the Times. And it's not only the Times, but others. It's a one-way voice. TV critics should not be the tv editor as it is on most papers. This makes him a dictator."

Hotchner was stopping here after an o.o. with Otto Preminger of Southeast Asian sites. The writer will tackle his first screenplay in the producer's next opus, "The Other Side of the Coin" which will be lensed in Malaya early next year. Book is by Oscar-winning Pierre Boulle who penned "The Bridge on the River Kwai."

He said he was not driven to screenwriting but considered it an opportunity, having turned down several tv offers. Hotchner believes live tv drama will be back "bigger and more important."

A-R'S MICHAEL INGRAMS' TV SERIES ON 'AMERICA'

Michael Ingrams, Associated-Rediffusion executive, is currently in the U.S. gathering material for a quarter-hour filmed series on America tentatively titled "Look-America."

Ingrams stated that the weekly quarter-hour show on the U.S. is an attempt to supply regular tv coverage from America. In the proposed series, slated to be kicked off Sept. 17 by A-R, Ingrams will write, direct and appear in the program.

Ingrams' last assignment was with the hour-length "USSR Now"

Lee Green's Adventure Documentaries Peddled

"Lee Green's Rendezvous with Adventure," a travel documentary, currently is making the agency rounds.

Distributed by Screencraft, the series of 39 episodes, available in color or black and white, is slated for an airing date this fall. If the show is not sold nationally, it will be put into the syndication hopper.

Bob Rasback produced, with Tom Corradine as associated producer. Principals in film are adventurer Lee Green and his photographic crew with footage from all points of the globe incorporated in the skein.

BETTY GARDE

'Economy Time' Good To Plant Program Ideas

By M. J. CULLIGAN

(V.P. in Charge of the NBC Radio Network)

Summer is Idea-Planting Time. Advertisers who realize this and act now will get more for their fall advertising dollars.

Let me spell this out: Advertisers begin new campaigns for the next year in the fall. Frequently they introduce new ideas, new copy themes, new slogans. Even if these ideas are great, there is a certain amount of lead time before the new material becomes impressed upon the minds of prospective customers. With television shows and magazine pages costing what they do, this lead time is an expensive item in an advertiser's budget.

But advertisers can save this expense by planting the ideas in a more economical medium during June, July and August. What medium? Well, if you'll take one man's biased opinion, network radio is the best bet.

At a much lower cost, an advertiser can use the theme of his television commercial or the key copy points of his magazine layout in radio commercials over the Summer. He will then be seeding the consciousness of all his prospects. When his tv commercial goes on in the fall or the magazines he has chosen hit the street, his potential buyers will already be familiar with his message. So, the "sell" will take place much more quickly.

Several advertising agencies have discovered this and are recommending to their clients that summer radio is the ideal means of heralding a fall campaign.

Once the campaign gets underway, radio again has a money-saving function. When a product has been established in the minds of consumers through visual presentation, network radio offers the best and least expensive method

(Continued on page 50)

TV Films Content To Drift Along With the Tide, Hence The Tidal Wave of Axings

By DAVE KAUFMAN

Hollywood.

There's a desperate search for top creative talent in the vidpix industry here, as more and more companies have come to realize those 40-some axings every spring aren't the whims of a sponsor—they're mostly due to mediocrity, a sad lack of any genuine quality. For years most of the Hollywood vidfilmeries cashed in on the gravy train without giving much thought to quality, because in those days there was still an element of novelty, still excitement if a "name" star popped up in a vidpic, but those days, even the diehards concede, are gone forever.

It's all too reminiscent of the pix biz and its lush b.o. days of the 1940's, when anything on film would reap a lot of coin. For years, anything on tv would do fairly well, and the few quality series ("I Love Lucy," "Dragnet," etc.) were the exceptions to a standard on a par with the B picture.

Perhaps the recession hastened the process, but this past spring bankrollers of vidseries were more determined than ever to try for a better show, and their first step in this direction was to get rid of what they had, so close to 40 series bit the dust. It would be wrong, however, to say as a result the quality next season will be much improved. Tradesters, many of those making the vidpix for next season, don't look for the semester to be markedly different than last year, and some off-the-record that it may be the worst yet on tv.

It's not a pretty picture they paint, but they point out nothing new looms on the tv horizon for the next season. Again westerns will dominate; there will be the customary quota of situation comedies and dramas, and a sprinkling of mysteriosos and actioners. About the only new series which shows promise of providing something with a dash of excitement is the hour-long "Desilu Playhouse" series, which Desi Arnaz is producing for Westinghouse, on CBS-TV. And even here it isn't so much a new approach as the fact that Arnaz' Desilu company is associated with quality, which seems to give assurance of an above-par series.

While most of the telefilmeries now have come to realize they must have the best creative talent to turn out their product, they are faced with the fact a top tv exec is the most scarce product n Hollywood. Mistake was made in the beginning of hiring "B" picture people or just about any writer or producer who would work for a certain, not too-high salary. Over the years, this policy accumulated nothing but the celluloid mediocrity which has caused all the grief facing the companies today. Not only that, but now that they're willing to pay for top execs they don't know where to find the breed.

Typical of the frantic search going on is the case of TCF-TV, the 20th-Fox tv subsid. For a long time, they were hunting for a fine creative production head, but couldn't find one. Early this year 20th-Fox signed "Playhouse 90' producer Martin Manulis to a feature film contract. But as TCF's problem intensified, Manulis was talked into taking over as production head of that company, obviously a good step for 20th. But how many producers are there in tv with the enviable reputation of Manulis?

While those close-to-40 film series which got the ax were replaced by other, new film series, there isn't any assurance the axing figure won't be as high—or higher—next spring. It's a gloomy, albeit realistic, viewpoint.

As a matter of fairness, all the blame for what's stuffed down the public's gullet shouldn't be put on the production companies. Much of what's bad is the direct result of interference by the advertising agencies in many cases, the sponsors, in some.

Too Many Doctors

Here's an actual case of what happened in one instance, although names must be concealed to protect the innocent. A vidfilmery bought what it considered a fine script from an established writer; a number of execs at the company approved, then sent it on to the ad agency, part of the established procedure on every show; agency replied it approved, with reservations, and proceeded to change the script drastically, but before the producetion company could proceed, the revised script had to be okayed by the sponsor; the sponsor also chose to make changes, so that what was returned to the production company and finally shot bore little resemblance to what was bought, and when finally aired, was a bomb. It's all discouraging, and one of the primary reasons there isn't too much confidence hereabout that next season is going to be much different.

Feeling in vidpix circles is that a top exec, one with stature and know-how, could possibly have more luck in staving off the attacks from Madison Ave. Many point to Manulis, and to Fred Coe, as examples of producers who brought to television many a drama with guts. Significantly, however, both are in live tv, Manulis coming to vidfilm next season.

This is the age of the hack, however. Whether you like it or not, the hack writer who prides himself on turning out two and three scripts a week, is most in demand and accumulating lots of that green stuff in his bank account; the hack director who brings the picture in on time ("never mind how good it is") is always working; and the hack producer isn't going to have to worry too much about finding a job in the jungle.

Efforts are being made to change the picture, to improve vidfilm quality. But such effort is coming from only part of the vidfilm world in Hollywood, and many times the creator sounding off for quality is drowned out by the businessman-producer who commands that the budget be met on time, regardless of how.

Certainly, no one expects tv film to be a luxury item with plenty of time for this and that; the budgets just aren't there for anything but a no-nonsense operation However, the unfortunate part of the entire picture is that aside from a very few companies, there is no genuine effort and concern being displayed toward improving what will be seen on tv. In the main, the attitude is to drift along with the tide, even though it turns into a tidal wave of axings every spring.

ED HERLIHY
NBC
Host of WRCA's Brand New "GUEST OF HONOR"
Monday Through Friday, 12 to 2 P.M.

Bumper Crop of TV Paperbacks For '58-'59

VIDEO, LIKE PIX, REALIZES BONANZA IN PROMOTIONAL TIE-INS; POCKET BOOKS STILL IN THE FOREFRONT AMONG PUB HOUSES; KID SHOWS IN BIG DEMAND

By JO RANSON

The paperback publishers of America, having established a firm relationship with film promotion departments, are turning their attention to similar tie-ins with enterprising network tv programs.

It has been a happy marriage, according to the major soft book houses, and the 1958-59 video season promises to produce a bumper crop of mutually profitable tie-ins.

Hollywood film makers, almost since the inception of the inexpensive paperback, have played a large role in this brand of promotional endeavor. A recent sutvey in Variety revealed that there are over 200 film tie-ups this year with the paperback publishers. TV, it is estimated, will have upwards of 100 tie-ups with adult paperbacks, children's books and other reading matter designed for both young and old readers.

The basic difficulty with many tie-ups is that the programs are onetime dramatic shows or short runs series, according to the promotion folks who deal in the small, softcover book biz. In some instances, it is impractical to work out tie-ups with the onetime shows unless they are preceded with a great deal of advance publicity and are of worthwhile magnitude. The pocket book people try to find good longrun series for promotional deals, and here they've been remarkably successful. Furthermore, tv shows are frequently planned and programmed within a time limit that is too short for the paperback outfits to get books ready, promoted and distributed. These are some of inescapable factors that determine the number of video tie-ups they can arrange.

Pocket Books Hot

The most aggressive, right-on-the-ball paperback organization engaged in tie-ups with network tv promotion departments is Pocket Books. This pioneer outfit in the development of the inexpensive paperback really got rolling a few years ago when it tied in with a display prepack for its edition of "Baby and Child Care," including window streamers and rack cards—all promoting Dr. Benjamin Spock's tv program sponsored by Beechnut.

Following this was an advance promotion with National Telefilm Associates to promote a package of films they were offering for sale to tv outlets. Into a slip box went copies of Pocket Book editions of "Junior Miss," "Cluny Brown," "Tobacco Road" and "Jane Eyre." These were sent to station managers pointing out that good books make good tv shows. Books were offered to tv stations thru NTA for promotion by the shows. There was a healthy response to this offer, it's reported.

As a result of this adventure in tv tie-ups, Pocket Books set up a number of other deals with top-rated tv shows. It made an arrangement with DuPont Show of the Month to plug, on a mutual basis, "The Bridge of San Luis Rey" and "Wuthering Heights." It formed an alliance with the Old Gold "Court of Last Resort." Here the Erle Stanley Gardner book was distributed in point-of-sale display prepacks which plugged the book, the show and Old Golds.

Current tie-ups with Pocket Books are numerous and evidently off to a booming start. "The Perry Mason Show" on CBS-TV, based on the Gardner mysteries, is being promoted with a wire wall rack prepack containing Pocket Book Editions of each of the books used as a basis for a show. Titles include such bestsellers as "Case of Restless Redhead," "Case of the Silent Partner," "Case of the Sulky Girl" and nine or 10 other titles. As new shows are scheduled, the books in the racks are brought up to date.

The "Dragnet" series on NBC-TV has also proven successful as a Pocket Book tie-up. Two books dealing with the "Dragnet" cases have been written to date. They are "Dragnet: Case No. 561" and "Dragnet: Case of the Courteous Killer." Both are originals and feature Jack Webb on their covers. Pocket Books says it is currently negotiating for an additional "Dragnet" title which should be in the bookstalls in March, 1959.

NBC-TV's "Wagon Train" is another money maker, it's reported. Robert Turner has penned two books for tie-ups. The first, "Wagonmaster" was issued three months ago, the second will be out in October of this year and a third is also in the works. The books feature "Wagon Train" characters, atmosphere and locale.

Then there's the "87th Precinct Mysteries." Ed McBain (Evan Hunter) series has been and will be the basis for two past shows, one upcoming series and a future projected series. "Con Man" appeared on "Climax" two months ago and "Killer's Choice" appeared on the "Kraft Theatre" in May. This latter show was used as a pilot for the projected series. Ready for appearance shortly will be a series tagged "87th Precinct," an original based on the McBain characters.

There's Always Jack Webb

Also projected by Mark VII Productions (Jack Webb) is a "D.A. Man's" series.

Another highly-promoted Pocket Book deal was "The NBC Book of Stars" penned by Earl Wilson and illustrated by Wachsteter. It was a Pocket Book original issued in December of last year and featured thumbnail sketches of 12 NBC personalities. NBC realized the promotion potential of having the books displayed in over 100,000 newstands across the country. In return, each performer featured the book on his or her respective show. Wilson also plugged "The NBC Book of Stars" in his syndicated column. Furthermore, the paperback house made up displays of the Wachsteter caricatures and showed them in various banks, store windows.

A slight departure from the conventional paperback was Pocket Books' recent one-shot party book tagged "Mad Libs," created by one of Steve Allen's writers. It was promoted in a special display prepack and Allen as well as his guests played the game and called attention to the book on the Sunday night program.

Nor is Pocket Books overlooking the vast potential of selling to the moppets of the land by making promotional deals with network tv programs of interest to the kids. Its endless line of "Little Golden Books" and some recordings feature such tv characters as Zorro, Disneyland, Lassie, Wyatt Earp, Cheyenne, Gunsmoke, Woody Woodpecker, Mickey Mouse Club, Mighty Mouse, Wagon Train, Tales of Wells Fargo, Rin Tin Tin, Robin Hood, Circus Boy, Fury, Leave it To Beaver, Ruff and Ready, Jim Bowie, Broken Arrow, Howdy Doody, Heckle and Jeckle, Captain Kangaroo, Thin Man, Zane Grey Theatre, Dragnet, Lone Ranger, Navy Log, Dick and the Duchess and Maverick which is slated to appear shortly in the Little Golden Lines. Also tv show characters in the books for kids include Roy Rogers, Annie Oakley, Buffalo Bill, Bugs Bunny, Woody Woodpecker and Gene Autry. Pocket Books has been using sound judgment in selecting the titles for this line of books because some 16 of the top 25 best-rated programs are in their catalog.

Publishers of paperbacks are convinced that a strong tv show promotes the books and records featured on it and that a strong book promotion plugs the tv show it's created for. The former increases book sales and as book sales increase, the property exposure is increased which in turn increases book sales even more to increase exposure even more and so on indefinitely. "It's just one big wonderful circle that keeps

(Continued on page 96)

STAN FREEMAN
"THE STAN FREEMAN SHOW"
WCBS
Mon. through Fri., 11:30-11:45 A.M.;
Sats., 1:30-3:30 P.M.
M.C. and Guest Artist, Newport
Carnival of Music, Aug. 1st and 2nd
Columbia Records and Sesac
Transcriptions
Concerts:
NATIONAL ARTISTS CORP.
711 Fifth Ave., New York
Radio. TV. Night Clubs:
MERCURY ARTISTS CORP.
730 Fifth Ave., New York

CHARLES SANFORD
MUSICAL DIRECTOR
Just Concluded "THE PATRICE MUNSEL TV SHOW"
Musical Director for Five Years—"THE SHOW OF SHOWS"
Also Musical Director on "THE MAX LIEBMAN PRESENTS"
Direction
HARRY KALCHEIM — WILLIAM MORRIS AGENCY

The Moon and Show Biz

By CHARLES ISAACS

Variety, Feb. 20, 1962

HOPE HOPS MOON!

Bob Hope, a full entourage of entertainers, writing staff, and production crew, will rocket to the moon Saturday to kine a show for his NBC-TV series. It is Hope's first trip off earth."

New York Times, Feb. 21, 1962 (AP)

Bob Hope will leave for the moon Saturday to film his television programs, it was announced yesterday by Variety. He is taking a large staff with him to produce the kinescope which will be shown on his regular network series for the Butterfly Paper Products Co.

New York Times, Feb 22, 1962 (AP)

The United States Army Missile Testing Center has thrown an iron curtain of secrecy around its Cape Canaveral base and is furnishing very little information about the plans to rocket the Bob Hope show to the moon. Colonel Richards, missile expert in charge, said, "We don't wish to disclose all detail concerning this operation as we have information from Intelligence that Russia is now racing to send a comedian to the moon. We would like to get Bob Hope up there first."

Washington Post, Feb. 23, 1962

The State Department announced that Bob Hope's rocket trip to the moon will do much for American goodwill. The department spokesman said, "We are not in any race with Russia to be the first to send a comedian to the moon. Bob Hope is going of his own free will. We believe Russia is sending their comedian up as some form of punishment."

New York Times, Feb. 23, 1962

The Taxpayers Protective League has wired the Secretary of Treasury protesting Bob Hope's proposed rocket trip to the moon. The wire tersely asks, "Who's paying for the rocket?"

Washington, D. C., Feb. 24, 1962 (AP)

The Senate was thrown into an uproar when a committee chairman demanded to know why a comedian, even of Bob Hope's stature, is permitted to take off in a rocket belonging to the United States Department of Defense. "And have we checked the people going aboard that rocket?" the Senator asked. "What do we know of Hope himself? He's been to Moscow."

Moon For the Misbegotten

New York Times, Feb. 25, 1962 (AP)

Colonel Richards of the Army Missile Center today released a top secret statement admitting that there is a United States Army Base on the Moon. It had been a well-kept secret, but the talk stirred up by Bob Hope's coming moon trip has made it necessary to declassify the information. There are one thousand men at Base One, most of whom are electronics experts. Bob Hope was asked by the President if he would entertain these lonely troops and he readily agreed to go. He is going primarily for this purpose but thinks a kinescope would be a fresh slant for his NBC-TV series. "No one has yet been funny on the moon," he said.

Variety, Feb. 26, 1962

"HOPE NO FLY FOR BUTTERFLY."

Butterfly Toilet Tissue Corp., Bob Hope's sponsor, has questioned the value of a moon trip.

Variety, Feb. 26, 1962

ARB (American Research Bureau) has applied for a franchise to cover all populated areas on the Moon. This unusual project will consist mainly of moon people interviews to ascertain what American programs they've watched during the past 12 years.

Daily Variety, Feb. 26, 1962

"HOPE ROCKET STILL."

The Bob Hope Rocket trip has been postponed for one week due to a contractual problem with his writers. They don't want to go.

Variety, Feb. 28, 1962

James Saphier, Hope's agent, said today that the writers will either go to the moon with Hope or be sued for breach of contract. It is his contention that since all Hope contracts always have a clause calling for overseas duty, the writers must perform. The writers insist that the moon is not overseas. Saphier says that the writers knew about the Moon trip before they signed this season's contracts. They were all weighed and measured by Missile Center scientists before the Army tailor-made a rocket to carry Hope, his producer, director, six writers, Les Brown's Band, two engineers, three cameramen and guest star Anita Ekberg. Saphier added that they're now preparing for the possibility of further trouble with the writing staff. "We have some new writers lined up," he said. "They're not as good, but their weight and size is perfect for the rocket."

Variety, Feb. 29, 1962

Johnny Rapp and Lester White, two of Bob Hope's writers, today claimed there had been no mention of the moon trip in their contracts.

"We're used to travelling with Hope," Rapp said, "but they never mentioned anything about going to the Moon."

"Jimmy Saphier said we might take a short hop to the Antarctic," White added, "but we got suspicious when they issued space helmets."

Mort Lachman and Charles Lee object to the trip on medical grounds. Lachman said, "We've had dengue fever in the South Pacific, dysentery in Korea, trenchmouth in Arabia and frostbite in Russia. But despite the army's claim that there isn't any disease on the moon there is some doubt that we would ever get back to earth. We want a little time to talk this over with our wives who haven't been enthusiastic from the start."

Agent James Saphier said the writers are exaggerating. "The Army has already guaranteed our sponsor that a kine can be returned to earth. It's true they haven't had any success so far in bringing back men from the moon, but there have been some encouraging near-misses."

Variety, March 1, 1962

Writers Guild West spokesmen have thrown another clinker into Bob Hope's proposed Moon trip. They have asked Hope to sign a mimimum basic agreement covering reuse of material on "the Moon, Mars and such planets as he may visit in the next five years."

Variety, March 4, 1962

Hope's Rocket finally blasted off at 5 a.m. yesterday morning after a hectic last few minutes of sponsor and writer squabbles. Butterfly Tissue served Agent Jimmy Saphier with cancellation papers, so at the moment, the entire trip to the Moon is sustaining. The writers were picked up by armed M. P.'s and hustled aboard. The Civil Liberties representatives were told that the Army would consider their protests, but that the Defense Department considered the writers part of the Armed Forces for this particular operation. Colonel Richards said he would begin issuing bulletins on the rocket's progress and subsequent landing on the Moon.

New York Times, March 7, 1962 (AP) Special Bulletin.

Colonel Richards called a press conference today and gave reporters a prepared statement to the effect that Bob Hope, Anita Ekberg and staff are not going to land on the moon. Their rocketship has gone into orbit and is circling the earth. Colonel Richards says there is no need for alarm as their staff of experts have agreed that the rocket will circle for 39 weeks and then be guided to a safe landing on earth.

Variety, March 8, 1962

Tom Macloon, Butterfly Tissue v.p., announced today that he has successfully negotiated a pact with James Saphier, Hope's representative, to pick up the tab for 39 episodes covering the 39 weeks that Bob Hope will be orbiting with Anita Ekberg. Saphier has been in radio contact with the writers aboard the rocket and they have agreed to write the series, but at an undisclosed new high in residuals.

How TV Network Schedules Shape Up For '58-'59

AMERICAN BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	**YOU ASKED FOR IT** (Skippy)	←		**NEWS** (Available)		→	
7:30	(Kaiser) **MAVERICK** (Drackett)	**MAD SHOW** (available)	(Johnson & Johnson) **CHEYENNE** (½ available) and (American Chicle) **SUGARFOOT** (Ludens)	**DISNEYLAND** (Kellogg) (¾ available)	**LEAVE IT TO BEAVER** (Miles) (Ralston) (⅓ available)	**RIN TIN TIN** (Nabisco)	**DICK CLARK** (Beechnut)
8:00					(A.C. Sparkplug) **ZORRO** (7-Up)	(General Electric) **MAN WITH A CAMERA** (½ available)	**HOLIDAY, USA** (Available)
8:30	(R. J. Reynolds) **LAWMAN** (½ available)	**BOLD JOURNEY** (Ralston)	(Procter & Gamble) **WYATT EARP** (General Mills)	(Quaker) **OZZIE & HARRIET** (Kodak)	**REAL McCOYS** (Sylvania)	**COLT .45** (Available)	(Williamson-Dickey) **JUBILEE, USA** (⅔ available)
9:00		**VOICE OF FIRESTONE** (Firestone)	**RIFLEMAN** (Miles) (Ralston) (Procter & Gamble)	(Campbell) **DONNA REED** (Shulton)	**PAT BOONE** (Chevrolet)	**E.S.P.** (Chesebrough-Ponds)	**LAWRENCE WELK** (Dodge)
9:30	**INTERPLAY** (available)	**TOP TUNES AND NEW TALENT** (Plymouth-Dodge)	(Brown & Williamson) **NAKED CITY** (Quaker)	**PATTI PAGE** (Oldsmobile)	(P. Lorillard) **ROUGH RIDERS** (½ available)	**77 SUNSET STRIP** (Whitehall) (American Chicle) (Carter)	
10:00				**WEDNESDAY NIGHT FIGHTS** (Miles) (Mennen)	**TOMBSTONE TERRITORY** (Available)		**SAMMY KAYE** (Manhattan Shirts)
10:30		**J. DALY & NEWS** (Amer. Home Prod.)	**J. DALY & NEWS** (P. Lorillard)		**J. DALY & NEWS** (Amer. Home Prod.)	**J. DALY & NEWS** (P. Lorillard)	
11:00							

COLUMBIA BROADCASTING SYSTEM

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	**LASSIE** (Campbell)	← (Available)	(Amer. Home Prod.)	**D. EDWARDS—NEWS** (Available)	(Amer. Home Prod,)	→ (Available)	
7:30	**J. BENNY & BACHELOR FATHER** (American Tobacco)	**RAWHIDE** (Available)	(Whitehall) **NAME THAT TUNE** (Kellogg)	**INVISIBLE MAN** (Available)	(Pillsbury) **LUCY RERUNS** (Clairol)	**YOUR HIT PARADE** (American Tobacco)	**PERRY MASON** (Prestone) (Armour) (Approximately ¾ available)
8:00	**ED SULLIVAN** (Mercury) (Eastman Kodak)		(Brown & Williamson) **NUMBER, PLEASE** (½ available)	**WORLD OF GIANTS** (Available)	**DECEMBER BRIDE** (General Foods)	(Socony) **TRACKDOWN** (American Tobacco)	
8:30		**FATHER KNOWS BEST** (Scott)	**WANTED: DEAD OR ALIVE** (Available)	(Parliament) **TO TELL THE TRUTH** (Pharmaceuticals)	**DERRINGER** (S. C. Johnson)	(Lever) **JACKIE GLEASON** (Pharmaceuticals)	(Brown & Williamson) **THE TEXAN** (½ available as of early January, 1959)
9:00	**GE THEATRE** (General Electric)	**DANNY THOMAS** (General Foods)	(Toni) **ARTHUR GODFREY** (Pharmaceuticals)	**THE MILLIONAIRE** (Colgate)	(S. C. Johnson) **ZANE GREY THEATRE** (General Foods)	(Schick) **PHIL SILVERS** (Reynolds)	(Nestle) **GALE STORM** (½ available)
9:30	**HITCHCOCK PRESENTS** (Bristol-Myers)	**ANN SOTHERN** (General Foods)	(Pet Milk) **RED SKELTON** (Johnson's Wax)	**I'VE GOT A SECRET** (R. J. Reynolds)	**PLAYHOUSE 90** (American Gas) (Kimberly Clark) (Allstate) (R. J. Reynolds) (Pillsbury) (1/6 available)	(Lever) **PLAYHOUSE** (Schlitz)	(Lever) **HAVE GUN, WILL TRAVEL** (Whitehall)
10:00	(Revlon) **$64,000 QUESTION** (P. Lorillard)	**DESILU PLAYHOUSE** (Westinghouse)	**GARRY MOORE** (Kellogg) (Revlon) (Pittsburgh Plate Glass)	(U. S. Steel) **U. S. STEEL HOUR** **CIRCLE THEATRE** (Armstrong)		**LINEUP** (Procter & Gamble)	(Liggett & Myers) **GUNSMOKE** (Remington)
10:30	(Helene Curtis) **WHAT'S MY LINE?** (Kellogg)					(P. Lorillard) **PERSON TO PERSON** (½ available)	
11:00							

NATIONAL BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	(Sterling) **MARK SABER** (½ available)	(local time)	(local time)	(local time)	(local time)	(local time)	(local time)
7:30	**JEFFERSON DRUM** (Available)	(Procter & Gamble) **TIC TAC DOUGH** (½ available)	**DRAGNET** (Available)	(Ford) **WAGON TRAIN** (Nabisco) (¼ available)	**HAGGIS BAGGIS** (Available)		(Toni) **PEOPLE ARE FUNNY** (Reynolds Tobacco)
8:00	**STEVE ALLEN** (Greyhound) (Polaroid) (DuPont) (Approx. half of 26 weeks available)	(Procter & Gamble) **RESTLESS GUN** (Sterling Drug)	**GEORGE GOBEL** **EDDIE FISHER** **& OTHERS** (Liggett & Myers) (RCA)		(Liggett & Myers) **ED WYNN** (½ available)	**LOVE & MARRIAGE** (Available)	**PERRY COMO** (Kleenex) (Noxzema) (American Dairy) (Chemstrand) (RCA Whirlpool) (Sunbeam)
8:30		(Buick) **WELLS FARGO** (American Tobacco)		(Speidel) **PRICE IS RIGHT** (Lever)	**TWENTY ONE** (Pharmaceuticals)	**NORTHWEST PASSAGE** (Available)	
9:00	**DINAH SHORE CHEVY SHOW** (Chevrolet)	**PETER GUNN** (Bristol-Myers)	**DOTTO** (Colgate)	**MILTON BERLE** (Kraft)	(Liggett & Myers) **BEHIND CLOSED DOORS** (Whitehall)	(American Tobacco) **M SQUAD** (½ available)	(Liggett & Myers) **STEVE CANYON** (½ available)
9:30		**ALCOA-GOODYEAR PLAYHOUSE** (Alcoa) (Goodyear)	(Reynolds Tobacco) **BOB CUMMINGS** (½ available as of early January, 1959)	(Kraft) **BAT MASTERSON** (Sealtest)	**FORD SHOW** (Ford)	**GEORGE BURNS** (Colgate)	**CIMARRON CITY** (Available)
10:00	**LORETTA YOUNG** (Procter & Gamble)	(P. Lorillard) **ARTHUR MURRAY PARTY** (½ available)	(Singer) **CALIFORNIANS** (Lipton)	**THIS IS YOUR LIFE** (Procter & Gamble)	(Lever) **YOU BET YOUR LIFE** (Toni)	**CAVALCADE OF SPORTS** (Gillette)	
10:30							**BRAINS & BRAWN** (Liggett & Myers)
11:00							

Live Television Will Have A Deathly Pallor In '58-'59

By JACK HELLMAN

Hollywood.

In the dim, misty past of the theatre, the heroic figure of Owen Wister's "The Virginian" (Dustin Farnum) scorned an epithet directed at him. In controlled anger he shouted his resentment in a phrase that even today is better known than the play. Stormed he, "Smile when you say that, podner."

Fifty years or more later, this timeless phrase is just as apropos in its applicability to the present mordant state of live television in Hollywood. Like a stroke of subtle wit it's not to be taken seriously. There's not just enough of it left to occasion much enthusiasm and the long months ahead are no less bleak. The shroud will be made of celluloid trimmed with videotape. Automation has snuffed out another life.

Across the breadth of boundless Hollywood are studios of the most advanced design and so spacious in area that a five-ton truck rumbling through the corridors attracts no more comment than if it were rolling down Sunset boul. Yet their cavernous emptiness is alarming in the implications. In the season just ahead the prospects of tenancy are dimmer and more dubious than the year before. It became such a critical problem to the CBS owners of Television City that with the regulars gone for the summer there was hushed talk about shutting down, what with only a few live shows to keep the crews active.

Looking ahead to September the view is not a pretty one. Yet, despite the low estate to which live tv has fallen, ABC is going ahead with the construction of new studios at Television Center at the other end of town (NBC is in Burbank and CBS on the brink of Beverly Hills). All it can look forward to are the two Lawrence Welk shows, "You Asked for It," one or two Bing Crosbys, and perhaps a pair of daytime programs should ABC open the net earlier.

The Massive Yawn

The four massive studios at Television City will, at this writing, yawn ominously for even a spate of activity. So far on the fall slate are "Playhouse 90," Art Linkletter's "House Party," Jack Benny and Red Skelton and the latter two will be partly filmed. NBC is in a far better position but still not one to call for jollification. Sorely missed will be "Matinee Theatre" with its five full hours a week (and some filmed). On the live front will be Dinah Shore, "This Is Your Life," Milton Berle, Tennessee Ernie Ford, George Gobel, Eddie Fisher occasional specials from Bob Hope, Jerry Lewis and Dean Martin and incidental specs. Shirley Temple's "Storybook" runs through the year, all but one on film and so far there's no indication that it will be renewed for '59 although Miss Temple is under contract for another year to Henry Jaffe.

Just now the titular heads are wrestling with the problem of how to make their tremendous investment in studios pay off. While millions of dollars in space stand empty the webs are paying fabulous sums in rentals for N. Y. theatres under lease. Would they dare settle up in Manhattan and move the shows to Hollywood thereby incurring the wrath and displeasure of New Yorkers who are determined to anchor what's left of live shows on their seaboard?

For the nets there is a ray of hope for the salvage of studio space—conversion to film. such as NBC has done with Groucho Marx in studio D at Sunset and Vine But once this is done no live shows are permitted emanation because of union jurisdiction in the camera craft. NBC still has the El Capitan Theatre in Hollywood under lease but sub-rented last season to ABC for Frank Sinatra and the defunct Guy Mitchell show.

It is roughly estimated that up to 90% of the network shows in class A time next season will roll off a spool. Should the quizzers and games take hold that ratio would be diminished. By and large and anyway you take it, live tv will have a deathly pallor. The shock of losing "Climax," "Studio One" and "Matinee Theatre" was felt strongest among the actors. Last season these three live shows doled out more than 5,000 acting jobs.

The lexicographers may have to find a new meaning for the word "live."

Regional Coin

Continued from page 43

and are now fully prepared to concentrate our creative efforts on realizing the optimum potential of our craft.

With this improvement, in quality and in choice of subjects in all of television, has come a similar improvement in the quality of the film productions made expressly for the local and regional advertiser. In the past few years we have seen the disappearance of many of the operators who darted into the industry with inferior product and quickly retreated to the anonymity from whence they came. This, of course, does not gainsay the many fine contributions to film programming made by small independents.

Capable and experienced hands have remained and will make further inroads into the syndicated field in the future. This is certain: that the well-produced telefilm will drive the makeshift productions out of circulation.

With production entrusted to those with a knowledge of their craft, we can look forward to television entertainment on the local and regional level that will continue to match, and in some cases surpass, the excellence of the high-priced network productions.

With better production, therefore, and with hand-tailored merchandising through wise selection of markets, the syndicated film cannot help but continue to show a marked significance in the television industry.

Potential of Tape

Continued from page 38

programming during the week to save on overtime. Live commercials are taped in advance, to give sponsors who usually use an off-screen announcer the chance to get a live body in front of the audience and to otherwise dress up their blurbs.

Special events and sports represent a fertile field for the use of tape. Several stations carrying baseball are contemplating taping of day baseball games for broadcast at night, during prime hours. Same thing can be done with other top sports events. Special events, such as disaster coverage, could be covered by live cameras during the day and rebroadcast at night

But what really holds great promise is the field of program exchanges. Potential has become evident via ABC-TV, which now is to network (for summer) such local entries as the Dallas-originated "Confession" series, and KABC-TV's "Traffic Court" and "Stars of Jazz." Such originations would have been far more difficult, even impossible, if not for the fact the stations involved were able to tape their local live broadcasts, then either feed the tapes or mail them for feeds out of N.Y.

If that occurs on the network level, it offers even a greater potential in "swapping" shows locally. A KTTV could swap "Divorce Court" in L.A. for a Dallas "Confession." The outstanding programming of each station could be spotlighted on others in a sort of mass programming pool of the cream of the crop. This hasn't been tried yet, but one station operator here has already been talking such trades with others.

Changes wrought by tape aren't going to occur overnight, but take time, as in any technological advance. But developments have a habit of sneaking up on an industry, and each new forward step, small as it may be, tends to multiply itself in terms of adoption by others. If television is a business of imitation, as many of its critics claim, it won't be long before tape is a universal tool of the industry.

THE
HONEY DREAMERS
Transcribing for Coca-Cola
Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

'Economy Time'

Continued from page 47

of sustaining the brand image and expanding its impact. This is the concept which the NBC Radio Network announced two years ago. We called it "Imagery Transfer," and it has become so familiar to advertisers and agencies that I need not elaborate upon it further.

This year we have extended "Imagery Transfer" to a broader concept—"Memory Vision." Soon we will demonstrate to agencies the advertising and marketing applications of its tested psychological principles. The purpose simply is to point out the many ways in which sound can be used more effectively in radio commercials.

I have often been asked if I think radio is the world's greatest advertising medium. I don't. I think television is the greatest and network radio the second greatest.

Television is the most tremendous thing in terms of entertainment ever to hit the U.S. It's only logical, therefore, that this is where the big advertising money will be spent. But no single advertising medium has everything, and none in existence more than six months has nothing.

When we realized that radio couldn't compete with television in entertainment, we decided to make NBC Radio the greatest possible service medium. I don't think there are many who will challenge my statement that network radio is doing the best job of bringing news to the American public from all over the world.

The same flexibility which has made network radio's news coverage so outstanding is one of radio's most effective tools for advertisers. With the controversy between television and the print media stepping up, network radio finds itself in the enviable position of being an ally to both sides. Network radio is the way to maximize any advertiser's investments in other media—in advance, with the Idea-Planting Time theory, and later, with the Imagery Transfer principle. We make every television campaign a better campaign and every print buy a better buy.

Radio's future is brighter now than it ever was. Any talk to the contrary is just sound without sense. If proof is needed, just look at the gain in the number of radio users. There are 139,500.000 radio receivers in working order in the United States. This represents an increase of 81% over 1948, when tv set sales began to soar. More than 96% of all U.S. homes have radios and, according to a recent study, people are now listening to their radios for longer periods of time.

The trial and error period is over for network radio. We know where we stand and, what's more important, we know where we're going. And the road leads to greener pastures. Advertisers know this, too. That's why more and more of them are coming along with us.

BBC FOLDS 'PICTURE PARADE'

London.

"Picture Parade," the BBC's-tv tribute to the film industry, is to fold in September. There are no plans for a replacement.

Producer Alan Sleath is busy readying a Sunday afternoon magazine program.

A LISTENER'S GARDEN OF VERSES OR: DIAL IN FOR MURDER

1

At eight o'clock when I arise
I listen to the DJ guys:
I hear the beer and biscuit rhymes,
I hear the weather ninety times,
I hear the jingles that they play,
I hear the snappy reparte,
I hear who got the cash donations,
I hear the time on thirteen stations . . .
And sometimes if I listen long
Enough, I also hear a song.

2

TV is so full of a number of things,
I'm sure we should all be as nervous as kings.

3

Through miles and miles of movie feet,
I'd slumber in my movie seat;
But now I stay at home instead
And "see" the selfsame films in bed.

4

I think that I shall never see
Another quiz show on TV,
Because, I think, in future I'll
Keep my fingers off the dial.

5

For many more than twenty years
  A. T. & T. has known me;
My bill was never in arrears,—
Why doesn't Trendex 'phone me?

6

When I can't fall asleep, I stray
From Long John's friends to Barry Gray,
And if THAT fails, why, I arrange
It through Joe's Happiness Exchange.

7

Wild horses override the screen,
  Which cowboys get upset from;
Well, I like horses, too,—I mean
  The kind I cash a bet from.

8

Perry Como and Groucho Marx
And what goes on in baseball parks
May give TV a touch of class,
But otherwise it's a pain in the glass.

Al Stillman

Don't Knock It

Continued from page 44

vision. The public statements of at least some of those proposing Pay-TV testify to this. Anyone who believes there is a great army of altruistic, high-minded show-builders waiting to go into action and bring into every American home exactly what every home is looking for (for a dime or a quarter a show) is off his noodle. He hasn't even asked answers for the three big questions:

What are these shows?

Who are these show-builders?

Where are these guarantees?

Here are answers: Guarantees that there will be no commercials do not exist. They will never exist, for the promoters of Pay-TV are precisely promoters looking for an opportunity to make money. And selling commercials in their shows will provide more money, so it's logical to assume that sooner or later commercials will creep back in.

As to the shows and the show-builders, they will be primarily the same men and women who are building the bulk of your shows right now.

As to who is going to like what, the Pay-TV people aren't even on the first step of this quandary and surely the critics are no sure guide.

On the night of June 22 the summer successor to the Dinah Shore show had its preem. The next morning one leading critic said flatly: "It was as charming and entertaining an hour as one could ask." A sec- said: "One couldn't help feeling disappointed." The first called the music "elegant." The second called it "unimaginative." The first said the music was "legitimate" and "sung with great style." The second: "musically top-heavy."

Several million people thought it was a great show. It could never have been there at all except through the intelligent co-operation of agency, sponsor, artist, and network. The networks have always been modest about the work they do, the traffic they bear, the risks they take, the losses they suffer. Some years ago, I recall hearing some talk about key network executives periodically making appearances before their public in order more intimately and more intelligently to tell the United States what the current problems of day-to-day broadcasting really were. A few men appeared a few times.

This was a great idea. It was started, but it was dropped. Its reappearance would be very welcome. This is a time for talking out loud. Networks have a right to use their own apparatus the better to explain their actions and thir policies and their hopes to the people they are trying to serve. They have an obligation to do so. Did you know "Playhouse 90" was nearly two years in the building? and that over $1,500,000 was spent before a cent came back to the network on this huge gamble. I'm told that was the figure. I understand over $250,000 out-of-pocket was spent in developing "I Love Lucy" show before it was sold. This is where a lot of the network and local station profits went in radio and even more so in this costly medium of television. I think it would be a good idea for all the networks to periodically let the public in on what it takes to run their business and the kind of money they lay out towards the development of talent and better programming. "Seven Lively Arts" cost a flat million, won an Emmy for the Best New Program of the Year, but never brought back a dime. You win one, you lose one. Who cares, you ask?

More than 165,000,000 Americans do, and the industry ought to tell them, and keep telling them. We have a wonderful thing in present-day tv. Everybody needs to understand just how wonderful so that *biased* critics cannot do it harm, and we should never lose sight of the fact that behind this fabulous institution—television—stands the advertiser without whom none of it would be possible . . . and I wish more of the people making a living from this business would remember that, for it would make life for us agency guys a lot easier.

French TV Still Plays 2d Fiddle To Radio Setup

By GENE MOSKOWITZ

Paris.

French television is still advancing slowly, and, in spite of its potential, has fallen behind Italy, West Germany and Great Britain. Main causes for this are the still lagging full coverage of France by video emissions, the high costs of sets and the general low program level.

As each section of France gets its own emitter it is followed up by set sales. With coverage of France slow, so are set sales. Being nationalized, with only one station, there is a tendency to put information and educational aspects over entertainment. This is also apparent in radio, with most French radio owners going for the outside commercial beamings (Luxembourg, Radio Europe No. I) over the three internal nationalized webs.

Sets still cost from $250 to $300, which is still too expensive for ordinary wage earners. The French are beginning to overcome their reluctance to buy on credit but a cheap all-purpose set definitely has to be developed before tv can really take off here.

Thrifty French also figure the electricity consumed and the license payments (soon to be upped from $10 to $15 annually), plus upkeep. Mainstays of video appeal are some variety and quiz shows, current events and sports, and full length pix and vidfilm series. The rest is filled in with educational features and some theatrical live activity.

There is talk of a second web, to be created in 1960, with programming to be done by commercial outfits under government supervision. But that is only in the planning stage. Of the 800,000 registered tv receivers, most are in the heavily industrialized, more leisure conscious areas. Thus video, in spite of its fairly negligible overall show qualities as yet, is being looked on as a potential danger by film producers.

Video leans on over 100 film features per year for which $1,000 to $2,000 are paid per showing, plus some Yank vidpix series (14 in all now). Attempts to make their own vid series have so far been of little importance here due to budgetary difficulties.

TV still works under the Radiodiffusion-Television Francaise and plays second-fiddle to radio. This leads to poor pay and the loss of top talents to video. Fear of overexposure is also keeping top variety stars from making too many appearances.

A French worker needs two months wages to buy a tv set to the Yank's one week. The choice of 819 lines, though giving fine reception, is also hampering French video expansion, according to experts here. This difference of lineage with Yank and Anglo systems (625 lines) makes it too expensive to begin to utilize the new techniques here such as color tv, development of magnetic tape picture processes, etc.

Even with all technical problems solved, there is still a feeling here that the French will remain a going-out people in re their entertainment, and video would take its place for special things like on-the-spot news events and sports events.

However, film producers are clamoring for a modus vivendi here anyway, fully cognizant of what happened to films in the U. S. and Great Britain after the great growth of video.

Many producers want to set up a complete boycott of video by not selling it any pix, and others think a better idea would be for the industry to make special medium length films for video, reserving the heavyweight fodder for film houses.

At any rate, in spite of the apparent apathy in French video, it is still making progress and definite theatrical and boxoffice drops are noted when some popular programs go on the air, such as Jean Nohain's "36 Chandelles" a variety show, and "Brains and Brawn" a fave quiz entry. The growing use of old, and even fairly recent, films are also telling at times via spot checks in the Paris and Northern French areas, where video sets are concentrated.

The periphery commercial stations, Tele-Luxembourg and Tele-Sarre, are negligible and Tele-Monte Carlo has already been absorbed into the French web. But growing emphasis on Eurovision, the inter-Continental tv link, plus the coming Common Mart, may force the needed second channel to have a 625-line outlet to do away with difficult and costly conversions needed for the present 819-line setup.

JOY HODGES
Representative: ROSEN-FINGER

India Seeking To Shed All Com'ls

New Delhi.

U. S.-style commercial broadcasting, that thorn in the flesh of Indian officialdom, may be extracted—eventually.

New Delhi is to be the meeting-place of the Commonwealth broadcasting convention, planned for early 1959, and discussions with the director-general of Radio Ceylon on the question are anticipated here.

The monopoly All India Radio (AIR), a government network, has always remained virtuously noncommercial. But it has not been able to prevent Radio Ceylon and Radio Goa, stations operating in neighbor countries, from beaming commercial broadcasts at Indian dial-twirlers. While AIR has no intentions of going commercial itself, its bosses don't like such competition.

What particularly irks them is the fact that these stations have a far bigger market in India than in their own relatively tiny territories.

In fact Radio Ceylon has dropped commercial broadcasts in Sinhalese, majority language of the island, to listeners in Ceylon itself, on recommendation of a commission of inquiry. And many of the sponsors of broadcasts to India by Radio Ceylon are Indian.

The concrete pressures of economics may, in fact, be the deciding factor in a matter in which abstract principles are diametrically opposed. The flow of payments by Indian sponsors to Radio Ceylon for air time is being shrunken by India's tight foreign-exchange situation, and if it becomes too thin a trickle it might pose a threat to the very existence of the island's commercial broadcasting service.

ART FORD
WNTA-TV
Thursdays at 9-10:30 P.M. EDT.

Britain Hot for Third Channel As TV Profits Keep Rolling In

By HAROLD MYERS

London.

As the commercial tv network is gradually spreading its wings to span most of the country, the main talk nowadays is on the prospects of a third channel. When it will come and by whom it will be operated are questions that have yet to be answered officially. The overwhelming body of opinion, however, believes that it will not be allocated to the BBC, but will be run by private enterprise and supported by advertising.

Such has been the startling success of the commercial tv operation that in less than three years the companies involved are racking up profits which run into the millions—pounds sterling, not dollars, that is—and there is a general belief that there is already sufficient revenue to justify an additional outlet.

It was in September, 1955, that the first commercial station went on the air in London and a few months later it was followed by transmitters in the Midlands and the North of England. Since then the web has expanded to embrace Scotland and Wales. By the end of August southern England will have its own commercial channel and the northeast station is due to go on the air before the turn of the year. The blanket coverage of the country, including Northern Ireland, is expected to be completed on schedule by 1960.

There is little doubt that the pressure will soon be applied to force the Government to allocate the new channel, although no decision may be made until after a Royal Commission, which is due to be named shortly, has made its report. A commonly expressed view is that, as an interim measure, the Government will extend the present BBC charter by two years so that it would expire at the same time as the commercial charter in 1964. In that way it would be possible to decide the futures of both the state and independent operations with one piece of legislation

To Sell or Not To Sell

But the real tussle will come if and when the Government decides that the third channel should be a commercial one. There is an understanding between the ITA and the existing program companies that they should be given first refusal in the event of a new network coming into operation—and the clamor in that direction has already been started by the Daily Mirror group, which has a substantial stake in one of the outfits.

Politicians who have watched the development of tv in the past few years have expressed some doubt whether the Government would accord additional licenses to any of the existing four major companies as it is feared there would be charges of creating a new monopoly. There is a feeling, however, that some of the groups with only a small franchise operation might be given the chance to run one of the bigger stations, either in London or the Provinces. In this category, particularly, is the group behind Southern Television, which includes the Rank Organization, Associated Newspapers and Amalgamated Press.

In its three year life, the commercial web has grown considerably in stature and now gives greater emphasis to programs of social importance. Yet, it has never lost its grip on the viewing audience. Week after week the commercial programs collar the top 10 places in all the ratings, even though it is recognized that BBC-TV also has its worthwhile programs. The viewing public has shown an unusual loyalty to the alternative programs, almost from the off, and that's been maintained with unflagging consistency. At first the opponents to commercial television suggested that this was because the new web was pandering to mass taste, while the BBC hit a higher cultural level. There may have been some validity in that view in the early days, but now there's a regular flow of serious content programs dealing with a variety of offbeat and controversial subjects.

The British tv industry is also moving cautiously forward in the vidpic field, but, due largely to the restricted domestic market, the principle of Anglo-American copartnership is the familiar pattern. There are exceptions to the rule, but they are rare.

The abnormally high domestic quota of 86% British program material for the commercial web puts a premium on locally produced shows and severely restricts the market for imports. That, in a way, has encouraged many of the American companies to participate in British vidpic production. They've found it easier to sell a package if they can offer a British series as well.

Meanwhile, talk of a second commercial channel in this country continues—behind the scenes for the moment.

JACKSON BECK
Announcer Actor Narrator
Radio TV Films
JUdson 2-8800
Representative: Marjorie Morrow
Paramount Theatre Building, New York

Sports Big TV Hypo For Italy As Viewers Up

By ROBT. HAWKINS

Rome.

Italian television has settled down to its annual summer hiatus — but not before having given millions of Italians an excellent example of the vast potentialities of the medium. Two of the top sport events of the year — to the Italian taste at least — the Giro d'Italia a 21-day bike race the length of Italian boot, and the month-long world soccer championships telecast in Eurovision from Sweden, have brought back those crowds outside store windows to watch demonstrator sets. It's hoped that many of these people will also walk in and buy a set.

Video sales are expected to spurt sharply as a result of these two events, both given excellent and ample coverage (at considerable expense to RAI-TV, the Italo outlet). RAI-TV scheduled the second event, the soccer games (10 in all) despite the fact that Italy hadn't even reached the finals, remembering that four years ago, when Italian television was still in its infancy, the last soccer championship coverage (from Switzerland) resulted in the sharpest set sale spurt ever. (Current registered set totals here are over 1,000,000.)

While sport-loving Italians are being given their tv fill, the future of local video in other sectors is currently being patterned by RAI officials. The recent vast success of a serialized video version of "Nichólas Nickleby" means that Saturday night serials will continue to be a weekend staple here, along with another Saturday night regular, "Il Musichiere," the toprated musical quiz game which now has no rivals, rating-wise. "Il Musichiere" returns in September after a one-month vacation.

The future of "Lascia o Raddoppia" and "Telematch," two other once-popular quizzers (the first is patterned after the "$64,000 Question"), is at the moment less clear, and it's probable that at least one will be replaced by the oft-postponed Italo version of "Twenty-One," plus, perhaps, another new quiz show.

In the variety show sector, "Uno, Due, Tre" continues its routine comedy and musical guest star pattern, and should last at least until fall. Renato Rascel, whose "Rascel la Nuit" was a popular entry some years back, will probably bring his offbeat comedies back in a new format this fall over the RAI-TV net. Teddy Reno, another popular Italian show biz figure, is also back with a new show, mostly songs and guest stars, called "Marina Piccola."

Friday night is still the night for dramatic shows, usually of top quality, and RAI will probably leave this as is also for its prestige value. Tuesday night likewise is occupied by a dramatic stanza, more usually a detective story or musical comedy or operetta. (Pickups of straight opera are relatively infrequent, usually comprising second acts of La Scala presentations or telecaste from Rome and Naples' opera houses.)

Afternoons will continue to be dedicated to moppet and femme viewers, with the usual series of successful shows seen so far due back in the fall after summer vacations. There is no indication that RAI plans to add more old films to its current one-a-week repertory, though it's expected that the summer months will find kines of several popular shows of the past (especially serialized televersions of famed novels) filling in for vacationing regular shows. It's theorized here that not even a good teleshow will get vacationing Italians away from beach or mountaintop until late in the afternoon — hence programs may start a bit later in the day during the warm months this year.

The exact pattern of fall television in Italy will not be known for some time, until results of current meetings of RAI-TV planners are divulged. It's hoped locally that excellent results achieved on both artistic and commercial (set sale) levels during first quarter of 1958 will be kept in mind and maintained during the fall as well, to satisfy the swelling public of Italo televiewers.

ADVERTISERS, AGENCIES AND STATIONS

Profit from the *SALES

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Will there be room here for you?

If you hurry.

Sponsors are rushing to participate in "Operation Daybreak"–the fabulous package with which ABC-TV is making a major entry into the field of daytime programming. 40 quarter hours were snapped up in the first 10 days!

The reasons are twofold:

1. "Operation Daybreak," with its unique plan for commercial dispersion, offers advertisers an opportunity to reach a maximum number of housewives – especially GET AGE housewives – throughout the day's peak viewing hours.

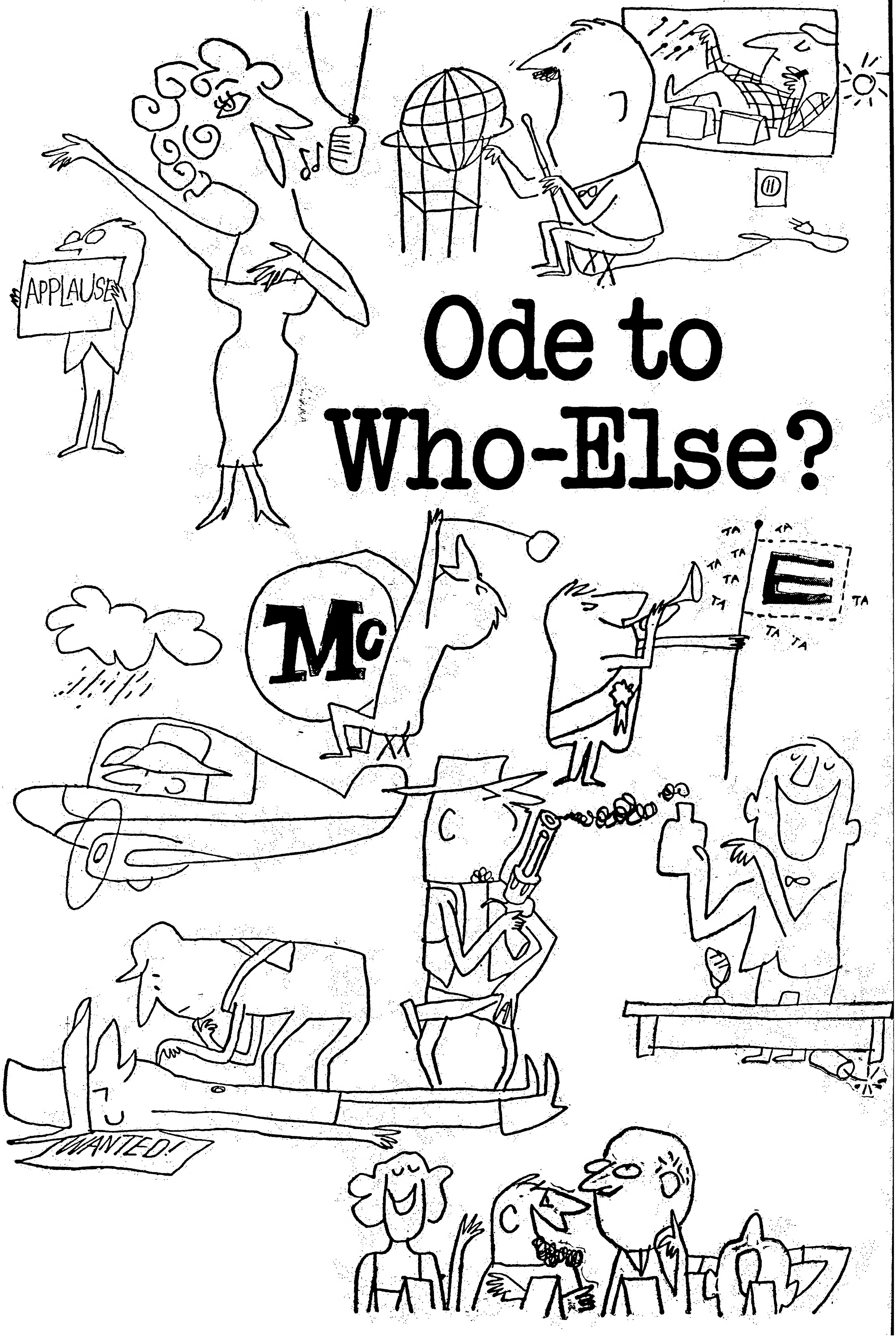
2. Because of the special rate structure available to advertisers who sign now, this tremendous number of viewers can be reached at the lowest cost-per-thousand in network TV today.

Easy to see why we're filling up fast. Easy to see, too, why your product should be in the package – while there's still room.

You get them at the *GET AGE* on abc-tv

BUFFERIN
MINUTE RICE
BAKER'S INSTANT
Johnson's BABY OIL
Chef BOY-AR-DEE COMPLETE PIZZA PIE MIX
CHEESE
JELL-O
STUM

Ode to Who-Else?


APPLAUSE
Mc
TA TA TA TA TA TA TA TA TA TA
E
WANTED!

Sound the Klaxon! Pound the drums!
Hail! A gala season comes:
Star-bedecked extravaganza
New McCann TV bonanza!
Des and Lucy rip the tissue
Off the Westinghouse new issue --
Biggest package in the biz,
Multi-million dollar whiz!

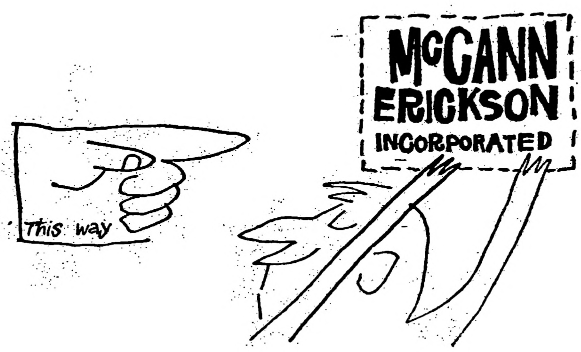
Clean-up products find a soul-mate,
Georgie Burns, to star for Colgate,
Mickey Mouse charms young admirers
With new stunts for P. F. Flyers.
Buick hits the road with Hope,
Tough-guy Robertson will lope
Through the cactus in Wells Fargo --
More of Buick's showtime cargo.

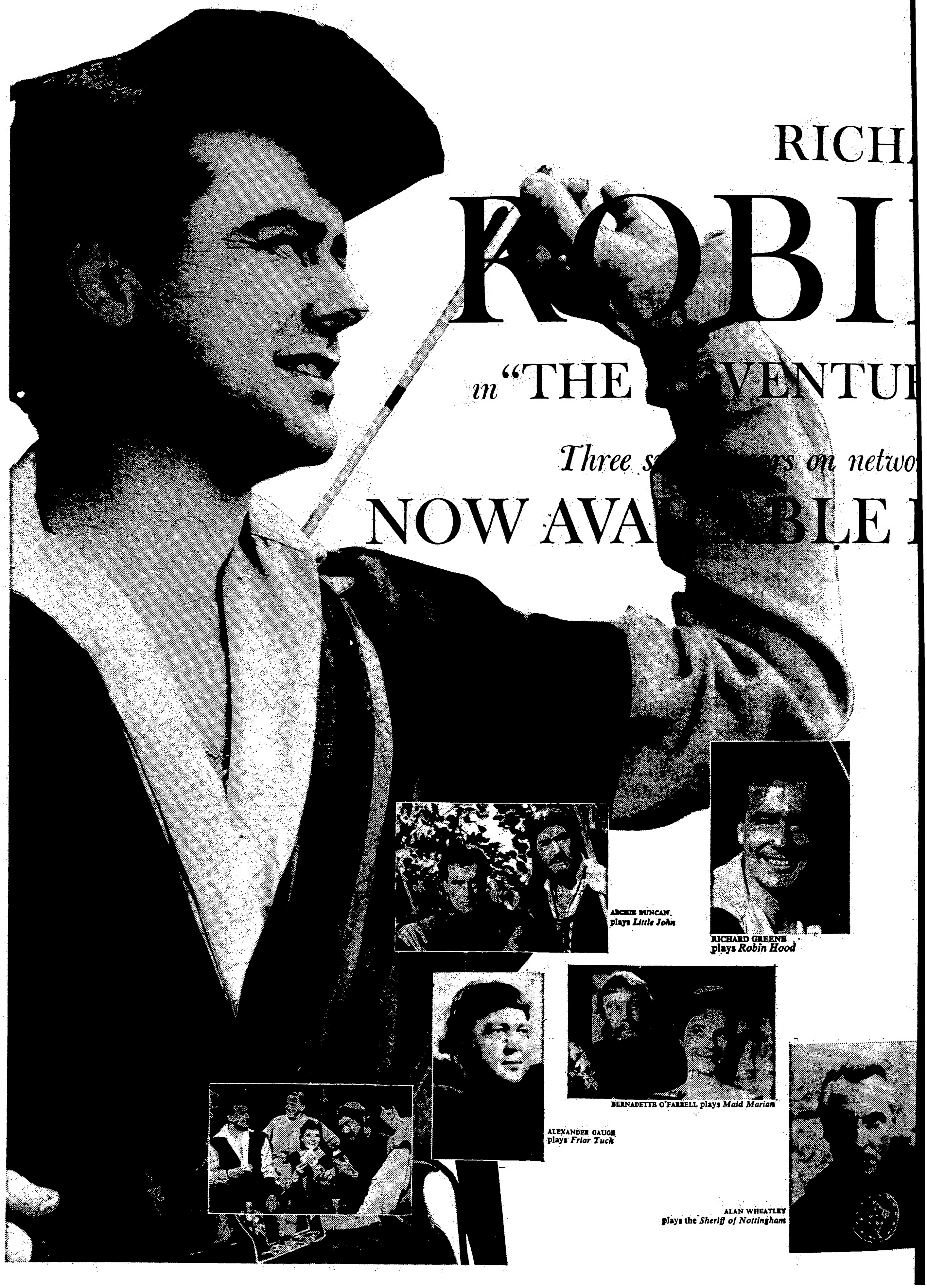
Where there's smoke there's Chesterfield
With a bumper talent yield:
Fisher's singing, Ed Wynn's joking
Multiply the joys of smoking,
"Brains and Brawn" contributes muscle
To the intellectual bustle,
Canyon's top-tobacco jet
Does the cleanest smoking yet.

Daytime shows too thick for rhyming,
Tops in programming and timing,
Keep the show-biz picture pink
For Peter Pan, Swift, Lehn & Fink.
Thrills aloft and on the plain...
Nabisco's Sky King...Wagon Train...
Borax' breathless, deathless sally...
Days in desolate Death Valley.

Helene Curtis' What's My Line?
Keeps all eyes (and locks) a-shine,
News from mountain-top to bayou
Comes from Esso and Sohio.
To delight a watching nation
These light up the constellation
Kept in entertaining balance
By McCann's own TV talents.

Pound the drums and sound the Klaxon,
Hear the pure and simple facts on
Video on either coast:
One house plays the host the most...
Night and day on all the channels
VIPs in TV's annals
Sponsor...show...performer...fan
Are brought together by McCann.





RICH
ROBI
in "THE VENTU
Three s s on netwo
NOW AVA BLE

ARCHIE DUNCAN
plays *Little John*

RICHARD GREENE
plays *Robin Hood*

BERNADETTE O'FARRELL plays *Maid Marian*

ALEXANDER GAUGE
plays *Friar Tuck*

ALAN WHEATLEY
plays the *Sheriff of Nottingham*

RD GREENE *plays*

N HOOD

ES IN SHERWOOD FOREST"

. . . and renewed for a fourth year

OR STRIP PROGRAMMING!

ROBIN HOOD COMES ALIVE TO BECOME YOUR MOST POWERFUL SALESMAN! Cash in on the tremendous built-in following of TV's most spectacular adventure series. A prestige show-case that will sell every kind of product, because it reaches every member of the family and features the characters that all America knows and loves.

SAME SPONSOR FOR THREE YEARS ON NETWORK . . . and their sensational sales records show why! And Robin Hood offers his sponsor unlimited promotions! Over $2 million in merchandising sales, with 33 licensed manufacturers offering Robin Hood products for premiums, contests and give-aways.

LOOK AT THE RATINGS!

In city after city, Robin Hood consistently outrated competition in its time spot.

City	No. of Stations	Share of Audience
Birmingham	2	65.3%
Boston	3	67.3%
Buffalo	3	70.8%
Charleston-Huntington	3	70.9%
Colorado Springs	2	63.6%

City	No. of Stations	Share of Audience
Dayton	3	67.8%
Duluth-Superior	2	75.1%
Jacksonville	2	92.3%
Los Angeles	7	44.0%
Miami-Ft. Lauderdale	3	64.7%

City	No. of Stations	Share of Audience
New York	7	42.9%
Norfolk	2	81.2%
Philadelphia	4	57.6%
Providence	2	72.8%
Rochester	2	69.6%
San Antonio	3	61.5%

"THE ADVENTURES IN SHERWOOD FOREST"

IS THE BUY OF THE YEAR!

OF

See the man from Official for availabilities. **OFFICIAL FILMS, INC.** 25 West 45th Street, New York, N. Y.

REPRESENTATIVES: ATLANTA / *Jackson 2-4878* BEVERLY HILLS / *Crestview 6-3528* • CHICAGO / *Dearborn 2-5246*
CINCINNATI / *Cherry 1-4088* DALLAS / *Emerson 8-7467* FAYETTEVILLE / *Hillcrest 2-5485* • FT. LAUDERDALE / *Logan 6-1981*
MINNEAPOLIS / *Walnut 2-2743* SAN FRANCISCO / *Juniper 5-3313* ST. LOUIS / *Yorktown 5-9231*

THE

Eddie Fisher

SHOW

IN EVER LOVIN' LIVING COLOR

NBC-TV

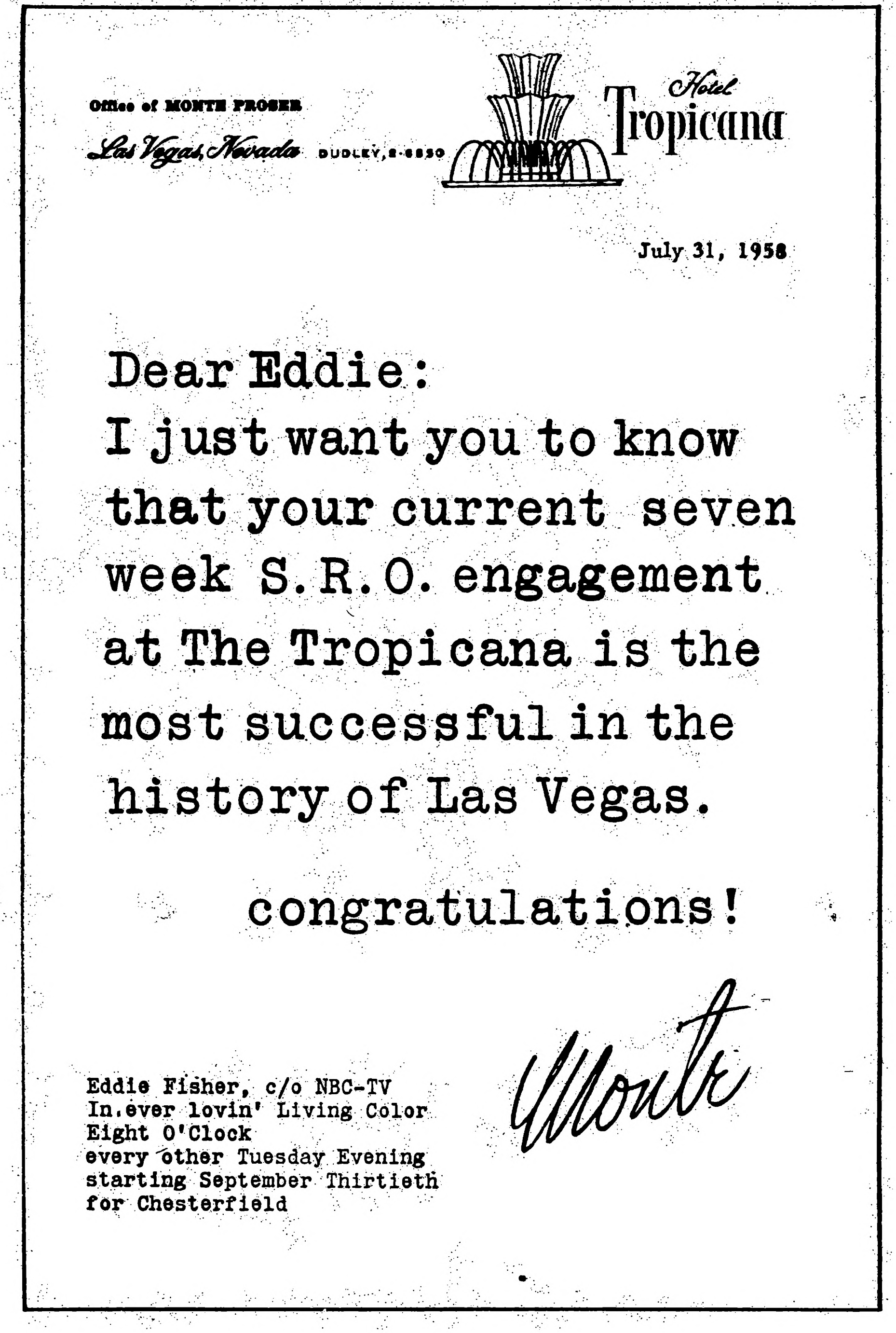
EIGHT O'CLOCK

EVERY OTHER TUESDAY EVENING

STARTING SEPTEMBER THIRTIETH

FOR

Chesterfield



Office of MONTE PROSER
Las Vegas, Nevada DUDLEY, 2-6830
Hotel Tropicana

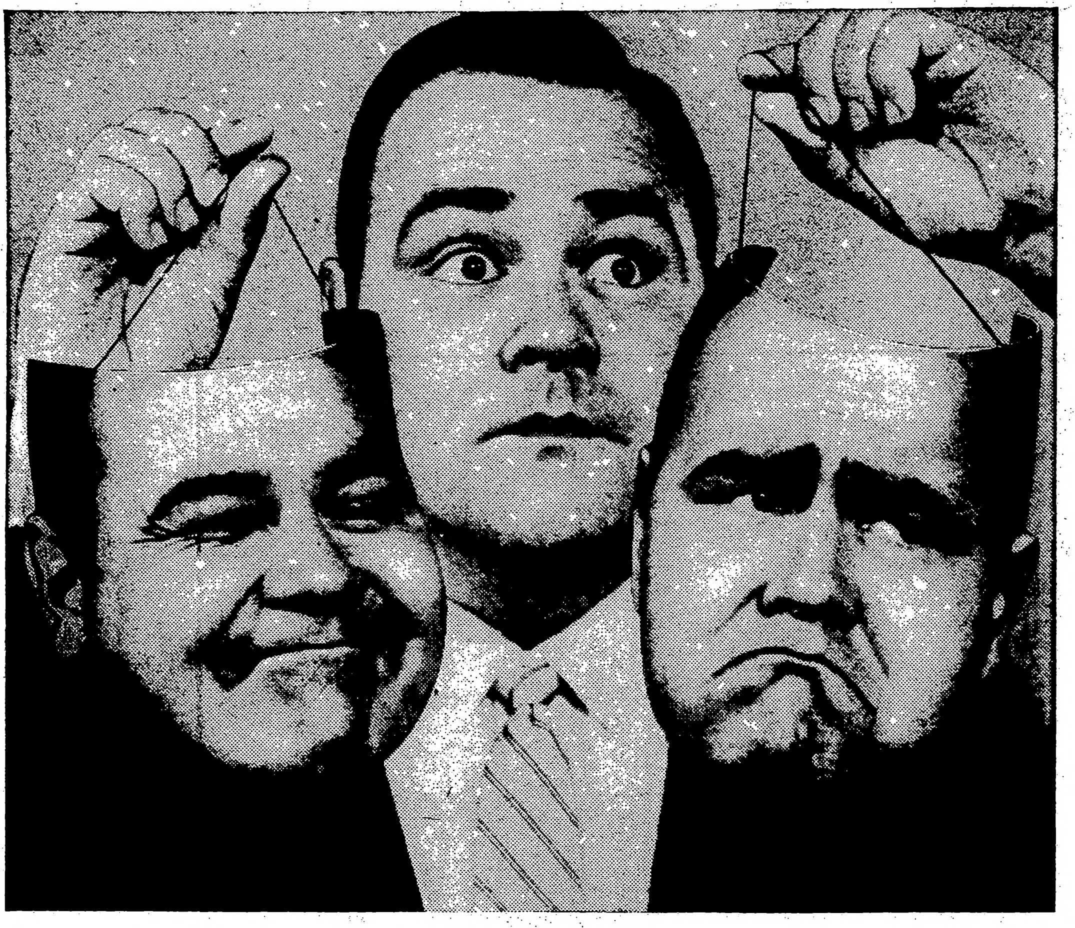
July 31, 1958

Dear Eddie:
I just want you to know that your current seven week S.R.O. engagement at The Tropicana is the most successful in the history of Las Vegas.

congratulations!

Monte

Eddie Fisher, c/o NBC-TV
In ever lovin' Living Color
Eight O'Clock
every other Tuesday Evening
starting September Thirtieth
for Chesterfield



JONATHAN WINTERS

Exclusive Representative MARTIN GOODMAN **36 Central Park South, New York—PLaza 1-3555**

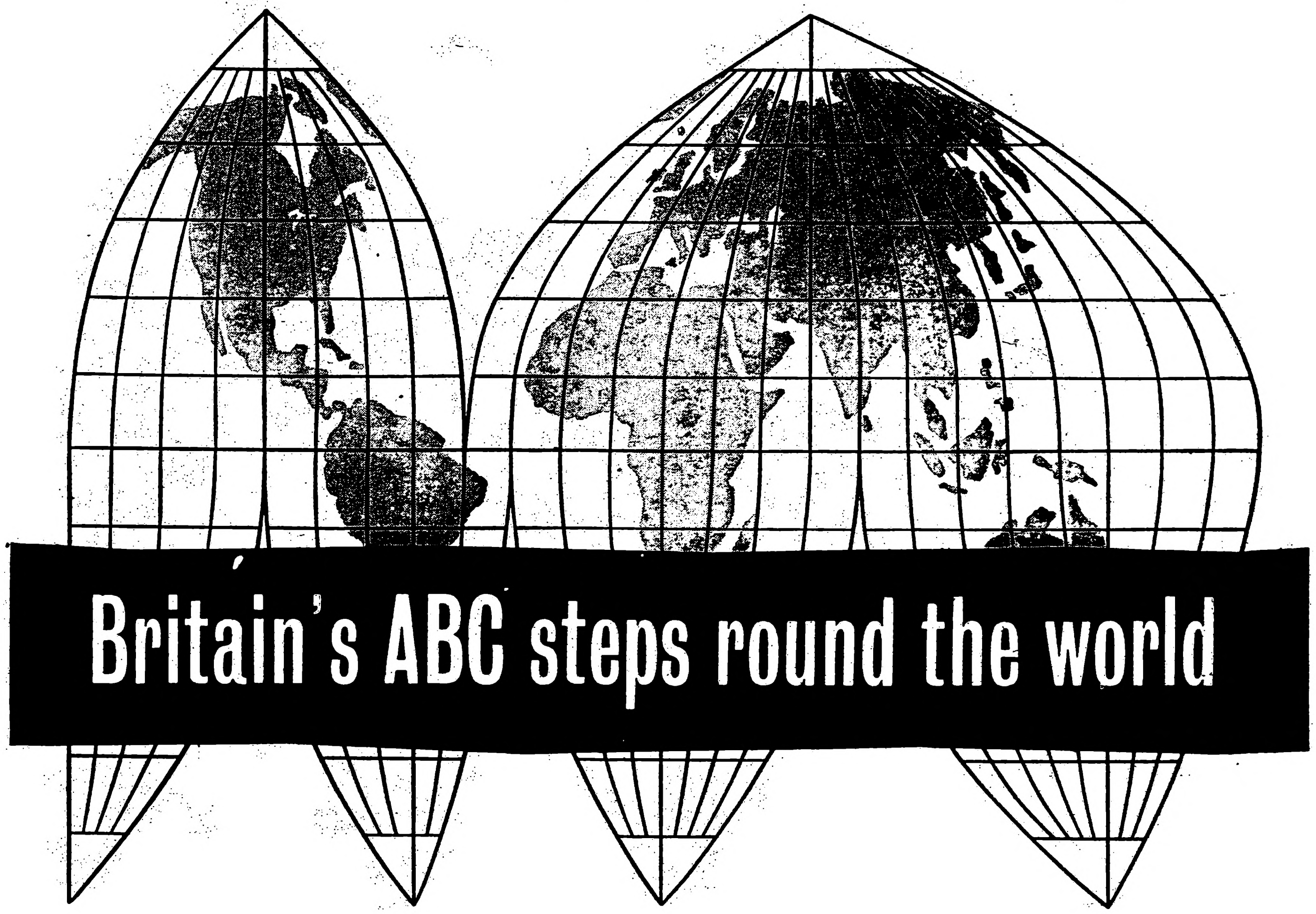
HUGH DOWNS

JACK PAAR SHOW, NBC-TV

MONITOR, NBC-Radio

Exclusive Representative: **MARTIN GOODMAN**
36 Central Park South, New York
PLaza 1-3555

CARL REINER



Britain's ABC steps round the world

Britains's ABC *Television Network*
steps into the international TV *picture.*
With two and a half years
of domestic success behind it,
ABC *can now offer a full range*
of vital programme material—
for stations right round the world.
This is some of our material:

The best in British drama

ABC's London Playhouse uses the biggest stars, is one of British TV's most popular programmes. All the entertainment value of the best in British theatre is in these one hour plays. (*World Distribution*).

The finest film series

ABC can offer some great film series—made at the world famous Elstree Studios and on authentic locations. 'Dial 999', 'Glencannon', 'Jungle Boy', 'African Patrol', 'Martin Kane' and 'Mantovani'—these top rating series are available *now.* (*Eastern Hemisphere Distribution*).

Write now for news from ABC

News of programmes and developments is coming thick and fast as Britain's ABC steps round the world. For information and inclusion on our mailing list write now to: A. Morris, Overseas Sales Manager, ABC Television, Film House, Wardour Street, London, England.

ABC
TELEVISION

Watch the international news from

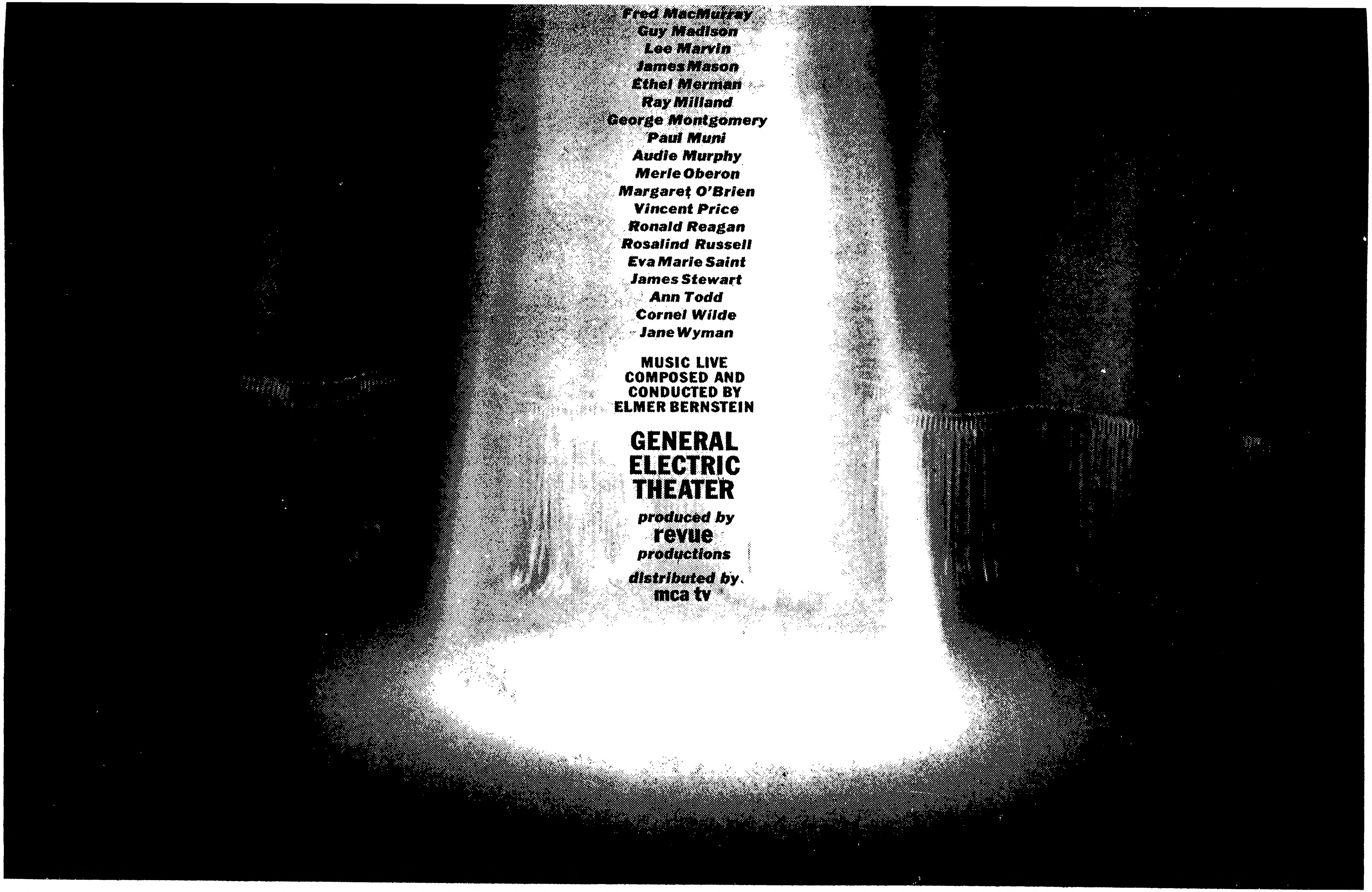
Britain's ABC TELEVISION NETWORK

A member of the Associated British Picture Corporation

NOW IN PRODUCTION FIFTH YEAR

TV'S NO.1 DRAMATIC SHOW WITH AMERICA'S GREATEST STARS

Fred Astaire
Tallulah Bankhead
Ethel Barrymore
Anne Baxter
Harry Belafonte
Jack Benny
Marge & Gower Champion
Claudette Colbert
Joseph Cotten
Joan Crawford
Hume Cronyn
Robert Cummings
Tony Curtis
Bette Davis
Melvyn Douglas
Dan Duryea
Henry Fonda
Joan Fontaine
John Forsythe
Judy Garland
Greer Garson
Kathryn Grayson
Sterling Hayden
Alan Ladd
Charles Laughton
Art Linkletter
Myrna Loy



Fred MacMurray
Guy Madison
Lee Marvin
James Mason
Ethel Merman
Ray Milland
George Montgomery
Paul Muni
Audie Murphy
Merle Oberon
Margaret O'Brien
Vincent Price
Ronald Reagan
Rosalind Russell
Eva Marie Saint
James Stewart
Ann Todd
Cornel Wilde
Jane Wyman

MUSIC LIVE
COMPOSED AND
CONDUCTED BY
ELMER BERNSTEIN

**GENERAL
ELECTRIC
THEATER**

produced by
revue
productions

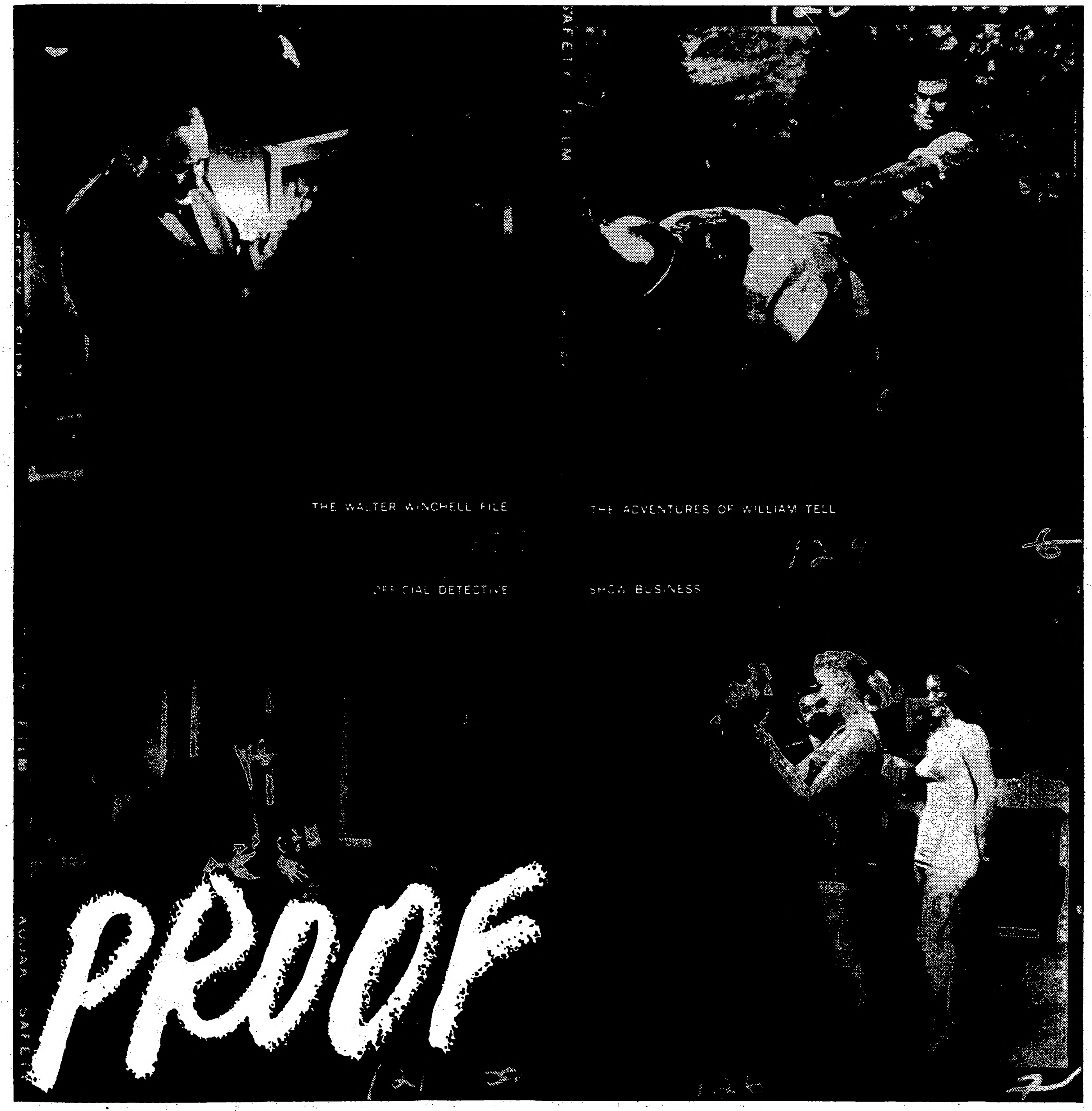
distributed by
mca tv

Bob Hope

GOODMAN
ACE

CAROL IRWIN
PRODUCTIONS

277 Park Ave.
New York City


THE WALTER WINCHELL FILE
THE ADVENTURES OF WILLIAM TELL
OFFICIAL DETECTIVE
SHOW BUSINESS
PROOF

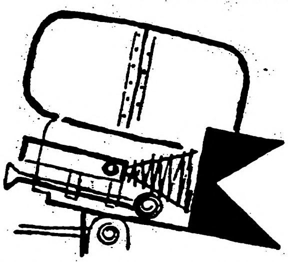
...that NTA has some of the best syndicated TV programs of the year! A close-up of the syndicated TV shows offered by NTA this year reveals some of the most exciting shows of the season. Whichever type you prefer—action, adventure, mystery or variety—you'll find the most outstanding ones at NTA. So study these proofs...and then order the thirty-nine prints available now in each series! **NATIONAL TELEFILM ASSOCIATES, INC.**

Coliseum Tower, 10 Columbus Circle, N. Y. 19, N. Y., JUdson 2-7300

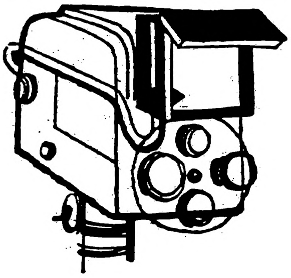
Q-Tv *means* *precision prompting!*

prompter

the **Q-Tv** *system of positive, interlocking Selsyn control*
insures **absolute** *and* **continuous synchronization** *of all units . . .*



absolutely **silent**
designed to fit **all** *cameras*
vu in-lens *mirror system available*



presently used on **all** *networks*
no *union problems*
(*no service has an* **exclusive**
on any station)

precision prompting..

tailored to fit
your *budget . . .*

Q-Tv

630 9th avenue, n.y.c. ju 6-6486
5 w. hubbard, chicago mo 4-6646
810 n. highland, hollywood ho 7-9262

TWO VERY IMPORTANT THINGS TO REMEMBER WHEN BUYING SPANISH RADIO IN NEW YORK:

WHOM ENJOYS THE TOP RATING IN 46 OUT OF 48 DAILY QUARTER-HOURS IN SPANISH.*

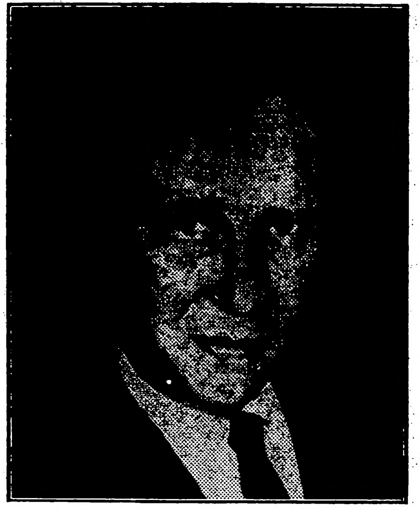
WHOM REACHES MORE THAN 71% OF PUERTO RICAN FAMILIES DAILY AND THE WEEKLY CIRCULATION ENCOMPASSES ALMOST ALL FAMILIES.*

* Pulse

A COPY OF THE COMPLETE PULSE REPORT CONTAINING BOTH AUDIENCE RATINGS AND A PROFILE OF THE PUERTO RICAN LISTENER IN NEW YORK IS YOURS FOR THE ASKING.

WHOM

136 West 52nd Street
New York 19, N. Y.



JOE GIVEN

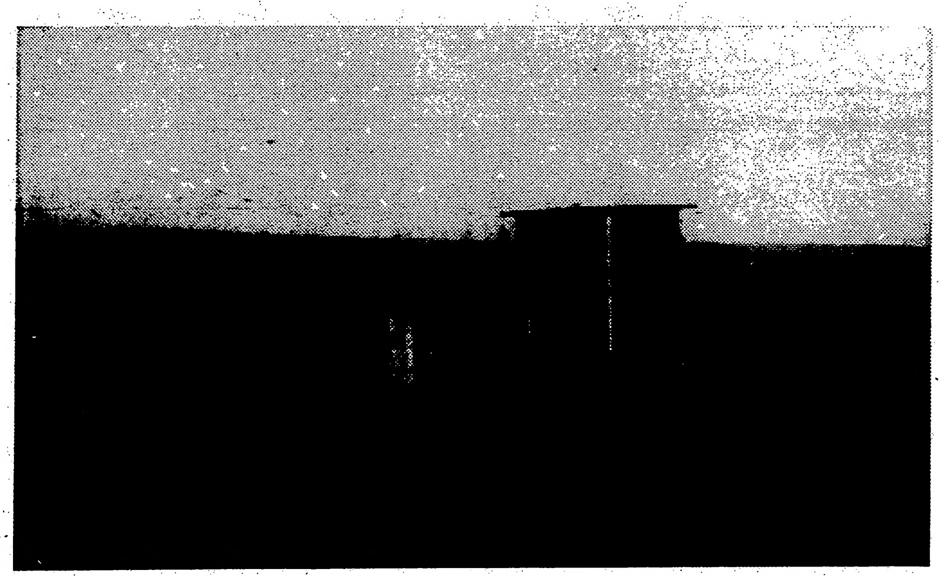
TELEVISION and RADIO for:
- N. W. Ayer
- Ted Bates
- Batten, Barton, Durstine and Osborn
- Benton and Bowles
- Campbell-Ewald
- Compton
- Cunningham & Walsh
- Dancer, Fitzgerald & Sample
- Doherty, Clifford, Steers & Shenfield
- Erwin Wasey, Ruthrauff & Ryan
- William Esty
- Foote, Cone & Belding
- MacManus, John and Adams
- McCann-Erickson
- Sullivan, Stauffer, Colwell and Bayles
- J. Walter Thompson

Morning Newscasts, WNEW

ROBERT COE MANAGEMENT
144 West 57th Street, New York 19

Frank Cooper Associates

Artists Representatives



In All Fields

JACK BARRY
DAN ENRIGHT

667 MADISON AVENUE • NEW YORK 21, N. Y.

represented by mca

Your assurance of the best—
Live action and animation
by

Klaeger
FILM PRODUCTIONS, INC.
1600 Broadway, New York 19, N. Y.
JUdson 2-5730

LANNY
ROSS
WCBS RADIO
DAILY
9:05-10 A.M.

Thanks D. Jays
for the Nice Comment
on My Recent
Design Record Release
"SILVER SOUNDS"

GENERAL ARTISTS CORP.
640 Fifth Ave., New York City

From the Award-Winning MGM Library of Shorts...

3 great new program series

...with *Extra Profit Potential*

for local TV stations!

OUR GANG COMEDIES

52 hilarious subjects never before shown on television. A perennially popular series that has enjoyed fabulous success everywhere and has a pre-sold viewer audience. Now start programming *newer* subjects than have ever been shown before—and watch the moppets skyrocket your ratings!

Extra Profit Potential

MGM-TV offers *unlimited runs* on these versatile films. Run singly as quarter-hour shows, or combined into half-hours . . . a natural any hour of the day . . . morning, noon or night.

CRIME DOES NOT PAY

48 exciting crime stories with a point-of-view that makes them ever-timely. Dramatized in a documentary staccato style that provides perfect entertainment for prime evening hours. Starring such famous MGM names as Laraine Day, Robert Taylor, J. Carroll Naish, Van Johnson and others!

Extra Profit Potential

MGM-TV suggests that since each film runs only 21 minutes, they can be programmed as a 25-minute series, offering stations an extra profit-making 5-minute segment in which to slot news or weather reports. Ideal for spotting just before joining or leaving the network.

JOHN NESBITT'S PASSING PARADE

69 breath-taking adventures in science, history, medicine or geography . . . scripted and narrated with the dramatic flair that made John Nesbitt famous. Designed for a family audience. Packed with prestige for bank, utility or insurance sponsorship.

Extra Profit Potential

MGM-TV considers these 10-minute films just right for the advertiser with a longer-to-tell message in a quarter-hour segment. Or follow these audience-winners with a 2-minute sponsored weather bulletin for extra profit pick-up.

WRITE • WIRE OR PHONE
TO LOCK-UP YOUR MARKET
BEFORE IT'S SOLD!

MGM-TV

A Service of
Loew's Incorporated
Richard A. Harper, General Sales Mgr.
1540 Broadway, New York 36, N. Y. • JUdson 2-2000

MERT KOPLIN

Producer

"$64,000 Question and $64,000 Challenge"

SU 7-5400

It's Been

A Great

THIRD SEASON.

Thanks Again

To Everybody

Who Helped.

PHIL SILVERS

BILL HOBIN

Producer - Director

FOR SUMMER .

THE CHEVY SHOWROOM

***Starring* ANDY WILLIAMS**

Thursdays—9 to 9:30 P.M., ABC-TV

FOR FALL

Starting in October

Producer - Director for

THE PAT BOONE CHEVY SHOWROOM

Thursdays—9-9:30 P.M., ABC-TV

FRED COE

FIFTH YEAR
NBC-TV

STARTING SEPTEMBER 23

"THE GEORGE GOBEL SHOW"

Presented by

RCA VICTOR

A FULL HOUR IN LIVING COLOR

EVERY OTHER TUESDAY, 8-9 P.M.

A Gomalco Production

KLAVAN
and
FINCH

JACK LESCOULIE

carol burnett

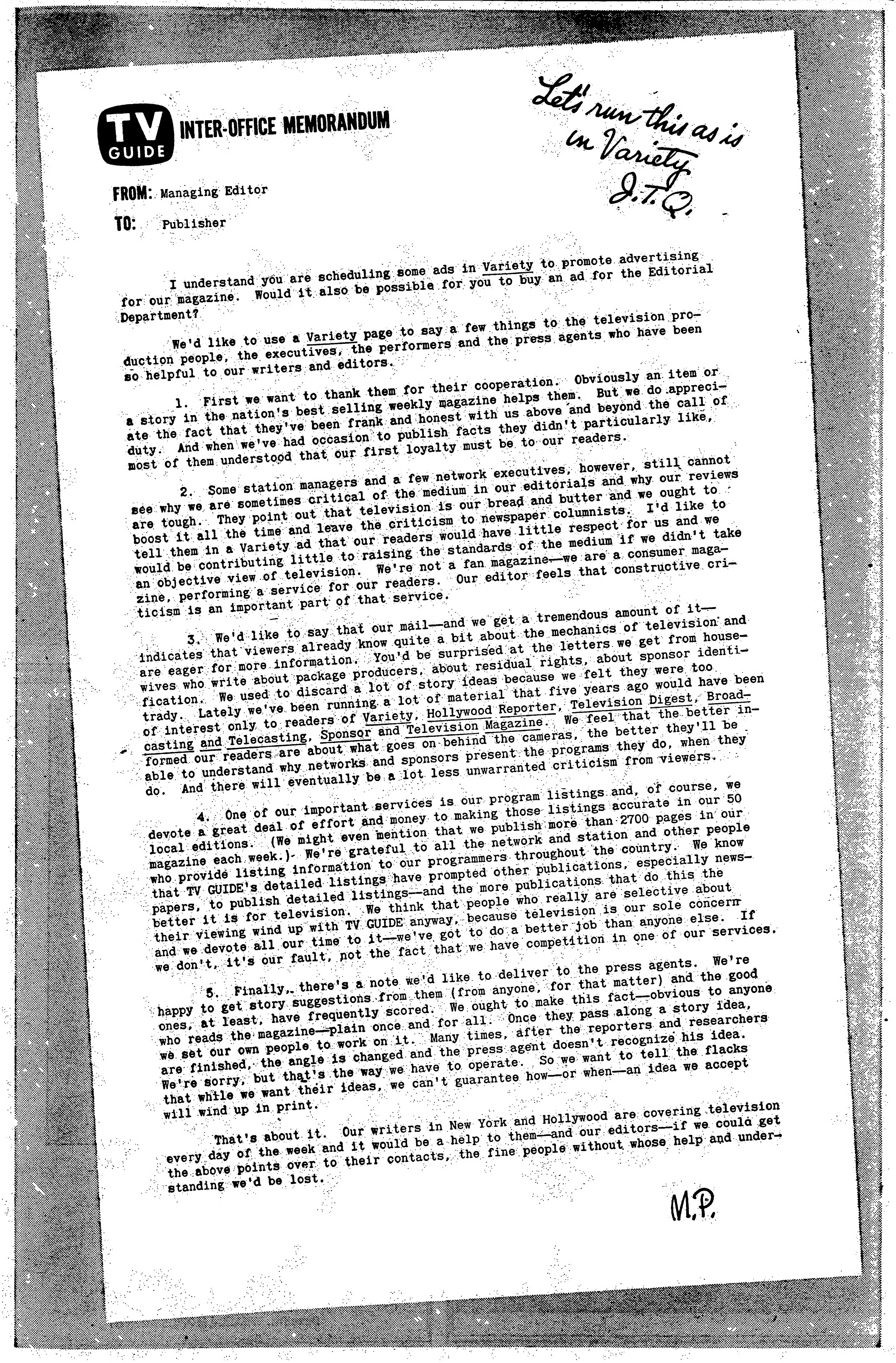
Sincerely Thanks

JOHN FOSTER DULLES

and

★ ARLENE FRANCIS ★ GARRY MOORE ★ JACK PAAR ★
★ DINAH SHORE ★ ED SULLIVAN ★

Excl. Rep.: MARTIN GOODMAN, 36 Central Park So., New York
Special Material: KEN WELCH



TV GUIDE INTER-OFFICE MEMORANDUM

Let's run this as is in Variety.
J.T.Q.

FROM: Managing Editor

TO: Publisher

I understand you are scheduling some ads in Variety to promote advertising for our magazine. Would it also be possible for you to buy an ad for the Editorial Department?

We'd like to use a Variety page to say a few things to the television production people, the executives, the performers and the press agents who have been so helpful to our writers and editors.

1. First we want to thank them for their cooperation. Obviously an item or a story in the nation's best selling weekly magazine helps them. But we do appreciate the fact that they've been frank and honest with us above and beyond the call of duty. And when we've had occasion to publish facts they didn't particularly like, most of them understood that our first loyalty must be to our readers.

2. Some station managers and a few network executives, however, still cannot see why we are sometimes critical of the medium in our editorials and why our reviews are tough. They point out that television is our bread and butter and we ought to boost it all the time and leave the criticism to newspaper columnists. I'd like to tell them in a Variety ad that our readers would have little respect for us and we would be contributing little to raising the standards of the medium if we didn't take an objective view of television. We're not a fan magazine—we are a consumer magazine, performing a service for our readers. Our editor feels that constructive criticism is an important part of that service.

3. We'd like to say that our mail—and we get a tremendous amount of it—indicates that viewers already know quite a bit about the mechanics of television and are eager for more information. You'd be surprised at the letters we get from housewives who write about package producers, about residual rights, about sponsor identification. We used to discard a lot of story ideas because we felt they were too trady. Lately we've been running a lot of material that five years ago would have been of interest only to readers of Variety, Hollywood Reporter, Television Digest, Broadcasting and Telecasting, Sponsor and Television Magazine. We feel that the better informed our readers are about what goes on behind the cameras, the better they'll be able to understand why networks and sponsors present the programs they do, when they do. And there will eventually be a lot less unwarranted criticism from viewers.

4. One of our important services is our program listings and, of course, we devote a great deal of effort and money to making those listings accurate in our 50 local editions. (We might even mention that we publish more than 2700 pages in our magazine each week.) We're grateful to all the network and station and other people who provide listing information to our programmers throughout the country. We know that TV GUIDE's detailed listings have prompted other publications, especially newspapers, to publish detailed listings—and the more publications that do this the better it is for television. We think that people who really are selective about their viewing wind up with TV GUIDE anyway, because television is our sole concern and we devote all our time to it—we've got to do a better job than anyone else. If we don't, it's our fault, not the fact that we have competition in one of our services.

5. Finally, there's a note we'd like to deliver to the press agents. We're happy to get story suggestions from them (from anyone, for that matter) and the good ones, at least, have frequently scored. We ought to make this fact—obvious to anyone who reads the magazine—plain once and for all. Once they pass along a story idea, we set our own people to work on it. Many times, after the reporters and researchers are finished, the angle is changed and the press agent doesn't recognize his idea. We're sorry, but that's the way we have to operate. So we want to tell the flacks that while we want their ideas, we can't guarantee how—or when—an idea we accept will wind up in print.

That's about it. Our writers in New York and Hollywood are covering television every day of the week and it would be a help to them—and our editors—if we could get the above points over to their contacts, the fine people without whose help and understanding we'd be lost.

M.P.

The Fitzgeralds . . . Back at WOR! Luncheon at the Astor, "45 Minutes on Broadway"

John Cannon

announcer

●*Radio Registry*

JUDY LYNN

SINGING STAR
— of —
"THE BIG PAYOFF"
for the
COLGATE-PALMOLIVE CO.
Monday through Friday 3:00 - 3:30 P.M. CBS-TV
Direction: WILLIAM MORRIS AGENCY

THE
DANNY THOMAS
SHOW

CBS-TV

SIXTH YEAR
ON TELEVISION

Exclusive Management
WILLIAM MORRIS AGENCY

Produced By
MARTERTO ENTERPRISES, INC.

Sponsored By
GENERAL FOODS

Walt Framer Productions

1150 Avenue of the Americas
New York City

- Creating
- Packaging
- Producing

Top rated audience participation
and quiz shows for radio and tv.

BESS MYERSON

Star of

"THE BIG PAYOFF"

8th Year for Colgate-Palmolive

Exclusive Representative:
MARTIN GOODMAN, 36 Central Park South, New York

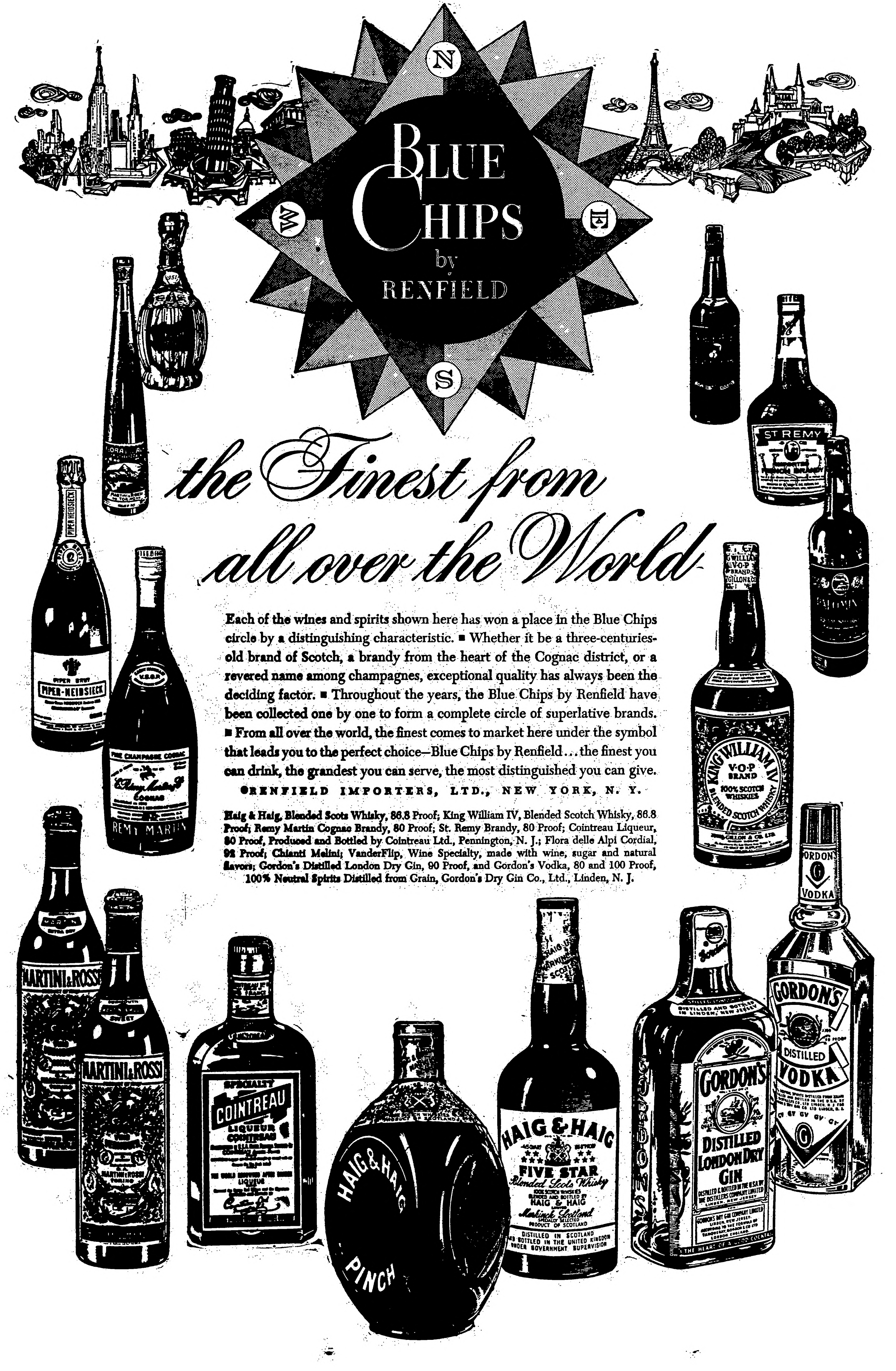
BOB PAIGE

M.C.

"THE BIG PAYOFF"

for Colgate-Palmolive Co., Monday Thru Friday, 3:00-3:30 P.M., CBS-TV

Direction: FRANK COOPER ASSOCIATES


N
W
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S
1951
PIPER-HEIDSIECK
PIPER BRUT
ST REMY
KING WILLIAM IV
V·O·P BRAND
100% SCOTCH WHISKIES
BLENDED SCOTCH WHISKY
FINE CHAMPAGNE COGNAC
REMY MARTIN
MARTINI & ROSSI
MARTINI & ROSSI
SPECIALTY
COINTREAU
LIQUEUR
HAIG & HAIG
PINCH
HAIG & HAIG
FIVE STAR
Blended Scots Whisky
PRODUCT OF SCOTLAND
DISTILLED IN SCOTLAND
GORDON'S
DISTILLED LONDON DRY GIN
GORDON'S
VODKA
GORDON'S
DISTILLED
VODKA

BLUE CHIPS
by RENFIELD

the Finest from all over the World

Each of the wines and spirits shown here has won a place in the Blue Chips circle by a distinguishing characteristic. ■ Whether it be a three-centuries-old brand of Scotch, a brandy from the heart of the Cognac district, or a revered name among champagnes, exceptional quality has always been the deciding factor. ■ Throughout the years, the Blue Chips by Renfield have been collected one by one to form a complete circle of superlative brands. ■ From all over the world, the finest comes to market here under the symbol that leads you to the perfect choice—Blue Chips by Renfield . . . the finest you can drink, the grandest you can serve, the most distinguished you can give.

RENFIELD IMPORTERS, LTD., NEW YORK, N. Y.

Haig & Haig, Blended Scots Whisky, 86.8 Proof; King William IV, Blended Scotch Whisky, 86.8 **Proof; Remy Martin Cognac Brandy,** 80 Proof; St. Remy Brandy, 80 Proof; Cointreau Liqueur, **80 Proof, Produced and Bottled** by Cointreau Ltd., Pennington, N. J.; Flora delle Alpi Cordial, **92 Proof; Chianti Melini;** VanderFlip, Wine Specialty, made with wine, sugar and natural **flavors;** Gordon's Distilled London Dry Gin, 90 Proof, and Gordon's Vodka, 80 and 100 Proof, **100% Neutral Spirits** Distilled from Grain, Gordon's Dry Gin Co., Ltd., Linden, N. J.

SHARI LEWIS

Special Material
LAN O'KUN and STAN TAYLOR

Press Representative
VIRGINIA WICKS
236 East 68th Street, New York

Personal Representative
LESTER LEWIS ASSOCIATES
11 East 48th Street, New York

WHAT A YEAR!

TV—
SHARILAND, WRCA-TV
HI MOM!, WRCA-TV
STEVE ALLEN SHOW
DAVE GARROWAY SHOW
STEVE LAWRENCE-EDYE GORME SHOW
KEEP TALKING, CBS-TV
WINNER—TWO NEW YORK EMMY AWARDS
BEST CHILDREN'S SHOW and OUTSTANDING FEMALE PERSONALITY

RECORDS—
RCA VICTOR BLUEBIRD ALBUM
"FUN IN SHARILAND" Plus Singles

BOOKS—
PARTY IN SHARILAND—GOLDEN BOOKS

THE SHARI LEWIS PUPPET BOOK—CITADEL PRESS

SHARI LEWIS COLORING BOOK—SAAFIELD PUBLICATIONS

MERCHANDISING—
SHARI LEWIS
- PUPPETS
- GAMES
- TOYS

And It's Only August

MILT MOSS

for

TV and Radio Commercials

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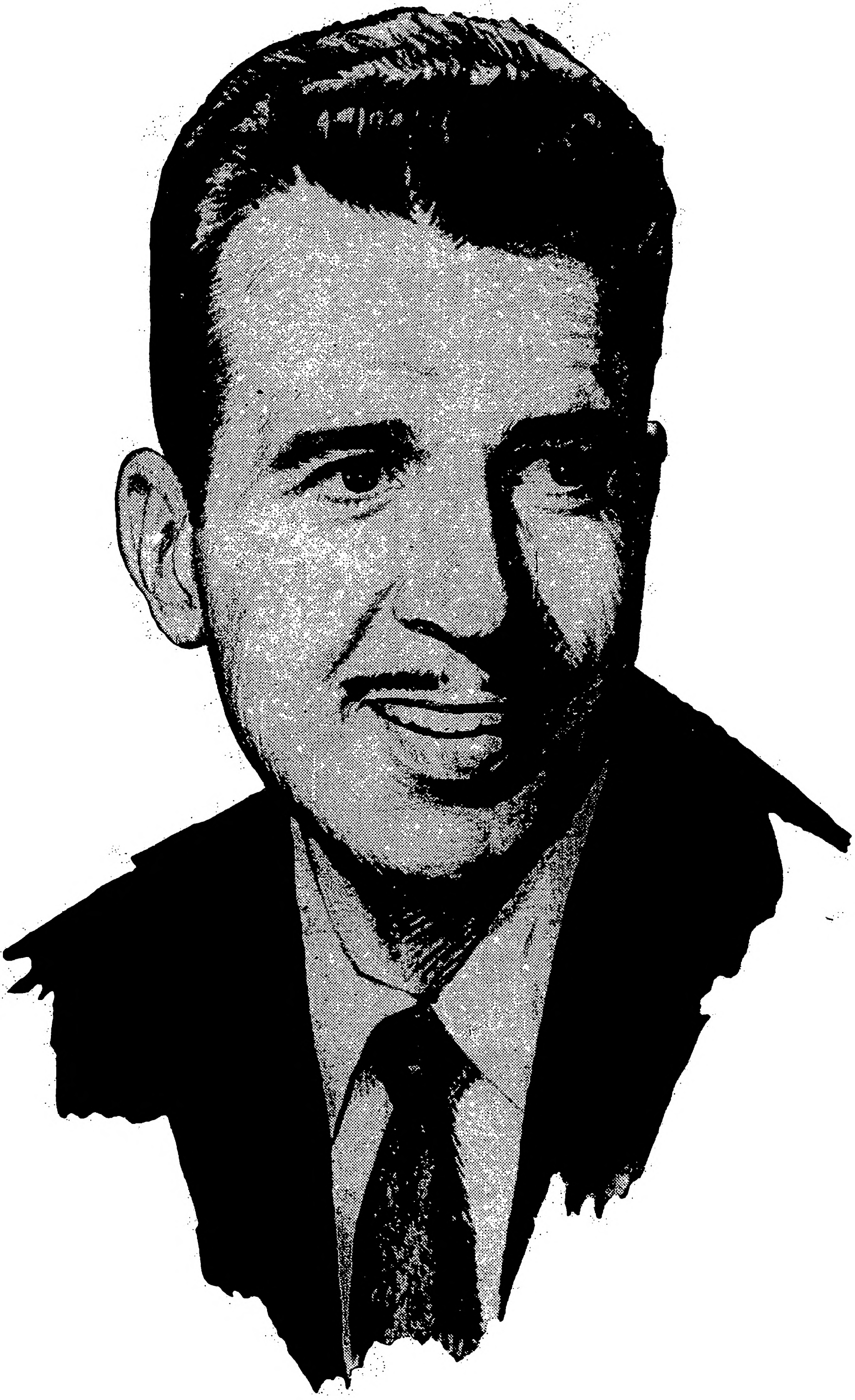

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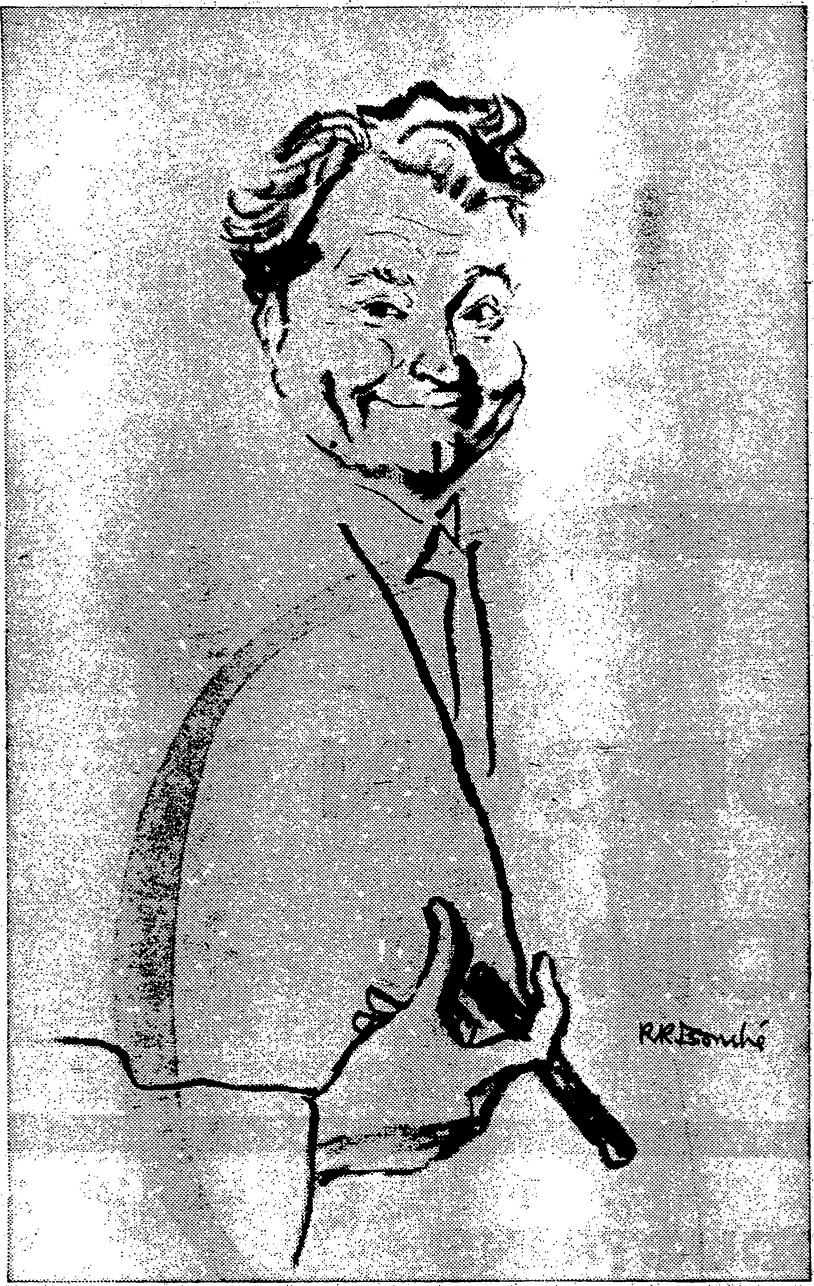

CBS

1958-59

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NBC-TV

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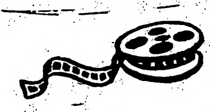

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With
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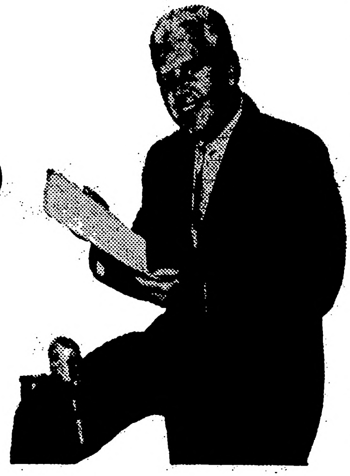

TED BAUGHN

ANNOUNCER — M.C. — NARRATOR

ROBERT COE MANAGEMENT
144 West 57th Street
New York 19, N. Y.
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ED BEGLEY

PETER BIRCH

Director — Choreographer

CBS-TV

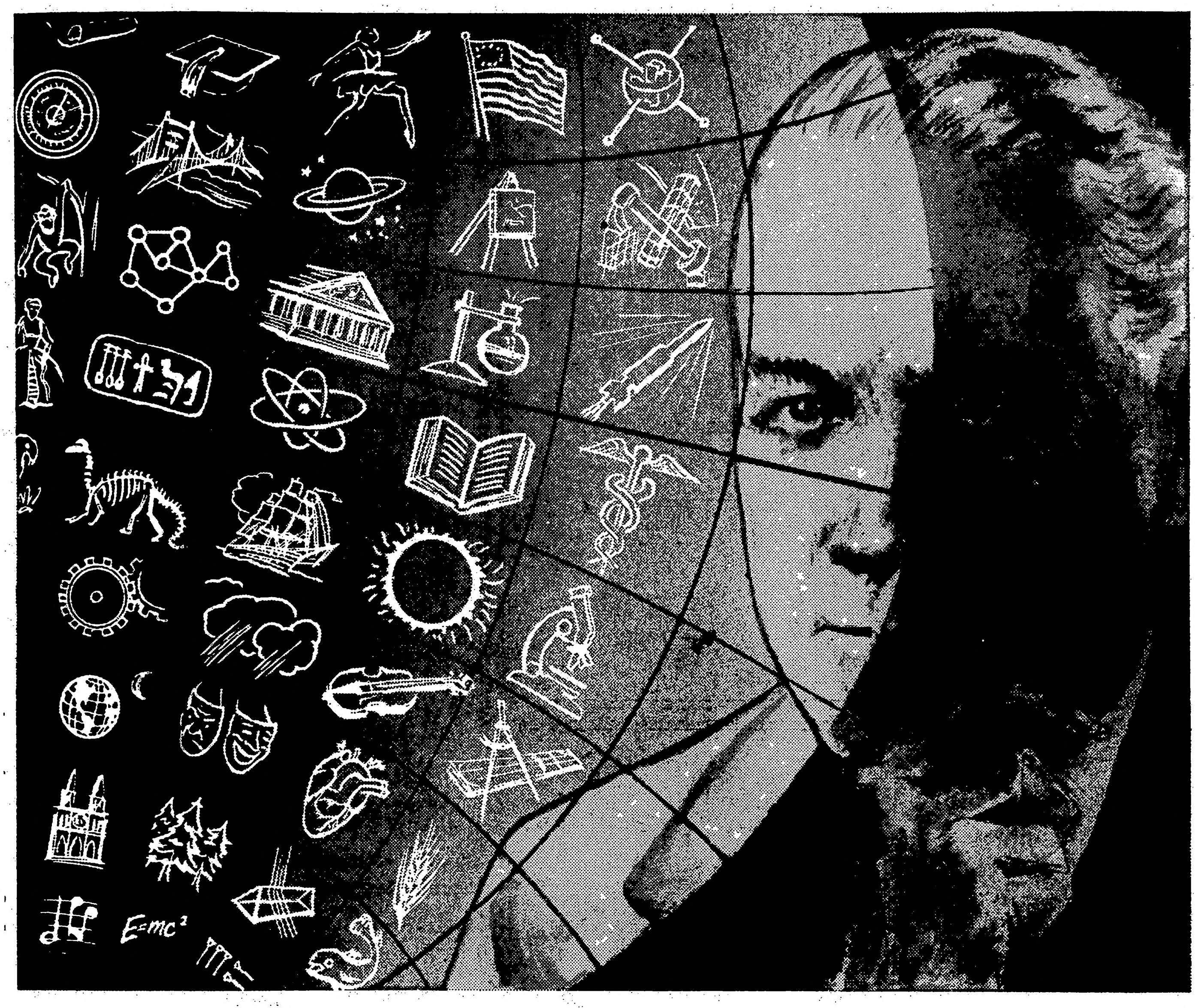
"CAPTAIN KANGAROO"

DON RICHARDSON

Director

U.S. STEEL HOUR
(Live)

"MAMA"
(Film)



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Prepared by BMI with the cooperation of the American Association for the Advancement of Science and the American Council of Learned Societies, "The World of the Mind" is available to radio and television stations and to public libraries and local boards of education for broadcast purposes.

Fifty-two eminent scholars and scientists are the authors of the programs which are each of fifteen-minutes duration. The Sciences and the Humanities are embraced equally in the wide range of topics which form "The World of the Mind"—a thorough and painstaking appraisal of man's perpetual search for knowledge and truth.

Radio and television stations will receive sample scripts and further details in the mails. Please watch for this material. "The World of the Mind" series will be available only upon request.

THE WORLD OF THE MIND

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"PADRE"

Booked by WILLIAM MORRIS AGENCY

Managed by
TELEVISION ARTISTS CORP.
JACK PERTELL — JOHN GREENHUT

2,455,000

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People in Metro New York TODAY!

41% INCREASE IN NEW YORK **NEGRO**
POPULATION SINCE 1950!

300% INCREASE IN NEW YORK **SPANISH PUERTO RICAN**
POPULATION SINCE 1950!

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USE THE No. 1 NEGRO No. 1 SPANISH

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On the Air 24 Hours Daily

5000 WATTS

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Walt Disney's "Mickey Mouse Club"
ABC-TV

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Mickey Mouse Club Records.
CURRENT DISNEYLAND ALBUMS
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"Jimmie Dodd Sings His Favorite Hymns"

"PETER PAN"
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} STORY TELLERS

Exclusive Contract
"WALT DISNEY PRODUCTIONS"

MILTON BERLE

KRAFT MUSIC HALL

Starting October 8
NBC—Wednesday Nights—9 P.M., EDT

* * *

Produced and Staged
by

HAL KANTER

Written
by

HAL KANTER
HAL GOODMAN
LARRY KLEIN
MILT JOSEFSBERG

BRYNA RAEBURN

RADIO REGISTRY
JU 2-8800

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"WALT DISNEY PRODUCTIONS"

MILTON BERLE

KRAFT MUSIC HALL

Starting October 8
NBC—Wednesday Nights—9 P.M., EDT

★

Produced and Staged
by

HAL KANTER

Written
by

HAL KANTER
HAL GOODMAN
LARRY KLEIN
MILT JOSEFSBERG

Which gets your vote?

Professionally speaking, which in your opinion would sell the most soup? Ask four people—and you'd probably get as many answers! With film, on the other hand, you can *really* pre-test. Test with all the impartial audiences you want, efficiently, economically.

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6706 Santa Monica Blvd., Hollywood 38, Calif.

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Agents for the sale and distribution of
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Be sure to shoot in COLOR . . .
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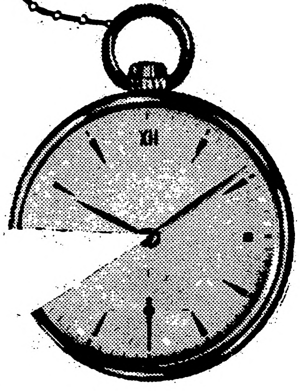

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ARTHUR PENN

Director

"PLAYHOUSE 90"

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Beside an Open Fireplace
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Boston Beguine
Boston Tea Party
Boutonniere
By My Side
Call Me Darling
Candy and Cake
Can't Get Indiana Off My Mind
Captain Custard
Chi-Baba Chi-Baba (My Bambino Go to Sleep)
Chickery Chick
(When It's) Darkness On the Delta
Doctor Rhythm
Don't Ever Change
Don't Let That Moon Get Away
Double or Nothing
East of the Sun (West of the Moon)
East Side of Heaven
Ev'rybody Has a Laughing Place
Fee Fi Fo Fum
Fiesta
First Time I Saw You, The
Fish, The
Fun and Fancy Free
Guess Who I Saw Today
Hang Your Heart On A Hickory Limb
Hawaii Calls
Honeycomb
Honeysuckle Rose
How Do You Do
(How Much Is) That Doggie in the Window
(If I Had) Rhythm in My Nursery Rhymes
I Haven't Time to Be a Millionaire
I'm in Love With Miss Logan
I'se A-Muggin
It's Love Love Love
It's Dreamtime
It's Sunday Down in Caroline
It's the Natural Thing to Do
It's the Talk of the Town
It's Whatcha Do With Whatcha Got
I've Got a Feeling I'm Falling
I've Got a Pocketful of Dreams
Johnny Zero
Just for a While
Laugh and Call It Love
Lavender Blue
Lazy Countryside
Let's Call a Heart a Heart
Little Dutch Mill
Little Toot
Lonely Little Robin
Lonely Troubadour
Lord Is Good to Me, The
Lost and Found
Louisiana Lullaby
Lovin' Spree
Love and a Dime
Love Bug Will Bite You, The
Love Is a Simple Thing
Lucky Lucky Lucky Me
Lucky Pierre
Mama Don't Allow It
Mama I Wanna Make Rhythm
Man and His Dream, A
Man With the Mandolin, The
Me and the Moon
Meet the Sun Halfway
Melody Time
Miss You
Moon Is on Fire, The
Monotonous
Moon Got in My Eyes, The
Moon Is Blue, The
Move It Over
Music Goes Round & Around, The
My Devotion
My Dreams Are Getting Better All the Time
My Fate Is in Your Hands
My Favorite Dream
My Foolish Heart
My Heart Is Taking Lessons
My Truly Truly Fair
Night Shall Be Filled With Music
Ninety-Nine Years (Dead or Alive)
Oh! What It Seemed to Be
Ol' Man Mose
One Two Button Your Shoe
Only Forever
On the Sentimental Side
Out in the Cold Again
Pecos Bill
Pennies From Heaven
Pessimistic Character With The Crab Apple Face, That
Pioneer Song, The
There's a Pawn Shop On a Corner In) Pittsburgh, Pennsylvania
Playmates
Pretty Little Black-Eyed Susie
Rhythm Is Our Business
Ridin' Around in the Rain
Rumors Are Flying
Running Between the Raindrops
Sail Along Silv'ry Moon
Say It With a Slap
She Wears Red Feathers And a Huly-Huly Skirt)
Sing a Song of Sunbeams
Singing a Vagabond Song
Sentimental Touch, The
Singing Hills, The
Sixty Seconds Got Together
Skeleton in the Closet, The
So Dear to My Heart
So Do I
Song of the South
Sooner or Later
South Sea Island Magic
Sparrow in the Tree Top
Stick-To-It-Ivity
Surrender
Sweet Leilani
Sweet Potato Piper
Symphony of Spring
Take It Easy
Tattle-Tale Duck
That Sly Old Gentleman From Featherbed Lane)
This Is My Night to Dream
Three Little Fishies (Itty Bitty Poo)
Three Little Sisters
Till the End of Time
Too Good to Be True
Touch of Your Lips, The
To You Sweetheart Aloha
True
Uncle Remus Said
Under a Blanket of Blue
Wake the Town And Tell the People
Walkin' to Missouri
Was It Rain
When A Woman Loves A Man
When the Moon Comes Over Madison Square
When the Organ Played At Twilight
You Have Taken My Heart
You Lucky People You
You're Dangerous
You're Not in My Arms Tonight
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Zip-a-Dee Doo-Dah

A Treasury of Songs

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Together in Weather for 9 Years

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Monday thru Friday

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AND

WRCA Radio, 12 Noon to 2 P.M.
Monday - Friday

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THAT'S SOME RUG CLEANER!

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

PUT **GEE!** in your Chicago sales with

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Channel 9
Chicago

NATALIE CORE

Hostess for A&P

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"PRICE IS RIGHT"

NBC-TV

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"I Remember Mama" Films

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21
THE MAN BEHIND THE SONG
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THE MAN BEHIND THE SONG
21
TIC TAC DOUGH

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MUSICAL DIRECTOR

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HEINEKEN'S
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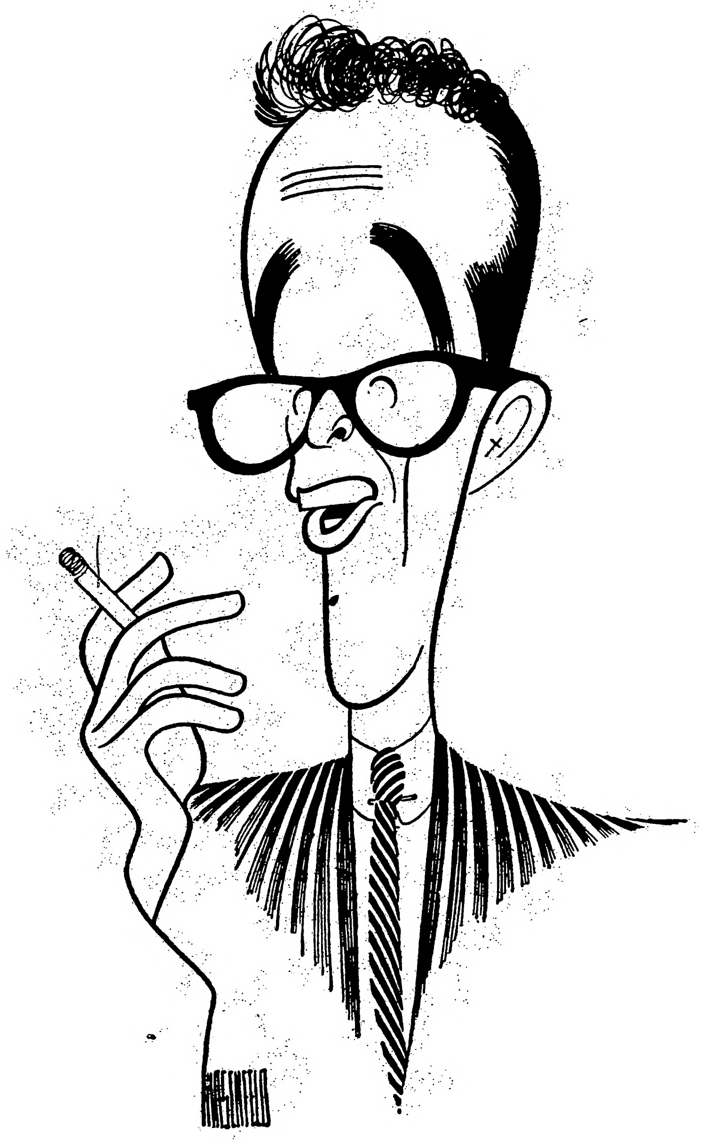
CAROL REED
Monday thru Saturday
WCBS-TV

RAIN OR SHINE
LATE WEATHER
SIX O'CLOCK REPORT

TED MACK



Press Representative
SOLTERS, O'ROURKE & SABINSON

Personal Management
ASHLEY-STEINER, INC.

Frisco's Late-Lamented 'Disk Shockeys'

By WILLIAM STEIF

San Francisco.

High point in the short, happy life of Frisco's two horror deejays occurred around 1 a.m. last Nov. 8, when somewhere between 1,000 and 3.000 University of California students milled around a Berkeley, Cal., square uttering weird cries and screaming for blood.

It started Oct. 3 when KRON, Frisco, began showing Screen Gems' "shock" package weekly at 10:30 p.m. with Russ Coglin, a tall, cadaverous-looking ex-KROW (Oakland) deejay, as emcee.

KRON telecast the films under the title, "Nightmare," and grabbed off good ratings right from the start. Particularly fascinated, apparently, were students along the university's Fraternity Row, who by mid-October were howling like werewolves out their windows before and after each telecast. By Oct. 31, when "The Mummy's Tomb" was programmed, the students were getting more imaginative—one started walking around that night dressed as a mummy and several hundred youngsters joined him in starting a fire at Channing Circle, a university meeting spot.

The following week, Nov. 7, Coglin innocently mentioned that a student club was supposed to be meeting that night—but it sounded like a signal to thousands of students. and as soon as "Nightmare" concluded they poured out of their houses clad in makeshift masks and burial shrouds, whistling, shouting and crying "blood, blood." They headed toward Channing Circle again, every dog in the city of Berkeley started barking and a riot squad of 32 Berkeley policemen turned out. This was at 1 a.m.

Within 10 minutes the crowd had melted away to a couple of hundred and within a half-hour the square was empty. Apparently, the students just got tired and went home. No one was hurt and no damage was done.

Nevertheless, KRON, university and police officials all were worried about the following week's "Nightmare" and issued a series of statements warning against repetition of the mass turnout. They could have saved their breaths. The university students never again budged.

One of Coglin's more gruesome stunts as "Nightmare" emcee was his decision to "punish" a cameraman. He chastized the camerman during breaks in the film, finally closed the show by "hanging" his victim—fadeout shot showed a man's heels hanging in the air. Following week the show opened with the same shot, whereupon Coglin proceeded to cut the man down from the gibbet, lecture him (supposedly) and extract a promise of future good camera angles.

—And Then Came Barclay

Coglin's regime lasted until early February, when he bowed out to become a salesman for ABC's o-and-o KGO-TV. He had acquired the name of Terrence Jr.—KRON officials claim this tag had nothing to do with The Frisco Chronicle's radio-tv columnist, Terrence O'Flaherty—and in his last show he introduced his successor, spade-bearded Shakespearean actor John Barclay, as Terrence Sr., his "father."

Barclay's debut as horror emcee occasioned a classic inside gag. He placed his "son," Coglin, in a casket, pulled down the cover and proceeded to deliver a commercial, after which Coglin poked his head up and said:

"Well, really, it's just as simple as ABC"—emphasis on the ABC, of course.

Barclay, with his Cambridge accent, brought a bit more dignity to the Screen Gems' package. He tended to be slightly less macabre than Coglin.

But less than two months ago KRON decided it wanted to run its 15-minute news show across-the-board at 11 p.m. and the result was that the whole horror package was moved to a late-Saturday night slot (12:30 a.m.) and KRON dispensed with a live emcee entirely.

Horror package lived up to its advance billing, rating-wise. It pulled KRON through last winter on a par with KGO-TV's then-new MGM films, according to ARB. In fact, Pulse showed "Nightmare" with a consistently stronger rating than the Metro product (February figures showed "Nightmare" ranging between 17.7 and 13.3, while KGO-TV's "MGM Presents" ranged from 12.0 to 8.3).

KRON execs say they felt the Screen Gems' package needed quick exploitation and that Coglin and Barclay helped in this. Execs add that emcees had "a difficult job, mixing horror with levity," that they provided "a logical transition from really corny pictures" to the serious purposes of commercials.

It's doubtful, however, that KRON will revive the horror emcees.

Frisco's Shortwave Radio Beaming to Latin America

San Francisco, July 29.

FCC okayed permit for a commercial shortwave radio station beaming programs to Latin America last week and group of Midwestern businessmen have purchased General Electric's old KGEI in suburban Belmont to start programming.

Marvin R. Steffins, Detroit engineer, said his group paid $25,000 for KGEI, off air since 1956, and plan to put another $50,000 into new equipment.

"We will start with six hours a day, four in Spanish and two in English," said Steffiins. "Later we hope to expand our coverage and to introduce some Portuguese-language broadcasts for Brazil."

He said station will sell time to U. S. firms doing Latin American business and will probably also broadcast Voice of America programs.

Bumper Crop of TV Paperbacks

Continued from page 48

getting bigger for everybody in publishing and in tv each time around," says Marge Marcussen, publicity head of Pocket Books, Inc.

Dell, another major paperback house, has done a number of tv-book tie-ins and intends to use them in the future whenever the opportunity arises. Its tie-up with the ABC-TV "Mark of Zorro" show has been regarded as worthwhile. A poster, enlargement of the cover painting, plays up the show and has been distributed to all Dell fieldmen and wholesalers. They in turn have seen to it that the poster is displayed at the thousands of retail outlets in the country. In return for Dell's promotion, ABC-TV sends out plugs playing up the book and the tv show.

What Dell describes as a sort of tv tie-in in reverse is its $64,000 Question Quiz Book" based on the questions asked on the CBS-TV show and which enjoys a steady sale. A similar situation was that with Dell's book "Walt Disney's Story of Our Friend the Atom," which was based on a Disney tv show. Dell has also done tie-ins with local tv outlets.

Now American Library is also punching heavily on the tv front. It has a deal on "The Restless Gun" by Will Hickok, based on the NBC-TV series with John Payne. It will be published this month and will get the same attention NAL gives to film tie-ups. During the past season there were two tv programs of interest to NAL. The "Mickey Spillane" series and "Kitty Foyle." The paperback house reissued "Kitty Foyle" and it sold surprisingly well. "Spillane," of course, is a constant seller. NAL observes that tv film distributors are frequently interested in promoting their film packages by using the NAL books. However, it hasn't proven worthwhile, so far, to reissue an old title because of the somewhat erratic distribution of old film on tv, according to the NAL publicity-promotion forces.

'Wells Fargo' Hot Item

"Tales of Wells Fargo" on NBC-TV has been the biggest and most elaborate tv venture for Bantam Books. In cooperation with the web, the paperback house made up 176 promotion kits and sent them to all the stations carrying the series. The kit included posters, tv slides, on-the-air announcements, press releases, bulletins from Bantam as well as from NBC-TV's exploitation director. The Bantam paperback, "Tales of Wells Fargo" would have done well at the news stands, without the tie-in promotion, according to Mary Jane Clement, Bantam's director of sales promotion, but the tv-tie-in provided that "something extra" and as expected, the Frank Gruber pocket book sold very well. In turn, the teleseries received publicity and advertising in places it could never have reached without the book tie-in, she said.

Miss Clements points out that tv affected Bantam in other ways, as well. When Dr. Floyd Zulli introed his educational act, "Sunrise Semester" on WCBS-TV and caused every bookstore in Gotham and surrounding territory to be sold out of a 100-year-old classic tagged "The Red and the Black," Bantam's editors were already preparing a new translation to be sold on the nation's news stands for 75c. This edition, translated by Lowell Blair with an intro by Clifton Fadiman, is selling much better than could have been normally expected, had it not been discussed for several weeks before a big tv audience, Miss Clement said. When the kines of these programs are shown around the country, Bantam's editors expect more interest in the title to be generated.

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ownership and usage frequency

OCCUPATIONS
head of house: (1) professional, executive, managerial, technical; (2) clerical and sales; (3) manual

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families who smoke and don't—one membe, 2 and more

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Who Knows Where TV's 'Spectrum Space' Ball Is Going to Bounce

Washington, July 29.

The fate of a resolution which would force the military to justify assignment to it of a full one-third of all spectrum space which could be used for VHF television, was in considerable doubt as the rush for Congressional adjournment reached fever heat. But the major purpose in Senate passage might already have been achieved.

Alarmed by rumors that the Defense Department might take over present tv channels 2 through 6 for growing military needs, Sen. Charles Potter (R., Mich) early in the session introduced the resolution to set up a commission of non-government experts to make the probe. The resolution gathered dust until FCC Commissioner T.A.M. Craven offered his plan for trading channels 2-6, plus unused UHF space, for enough continuous VHF space to make 25 adjoining tv channels, starting with the present 7.

The Craven Plan, and the anticipated reluctance of the Defense Department to give up anything when it might merely take without exchange, brought almost immediate Senate Commerce Committee approval of the Potter measure, and the Senate passed it just as quickly and without dissent. It was conceded that a prospect of a probe might influence the military to assume a bargaining mood.

The President has the power to commander spectrum space for government use. The FCC has no power in this area, but is held to divvying up among the various services the space not taken over by the government. The implied threat lies in the fact that Congress can do something about it, where the FCC is powerless.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, has indicated he will push the resolution in the House, so that the lack of time before adjournment represents the only genuine stumbling block. However, the Defense establishment is already on notice about the mood of Congress, and observers have some hope this can accomplish as much as a probe might have done. Especially in view of the fact that the military can claim "top secret" whenever questioned.

The resolution would set up a group of five non-government neutral experts to do the probing.

ABC-TV Daytime's 80% Clearances

ABC-TV has cleared away the last obstacle to doing daytime programming this fall. Web, entering the 11 a.m.-to-3 p.m. time for the first time, confirmed clearances on Monday (28) from 78 primary affiliates, giving better than the 80% clearance promised bankrollers who've bought into the new programming.

At this point, the actual clearance is 80.6% of the country. That's an average of all six half-hours in the block, with individual half-hour clearances ranging at the lowest from 80.4% to 81.3% at the top.

Meantime, the new slottings are about 75% of SRO sponsorwise, with Sunshine Biscuit having bought in for an alternate-week half-hour on Peter Lind Hayes. (Shulton has bought into the extant Dick Clark "American Bandstand" stanza, which immediately succeeds the new block every afternoon.)

If ABC did not find the guaranteed station clearances by the end of July, registered sponsors had two weeks to notify they were backing out. Web made it under the wire by three days.

FLYNN'S WPIX SLOT

James J. Flynn has been named chief accountant for WPIX, N.Y.

Flynn, who has been serving as the acting chief accountant since January of this year will continue reporting to T. E. Mitchell, controller.

WCAU

Continued from page 27

the property involved and the question was raised whether this was selling the right to use the airwaves, termed public property and carrying a prohibition against the license-holders gaining any property right under the terms of the Communications Act.

In this context, the FCC's unusual step of listing the price assigned to the property being sold and the price assigned to the station license could easily be considered significant.

The Harris subcommittee also followed individual Congressional attacks with sharp questioning of the FCC about monopoly ownership of tv stations in the largest markets, and CBS is now in a commanding position in that respect. Both the FCC and Sen. John Bricker (R., Ohio) have at odd times considered substituting for the present limit on the number of stations a single company can own a limit on the percentage of U.S. population its owned stations can serve.

Thus the transaction, described by the FCC as the "largest packaged broadcast transfer on record," may add impetus to sweeping new tv probes, and has at least served the first public natice that such investigations are under consideration at the FCC.

Tex & Jinx

Continued from page 27

McCann came on as part of the show in 1952, but McCann has been 10 years on the station.

The Fitzgeralds' thematic is the pop song, "Love and Marriage," and in being among the first of the WOR family of acts to welcome Tex & Jinx to the 1440 Broadway stable, they reprised the Mr. & Mrs. roster which starts with the Kollmars at breakfast; the McCanns in the before-noon slot; the Fitzgeralds' "45 Minutes on Broadway" luncheon stint from the Hotel Astor; Gambling's early and late hour spots; the McCrarys' 2:30 p.m. and 11:15-midnight slots, latter in the same idiom as when they originated from the Peacock Alley of the Waldorf-Astoria. Pegeen Fitzgerald, who also works for the Zeckendorf Hotels as special consultant, wants Tex & Jinx to originate both their shows from the Astor (or later the companion Hotel Manhattan's Playbill Room). The McCrarys have their eye on the Empire State Bldg. as an origination point.

The Fitzgeralds are mulling adding a 11:15-midnight tv slot, on which heretofore they held off because of the Jack Paar (NBC) opposition, but now are inclined to tackle.

U.S. TV Irks Brit.

Continued from page 27

Moore who has been resident in Britain for the past six years.

A member of the Screen and Television Writers Council told VARIETY that the association was not being anti-American, and its beef was exclusively directed against Sir Robert Fraser, whom he described as being anti-British in the handling of tv. The Yanks, he added, were just taking advantage of a situation which the ITA topper had created.

There was a fast reaction among tv writers to the Express story, when the London sheet carried last Thursday (24) letters from British scripters, all supporting the theory of American domination. Larry Forrester said "British" tv series made over here were too wholly American in format to be shown to huge Transatlantic audiences which the Americans frankly admit, "have a very low average intelligence." He added that words such as "unpredictable," "illusive" and "morose" had been cut from his scripts, because "they wouldn't get it in the Middle West."

Eric Sykes complained that the quantity of American material was not only scandalous but ludicrous, Sid Colin suggested it was easier and cheaper to buy foreign material, while Frank Muir and Denis Norden thought American influence was imposed even if the program was not hoping for a sale to the States.

The other side of the picture was presented by a viewer. "The true answer to the question why British television carries so many American programs," he wrote, "is that the public wants them. The Americans have always been miles ahead of us in entertainment," he added.

'Telecopter'

Continued from page 26

knowhow and experience would save a lot of time and energy.

Telecopter, preemed at a special press demonstration at the L. A. Police Academy last week, is a fully-equipped unit employing a specially designed Vidicon camera equipped with a Zoomar lens, a power generator, video and audio transmitters and a helical antenna. Total weight of the equipment is under 400 pounds, thus meeting CAB requirements, yet is powerful enough to cover a 60-mile area and feed a strong signal into the KTLA master control at the Mt. Wilson transmitter of the station. Unit was designed by KTLA chief engineer John Silva.

At the press demonstration, utilizing a closed-circuit telecast, unit gave out with an excellent signal. Picture quality was fine, and the presence of the Zoomar enabled the Telecopter to get extremely good closeups of freeway traffic, buildings and virtually any scene in the L. A. area where coverage might be desired. Telecopter was also shown to city officials, and the station expects to cooperate with the city in the use of the unit.

Chi Layoffs

Continued from page 26

tration is for late October and throughout November.

Additionally, the net picked up a similar amount of coin in scattered participations on "Today" and "Jack Paar Show." Dormeyer, for its power tools line, bought seven on the nighttime entry; F&M Engineering, for its Moby Dick toys, is set for nine on Paar; and Amity Leather and its Rolf Division have purchased 22 spots divided between the two shows.

The "Paar"-"Today" spot catchers are estimated 61% sold out for the fourth quarter, not counting hold orders. With the latter, NBC-TV estimates the shows are 85% sold. The participation holes exist mainly in the Monday and Tuesday editions of the shows.

Brit. TV Prosperity

Continued from page 27

interests outside tv, but the market reckons that the current quotation for its deferred stock (more than five times the par value), is due to the prospects of A-R Drayton has told BET stockholders that A-R has now repaid a loan of $8,400,000, and although initial losses were heavier than anticipated they can now look forward to receiving dividends.

Rediffusion, which is partnered in A-R, has also benefitted by the A-R boom, and last week's trading elevated their stock quotations to a new alltime high. The company's ordinary stock is now changing hands at prices equalling six times the par value.

ABPC stock has also made consistent rises throughout the week, and made a gain of just over 40 cents to lift the ordinary stock from $3.40 to $3.81.

Roger Gimbel's Post

NBC producer Roger Gimbel steps into the newly-created position of Executive Producer, NBC Daytime Programs and John C. Greene, Supervisor of NBC Daytime Program Services, has been made Manager, NBC Daytime Operations.

Gimbel and Greene report to Carl Lindemann Jr., Director, NBC Daytime Programs.

Inside Stuff—Radio-TV

Audience promotion, sales promotion, public relations and publicity will be among the subjects under discusion at the meeting of Publicity and Promotion Managers of CBS owned tv stations on Aug. 14 and 15 in N.Y. Meeting will be opened by Merle S. Jones, prexy of CBS TV Stations Division and Louis G. Cowan, prexy of CBS TV Network Division. Other speakers will be John Cowden, CBS-TV Stations veepee, advertising and sales promotion; George Olden, art director, graphic arts; Charles Oppenheim, director, information services; Thomas Means, director, advertising and sales promotion; John Schneider, general sales manager, CBS-TV Spot Sales; W. Thomas Dawson, director of sales promotion, CBS-TV Spot Sales; Robert F. Davis, director of research, CBS-TV Spot Sales and Craig Lawrence, veepee in charge of CBS owned tv Stations. Meeting will be at the Berkshire Hotel.

Storer Broadcasting Co., which owns and operates chain of radio and tv properties, including WAGA-TV, AM &FM, Atlanta CBS outlet reported a net profit after taxes for the six months ending June 30 of $1,729,620, or 70 cents per share. In the comparable period of the previous year, net profit amounted to $4,429,484, or $1.79 per share, including a nonrecurring capital gain of $1,966,477.

Excluding the capital gain, earnings for the first six months of 1957 were $1 per share, compared to 70 cents per share in the first half of 1958.

Second-quarter earnings for 1958 were $978,416, or 40 cents per share. Company stated that the second quarter of this year the company earned $751,204, or 30 cents per share. Company stated that the second quarter earnings reflected a substantial reduction in operating losses incurred at tv station WVUE, Wilmington-Philadelphia. This was acquired by Storer chain in May, 1957.

New York Univ. will definitely not bankroll a "World Science Report" series to be made by Hardy Burt for his taped network of radio indie stations. Story in last week's VARIETY indicated that NYU was interested in bankrolling the project. Dr. Arthur L. Brandon, veepee for university relations of NYU. and Warren Kraetzer, director of NYU's office of radio-tv, had recently met with Burt to listen to the latter's proposal but after examining it turned down the proposition to be a participant in and a co-sponsor of the series.

NYU plans to do a science-news program of its own over a local outlet this fall and if the university obtains a Foundation grant, which has been under consideration for some time, it'll be possible to present the program over many other stations.

WLIB, New York indie with a large Negro following, has been concentrating its coverage on the current American activities of Dr. Kwame Nkrumah, Prime Minister of Ghana. Howard Sanders, station's roving reporter, has been part of the Prime Minister's entourage during the past 10 days and has been providing station listeners with beep phone accounts of Dr. Nkrumah's visits to Arlington Cemetery and other historic spots in the Eastern area.

WLIB also carried delayed broadcasts of the Prime Minister's address at the National Press Club, Washington; Lincoln U. luncheon; the N.Y.C. reception and the official banquet by the NAACP, Urban League and the American Committee on Africa. Tomorrow (Thurs.) WLIB will carry a delayed broadcast of his reception in Chicago.

Residual payments amounting to $1,300,000 have been collected to date by the Writers Guild of America, West for its tv members, it's revealed in a report to the TV-Radio Branch Board. Approximately $17,000 a week in such monies is being received from producers, according to John Schallert, TV Contract Administrator, who polices residuals and collections.

National Academy of Television Arts & Sciences prexy Harry Ackerman has finalized choices of committee chairmen for the Academy. New setup involves five committees with cochairmen from both coasts.

Wayne Tiss and Evelyn Burkey head the awards structure committee; Ben Grauer and Fred deCordova the membership committee; Lou Edelman and Jayne Meadows the committee on local awards; Royal Blakeman and Paul Tripp the committee on new chapters; and Henry White and John Guedel the activities committee.

The John Blair reppery, which soon will begin building a 10-story office edifice on Michigan Ave. in Chicago, last week purchased two more lots, both of them adjoining the original 100 x 150 foot site. Purchase of the property not only indicates that the rep house is branching out into the real estate business but seems to imply that Blair will be strengthening its arm in the Windy City, where several ad agencies are gaining importance in the radio-tv spot advertising picture.

In an ad in last Sunday's N.Y. Times (27) seeking physicists and electronic engineers, CBS Laboratories announced, for the first time, that it will open new research headquarters in early fall in Stamford, Conn., for earth satellite and military reconnaissance systems.

WPIX, N.Y., has inaugurated a campaign to improve television for all channels in the Metropolitan area. Campaign is based on the premise that poor television reception if often caused by faulty or damaged antennas and antenna systems.

An on-the-air campaign of 25 announcements a week for four weeks, will be tied in with direct contact with the area's 2,000 tv service managers.

MACANDREW'S NOD ON STATE EDUC'L TV

James F. Macandrew is leaving his job as director of broadcasting for the N. Y. C. Board of Education to become director of the New York State educational tv project over Channel 11. Macandrew has been given a leave of absence from his WNYE chores in order to get the state's new tv enterprise launched over WPIX in mid-September. His salary will be $15,000.

The appointment was made by Dr. James E. Allen Jr., State Education Commissioner. Educational programs over WPIX will be beamed at elementary and secondary school students.

Macandrew is credited with many innovations in school broadcasting and has produced the tv series, "The Living Blackboard." He's also the moderator of "Camera Three" on WCBS-TV, a post he'll continue to fill during his reign as the first director of the state's tv project.

Herb Shriner Spec For 29 Stations

Needham, Louis & Brorby agency is creating a one-shot network of 29 tv and radio stations in Indiana to give Oklahoma Oil a splash sendoff in the state with an hour-long Herb Shriner variety spec this Friday (1). Show will originate from Murat Theatre in Indianapolis.

NL&B is splurging $35,000 on a special simulcast over 11 tv and 18 radio stations, including all four tv'ers in Indianapolis. Intense spot campaign follows for eight weeks afterwards.

Oklahoma, a subsid of Standard Oil of New Jersey, recently bought 81 Indiana gas stations in 13 Hoosier cities in its invasion of the state.

UPBEAT IN SYNDICATION PROD.

H'wood Producers Heartened By D.C. Move on Vidpix Tax Format

Hollywood, July 29.

Government's decision last week to launch a fullscale study of telefilm treatment with an eye toward setting a standard tax policy was greeted here as a major step forward in reaching an equitable settlement on what's been a confusing and potentially dangerous situation.

No Washington policy has been in effect regarding methods of taxing telefilm producers, but local and regional treasury agents have set down their own rulings which producers felt have menaced the very existence of independent producers. Decision to reach a national policy on the matter, and to do so by hearing the problems of the producers themselves before setting policy, is regarded as an important development.

Major bone of contention between the IRS and the producers has been the matter of residuals and their effect on the immediate question of filing tax returns. Government's position is that residuals on telefilm are a foregone conclusion and consequently must be figured in the tax calculations in advance. Producers maintain that residuals are by no means a sure thing, and that in many cases it's years before they do come into play. To tax a producer in advance of actual residuals is unfair.

What this boils down to is the two methods of writing off production costs—the socalled "cost recovery" method under which 100% of costs are written off immediately, and amortization, under which costs are written off over a period of three or more years. In effect, the amortization method implies a flow of residual coin coming in after the first year of production and is so set up to account for this. Amortization method is used by many syndicators.

'Cost Recovery'

But producers of programs for network often employ the "cost recovery" method, because, they claim, they can't base their current operations on the anticipation of residuals at some future date—they don't have the cash to afford it. Here's how the cost recovery method works, using a hypothetical case of a producer turning out one network series:

Series is priced at $40.000 per show with 13 summer repeats at $20.000, representing a total income to the producer of $1.820.000. Assuming he breaks even on 39 shows at $40.000 apiece and makes a $10,000 profit on the repeats, his total production costs have come to $1,690,000 and he's made a profit of $130.000. Under cost recovery, he could write off 100% of his costs—$1,690.000—and pay tax on just the profit, which at 52% would mean a tax bite of $67,600. This is reasonable, say the producers, under the present tax structure.

It's when the amortization method is applied, however, that the situation changes. Here, the Government would allow the producer to write off only part of his costs, usually 50%, the first year, the balance over the two succeeding years. In instance, the producer is allowed to write off only $845,000 as against the total income of $1,820,000. He's got to pay tax on total of $975.000 at the 52% rate, even though his actual profit has only been $130.000. So his tax bill comes to $507,000. Where does he get the cash to pay it, particularly when his total profit has only been $130,000?

Eventually, with residuals and over a period of years, he'll come out okay—if, that is, he can survive that first tax payment. The independent producers say they can't, that only the most heavily capitalized producers can foot the bill and that such an amortization schedule would drive out effective competition in the field, leaving it to only a few well-heeled majors.

Max Ferguson Won't Live in Eng. After All

Ottawa, July 29.

Max Ferguson, whose "Rawhide" show has been standout on Canadian radio for the past decade, switched plans for permanent move to England when he inked for next season on radio and television with the Canadian Broadcasting Corp. Ferguson will emcee CBC's daily (7 p.m.) magazine-type show "Tabloid" on television and continue his "Rawhide" stint five times a week on CBC Trans-Canada radio, starting Oct. 1.

Ferguson will return to Toronto for the radio-tv setup. He had been originating the "Rawhide" stanza from Halifax where he also had video chores in a show with "Tabloid" format scheduled only to the Maritime region.

New Option Time

Continued from page 29

telefilm syndicators of still another potential market.

The option time shifting at CBS won't do much damage to syndicators for the immediate future, according to some interpretations. But in the long run, syndication execs fear, CBS will not only have option time from 8 to 11 but will be programming from 7:30.

Conversely, ABC promises to cut away an immediate daytime potential, yet a glimmer of hope is held that ABC itself will ultimately provide syndicators a fresh market for stripped stanzas. This hope is based on the fact that ABC's new daytime program chief is Jerry Chester, who began NBC's "Comedy Time," the first telefilm strip ever done by a network, and that he may repeat his policy over at ABC. (However, late word from ABC higher-ups is that web stripping is highly unlikely.)

'Not Enuf Indians'

Continued from page 29

intoxicated with the syndication prospects as a means of amortizing the expense of the machines. In that sense they are more than slightly disappointed, because the selling has been slow going. Aside from everything else, there is still some confusion about union jurisdiction and the pricing of the shows. Since there is no real precedent for tape marketing, and no track record to cite, as yet, most stations are in the dark about an asking price.

Until tape marketing gets into full swing, many of the stations are learning to justify the outlay of coin for Ampex gear in pre-recording certain shows to cut down on production crew. In the meantime, they are doing most of their "syndication" biz with stations that are trying to build a roster of quality quasi-live shows. A good example of a small station that can benefit by buying videotape is KLOR-TV, a new outlet in Provo, Utah, which will go on the air Oct. 1, starting from scratch. KLOR-TV recently purchased WGN-TV's "Ding Dong School" on a 52-week basis.

Eliscu's Bombay Series

William Eliscu, producer of "OSS," closed the first Indian-American telefilm deal. Teamed with Golcha Studios in Bombay, the Maharajah of Baroda and H. T. Skolnik, Indian oilman, Eliscu is going to produce a skein based on "Burton's Original Arabian Nights."

Pilot shooting is scheduled for Sept. 1 in Bombay, with John Derek playing the lead. Lee Garmes is co-producer-director and the pilot script was done by Michael Sayers.

19 SHOWS ROLL FOR FALL ENTRY

Hollywood, July 29.

Outlook for telefilm production for syndication is the best in some time here, with no fewer than 19 shows either rolling or set to roll this fall. Of these, second-year production constitutes a considerable proportion, but new shows for syndication are still in the majority.

Biggest producer continues to be Ziv, for its own distribution setup. New "Mackenzie's Raiders" is due to start soon, while "Highway Patrol" has begun its fourth year of production and "Sea Hunt" is midway in its second season. "Target" is still shooting the first time around.

Next on the list are National Telefilm Associates and MCA. Latter is shooting second-year films for "State Trooper" and "Mike Hammer," and is due to start soon on "Secret Agent-7." NTA has "U.S. Marshal" rolling, will set production on "The Third Man" and is wrapping up "Walter Winchell File." NTA also has three other series, not included in the total, rolling for its NTA Film Network, "This Is Alice," "Man Without a Gun" and "How to Marry a Millionaire."

CBS Television Film Sales has set Stark-Layton Productions into motion on "Colonel Flack" and will distrib Sam Gallu's "Border Patrol," which is set for an October start. Screen Gems and Herbert Leonard are rolling "Rescue 8." California National Productions will start filming of Al Simon's "Flight" series shortly, while Sandy Howard is filming "Night Court" for Hammer Films distribution. Russell Hayden is in second-year production on "26 Men" for ABC Film Syndication, and Warner Bros. is filming 13 more "Colt .45" shows for eventual syndication. KTTV is producing "Parole" for Bernie Schubert's Telestar Films.

Meanwhile, the taped-syndication field is opening up. Guild Films will distrib KTTV's "Divorce Court," and there are a couple of other tape-syndication deals in prospect, a 90-minute Don Sherwood show out of San Francisco, for example.

Budget $2,000,000 For Writers Guild Anthology Series

Hollywood, July 29.

A Writers Guild of America anthology vidpix series will be produced by a top Hollywood telefilmery, if current negotiations jell. WGA West sources disclosed deal, involving $2,000,000 in production coin, is being finalized but declined to identify the company due to the delicate climate of negotiations. Guild had also had discussions previously with networks and other vidfilmeries.

Part of the company's offer calls for upping of story budgets on the half-hour vidpix from $2.500 to $3,500—way above the $1,100 minimum for top-budgeted half-hour telepix. Series is being aimed for either January or the fall of 1959 selling season.

Leonard Freeman, chairman of the WGA anthology show committee, said the guild's principal interest in the project is to "raise the level of tv dramatics which is now being lowered." He said WGA already has commitments from more than 500 writer-members, some of them Academy Award winners, some pix writers in the $500,000-a-year income bracket.

Vidfilmery would buy 39 of the WGA scripts, which are screened by the guild from the hundreds of submissions.

Paul Coates' TV Expose Sparks Cleanup of Sanatorium Abuses

Hollywood, July 29.

A four-part expose of conditions in old age homes and sanatoriums by columnist-commentator Paul Coates has resulted in investigations by both county and state officials aimed at cleaning up abuses revealed by Coates. Expose was done both on Coates' nightly KTTV show and via a frontpage series in the L. A. Mirror-News, on which he's a columnist. (L. A. Times, which owns the Mirror-News, also owns KTTV.)

Coates revealed abuses of patients and violation of health, sanitary and welfare codes, as well as medical violations, in a series of interviews with investigators, nurses and rest home operators on his "Paul Coates 10:15 File," his nightly 25-minute stanza on KTTV. Telecasts were done second week in July, and eight days later both the state and Los Angeles county ordered investigations into the situation.

County investigation, voted unanimously by the Board of Supervisors, will aim at drawing up proposed legislation for presentation to the State Legislature with an eye toward centralizing supervision over the homes. Gov. Goodwin Knight also ordered an investigation following Coates' revelations. Among interviewees on the Coates series was a suspended welfare investigator who had charged his superiors with ignoring conditions at the homes.

Coates' "File" stanza is an interview segment that's based primarily in the news field, exploring topical sociological problems, ranging from such exposes to an interview with the wife of a murderer. Following an expose of conditions in L. A. General Hospital some time ago, officials of the hospital itself corrected conditions, but the old age series marks the first time that a Coates program has resulted in official governmental action.

"File" is a live show—or was until recently. Now it's pre-taped. Series is a different format from "Paul Coates' Confidential File," which has been syndicated the past couple of years by Guild Films, though it deals with the same problems. Coates, incidentally, is up for a CBS-TV daytime stanza, also a topical show, which has been audition-kinnied but is still on the CBS shelf pending a daytime opening.

Reub Kaufman's 'Cartoon Storybook'

Reub Kaufman, former boss of Guild Films who recently opened his own telefilm distribbery, has picked up his first product. Kaufman's JFC Films is packaging a group of 52 fully-animated tint cartoons under the title "Cartoon Storybook."

Kaufman says that another 104 are being readied and will be released in groups of 52 at six-month intervals. This new-to-tv product was culled from overseas films by Kaufman. Apart from a few two- or three-reelers, most of the stuff is on one spool and runs for about 10-minutes.

Fromkess

Continued from page 29

against Gotham filmmaking is the overtime setup on the part of the crafts unions there—not the actors, but the crews. "If they want to be in the film business, they've got to make up their minds that they're in the film business." In comparing New York and Hollywood union practices and accounting for the difference in costs he cites the following difficulties:

1. In Hollywood, a producer can place a call for as early as 6 a.m. or as late as 8 p.m. without going into overtime. Crews get straight pay for eight hours commencing with the time they report to work. In New York, any call before 8:30 a.m. involves double time for the period until 8:30; after 5:30 p.m., it's also double time. One tangible result: "We can't do any night location work on 'New York Confidential.' We couldn't afford it."

2. In Hollywood, overtime is time-and-a-half, and the overtime hour is divided into six-minute segments so that if a crew works five minutes over, they get paid for only six monutes, or one-tenth of the hour rate at time and a half. In New York, there's a crew goes over five minutes, it receives double time for an entire half-hour.

3. Average straight-time work week of film crews in Hollywood is about 50 hours (actual time varies with each craft, but averages out to 50); in New York it's 40. "Which wouldn't be so bad," observes Fromkess, "if we could get them when we need them on a straight-time basis, early in the morning or late in the afternoon.

"Film crews in New York are very good," he states, "but that won"t make any difference until they realize that they're in the film business and have to act accordingly." On his return to N. Y. to resume "Confidential" production in mid-August, Fromkess proposes to sit down with reps from all the craft unions to attempt to convince them of the need for more flexibility if Gotham production is to thrive. "New York has a lot to offer in the way of fresh backgrounds; it's the greatest city in the world but has hardly been touched in terms of filming it."

City itself is completely uncooperative to filmmakers, "in spite of all the lip service," Fromkess states, but the Police Dept. is extremely helpful. But even police help can't lick those cost problems on night locations, to cite one instance.

Four Star Blurbs

Hollywood, July 29.

Four Star Films Inc., has expanded into the television commercial field, due to increased importance of this type of production.

Heading new unit will be Walter Bien, formerly in charge of Warner Bros. commercial and industrial film dept., and his assistant, Robert Chenault. Initial commercial is for J. Walter Thompson, an Eastman Kodak spot.

Evelyn Rudie All Set With a Brace of Pilots

Hollywood, July 29.

Evelyn Rudie, the eight-year-old actress who scored in "Eloise" season before last, now has the distinction of being the only Hollywood personality to star in two pilot films made in the same season. Miss Rudie did "Cindy," for Alex Gottlieb and Hal Roach Jr., and with that having failed to sell, has now done a pilot of "The Evelyn Rudie Show" for indie packager Walter Emeson.

Emeson is doing the show on videotape, and hopes to syndicate the half-hour series nationally. He turned out first two half-hours last week at KTTV here, will do two more this week and then hopes to settle down to a one-a-week pace for 39 shows. Format of the new show involves singing, dancing and interviews with other youngsters, with Miss Rudie playing herself.

BBC-TV's 'Danger' Segs

London, July 29.

BBC-TV has lined up a series of six films with danger as their theme, entitled "Living With Danger." Subjects of the films, the first of which goes out on Aug. 1, will be stunt artists, the fire service, men who work at great heights, i.e. steel erectors and steeplejacks, bomb disposal workers, wild animal trainers, and test pilots.

The first program will deal with stunt men at a film studio. The BBC claims that for authenticity, camera crews risked their lives getting the pictures.

Jocks, Jukes and Disks

By MIKE GROSS

Everly Bros. (Cadence). "BIRD DOG" (Acuff-Rose†) will run right into the hit brackets on the momentum of the Everlys' handling of a catching and infectious tune. "DEVOTED TO YOU" (Acuff-Rose†) has a charming folk flavor that the boys build for big spinning returns.

George Hamilton IV (ABC-Paramount). "WHEN WILL I KNOW" (Saxon†) is sweet and simple in design and delivery, making it a sure bet for a big payoff. "YOUR CHEATIN' HEART" (Acuff-Rose†) will pick up a lot of spins again in this new edition by one of the teen trade's fave crooners.

Gene Summers & His Rebels (Jan). "NERVOUS" (Ted†) has the beat, lyric and performance that's geared for strong jock and juke play. "GOTTA LOTTA THAT" (Song Productions†) fits the rocking bill with a driving beat and a frantic vocal.

Johnnie Ray (Columbia). "UP UNTIL NOW" (Roosevelt†) will get the kids back on Johnnie Ray's side because of the driving way he knocks out this rocking-spiritual blending. "NO REGRETS" (Obie†) is in the rocking blues groove that Ray really shouts out.

Tommy Mara (Felsted). "WHERE THE BLUE OF THE NIGHT" (Chappell*) is the old Bing Crosby theme that gets a winner's sound via Tommy Mara's styling and a sprightly musical setting. "WHAT MAKES YOU SO LOVELY" (Sudberry†) gets across a pleasing ballad mood through Mara's warm handling.

The Yo-Yos (Pincus Platters). "THE MOLE IN THE HOLE" (Gil†) has an outside chance to creep out of left field and get a good bite on the spinning market because it's got a good beat and a phrase repetition that appeals to the young disk buyers. "THE NIGTHMARE" (Gil†) is a novelty item packed with enough fun to get some juke spins.

Lu Ann Simms (Jubilee). "FELIPE" (Jimskip†) gives Lu Ann Simms her best takeoff chance in a long time. It's an attractive side that blends a warm and hip styling that will appeal to the spinners. "HARBOR LIGHTS" (Chappell*) is nice to have around again the way Miss Simms sings it.

McGuire Sisters (Coral). "VOLARE" (Robbins*) is the hot Italian tune that's gotten a lot of disk coverage and the McGuires give it assurance of more spins. "DO YOU LOVE ME LIKE YOU KISS ME" (Leeds*) has a bright Neapolitan feel that could light up the jukeboxes.

Mickey & Sylvia (Vik). "IT'S YOU I LOVE" (Ben Ghazi†) rolls at a strong rocking pace that could get to mean something in the juke market. "TRUE, TRUE LOVE" (Enterprises†) is just a fair rocking ballad.

The Bobettes (Atlantic). "UM BOW BOW" (Progressive†) has the familiar swinging beat that always manages to get the Bobettes off the ground. "THE DREAM" (Progressive†) is an effective ballad built on a rocking foundation and sold properly by the lead Bobette.

The Royal Holidays (Carlton). "I'M SORRY" (Terrace†) could have some staying power in the spinning market because of its neatly developed rocking blues pattern. "MARGARET" (Terrace†) makes the most of an average rocking beat and lyric idea.

Mantovani Orch (London). "TULIPS FOR AMSTERDAM" (Sikorski†) blossoms as a spinning bet for programmers with leanings toward the lush Mantovani manner. "ONLY YESTERDAY" (Leeds*) has the kind of rich melodic line that Mantovani romanticizes so well.

Gino & Gina (Mercury). "SHE BELONGS TO ME" (Figure†) sets up the young vocal team in a neatbeated pattern that ought to get some juke action. "RAININ' RAININ'" (Figure†) is pleasantly lilted for occasional play.

Bob Carroll (United Artists). "SEARCH AROUND HEAVEN" (Bryden†) should find plenty of spinning friends because of the way he belts the warm, but not too gripping, ballad. "MY SUNDAY LOVE" (Bryden†) is a moderately appealing ballad with slim spinning chances.

Umberto Marcato (Kapp). "VOLARE" (Robbins*) has enough of the Italian flavor to pick up some of the play from the jocks who've been bombarded with versions of this song. "AUTUMN CONCERTO" (Symphony House*) gets a quite and pleasing reading that will please the jockeys who are not a frantic music kick.

Eileen Rogers (Columbia). "TREASURE OF YOUR LOVE" (DeVorzon†) is full of the big ballad sound that Eileen Rogers always sells with impact. "A LITTLE BIT BLUE" (Westside†) is a swinging handclapper good for lotsa juke play.

The Quin Tones (Hunt). "PLEASE DEAR" (Myra†) has the swinging juke sound that usually gets juke action. "DOWN THE AISLE OF LOVE" (Myra†) is in the slow broken-noted ballad groove that the teeners have gone for before but probably won't dig so much in this rendition.

The Mogambos (Sunbeam). "WA'TCH YOU MEAN" (Portrait†) is another of the one-phrase lyric insertions set in a rocking groove that the kids may buy if the jocks put on the spinning pressure. "BI-AZA-KU-SASA" (Portrait†) has the vocal combo repeating the title against a toe-tapping beat that becomes a bit monotonous.

Burt Taylor (East/West). "LONG LOST LOVE" (Rush†) should find a new audience for Burt Taylor because of his sincere ballad handling. "THAT OLD FEELING" (Feist*) is just a fair side in this revival.

Sunny & His Gang (Port). "I'M A ROLLIN'" (World*) is a neatly concocted parody of western tune that rolls at an easy pace and that some jocks may pick up. "BABETTE" (Southern*) has an okay lilting flavor that some programmers could go for.

Carrie Norman (Mark). "TEACH ME TO CARE" (Mills*) puts Carrie Norman in a fair romantic ballad mood with some rocking touches added for good measure. "I CAN'T HELP IT" (Ford*) is a moderate rocking ballad in beat and delivery with slim spinning chances.

The Playboys (Crystalette). "CHARGE IT" (Gold Band†) works a novel conversational pattern around a rocking beat that the jocks could go for because of its laughs alone. "WHATIZIT?" (Gold Band†) put together a wild beat and some crazy sounds for a strange two minutes and 12 seconds.

Red & Blue (Herald). "ROCKIN' RED RIDIN' HOOD" (Ketchy†) takes the wolf and Red Riding Hood on a rocking ride that some kids may get to like. "TV BABY" (Angel†) is a routine rocker with limited appeal.

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* ASCAP † BMI.

Best Bets

EVERLY BROS.	**BIRD DOG**
(Cadence)	**Devoted To You**
GEORGE HAMILTON IV	**WHEN WILL I KNOW**
(ABC-Paramount)	**Your Cheatin' Heart**
GENE SUMMERS & HIS REBELS	**NERVOUS**
(Jan)	**Gotta Lotta That**
JOHNNIE RAY	**UP UNTIL NOW**
(Columbia)	**No Regrets**
TOMMY MARA	**WHERE THE BLUE OF THE NIGHT**
(Felsted)	**What Makes You So Lovely**
THE YO-YOS	**THE MOLE IN THE HOLE**
(Pincus Platters)	**The Nightmare**

LAWRENCE WELK

Presents the

LENNON SISTERS and

LARRY DEAN

(On Brunswick No. 55075)

"Have You Ever Been Lonely?"

B/w "Bubble Gum"

DECCA-BELOCK TIE ON EVEREST STEREO

Belock Recordings has teamed up with Decca for the distribution of Belock's Everest label stereo product. Decca will expand its sales and distribution activities to handle the Belock stereo tape and disks.

The Everest product is recorded and produced in Belock's studios in Bayside, Queens. The Belock Recording Co. is a division of the Belock Instrument Corp., College Point, N. Y., developers and manufacturers of electronic and electromechanical devices for the armed services.

According to firm's prexy Harry D. Belock, the stereo recordings in the pop and classical field will be available through Decca by Sept. 15.

Album Reviews

Ella Fitzgerald: "The Best of Ella" (Decca). One of the highlights of Decca's fall-1958 album campaign, this two-pocket package (at $7.98) should be a bread-and-butter item for a long time to come. It showcases Ella Fitzgerald in her top wax performances while she was under the Decca banner from 1938 to 1955. (She's now recording for Verve.) The repertoire runs from "A Tisket—A Tasket" ('38) to "The Tender Trap" ('55). On the 23 songs in the package, she works with such as Chick Webb, Sy Oliver, Vic Schoen, Camarata, and the Delta Rhythm Boys.

Nat King Cole: "Cole Esponol" (Capitol). Here's an offbeat set by Nat King Cole that's sure to continue crooner's hot album selling streak. Although he does all the numbers in the package in Spanish, there will be no lingo barriers holding back sales because Cole's chile beat captures the Latino flavor on beat and mood pegged for mass appreciation. The set was recorded in Cuba with an orch headed by Armando Romeu Jr.

Jan Clayton: "Sings 'Carousel' At The Brussels Fair" (Disneyland). Jan Clayton made her mark on Broadway playing Julie in Rodgers & Hammerstein's "Carousel" in 1945. In recent months she's been repeating the same part at the Brussels Fair which is the peg for this package. Although she tackles songs in the LP assigned to others in the production, she still makes 'em all work for her and it develops into a pleasing LP. She's assisted here by Camarata, the Gloria Wood Chorus and the R&H score, of course.

The Community Singers: "Come Sing Along With Us" (United Artists). This is a happy sing-along styled set that emerges as lotsa parlor fun. With the Community Singers leading the way, the tunes are easy to follow. Lyrics to the popular choral melodies are wisely printed on the back. Included are such as "Deep In The Heart of Texas," "Swanee River," "You Are My Sunshine" and "Good Night Ladies."

Caterina Valente: "A Toast To The Girls" (Decca). Although the peg for this set is a tribute to U.S. thrushes and the songs they made famous, Caterina Valente gives it so much of her own dynamic piping individuality that some of the tunes could very likely step out again as clicks under the Valente banner. Her "Secret Love" sets the pace for the package with a vibrant pace and tempo. It's followed by "Yes My Darling Daughter," "Kiss of Fire," "You Better Go Now" and "Over The Rainbow," among others.

Chuck Gould: "Plays a la Fletcher Henderson" (Vik). Chuck Gould has the kind of vital jazz sound that fits right into the arranging pattern molded by the late Fletcher Henderson. The swinging mood is easy to take to, especially when Gould takes off on "Ain't Misbehavin'," "Do You Ever Think of Me" and "Who's Sorry Now."

Don Gibson: "Oh Lonesome Me" (RCA Victor). The juves and the country & western fans ought to go for this one. Gibson is a likable and unpretentious crooner as well a simple and authentic composer, which is all you need to get the cornbelt feel across. He's already clicked in the pop areas with "Oh Lonesome Me," so the market should be waiting for this debut LP. These in addition to the title song are "Blue, Blue Day," "Take Me As I Am," "Heartbreak Ave." and "Too Soon To Know."

Bing Crosby: "Bing In Paris" (Decca). Here's a compilation of material cut by Crosby when he was an exclusive Decca disker. He was in top voice form then and worked with such orch conductors as the late Victor Young, Axel Stordahl and John Scott Trotter to develop the standout musical sound. As the title suggests, Crosby is in a Gallic mood and works over "Mademoiselle de Paree," "La Vie En Rose," "I Love Paris," "Symphony" and the like.

Marty Paich: (Cadence). Marty Paich is a jazz innovator whose appeal should have a wide spread among the progressive cult. It's a solid sound that he builds with the help of Jack Sheldon (trumpet), Bob Enevoldsen (valve trombone), Bob Cooper (tenor sax), Vince De Rosa (french horn) and Marty Berman (baritone sax). All the tunes in the package, except for "What's New," are Paich originals. "From Now On" and "Nice And Easy" give a good sampling of his work.

George Shearing Quintet: "Burnished Brass" (Capitol). The George Shearing piano, this time out, is augmented by a big brass sound in arrangements conceived by Shearing and Billy May. It's a departure from the moderately quiet Shearing format but the brass addition gives the Shearing sound a new excitement that the fans will go for. Among the titles are "Memories of You," "Mine," "Cheek To Cheek" and "Basie's Masement."

Al Nevins Orch: "Dancing With The Blues" (RCA Victor). Arranger Charles Albertine has supplied maestro Al Nevins with a solid blues feel that's also pegged for terping. The band offers a swinging beat on such familiars as "Wang, Wang Blues" and "Bye Bye Blues" and moves neatly with such Albertine originals as "Alone With The Blues," "Blues For G-String" and "Baby Kerry's Blues."

Jonah Jones Quartet: "Jumpin' With Jonah" (Capitol). Jonah Jones' horn takes off on another romp as it did on "Swingin' Down Broadway," a previous Capitol click. He swings here with Harold Austin (drums), John Brown (bass), and Hank Jones (piano). Some of the sides that will help move the album are "No Moon At All," "Baby Won't You Please Come Home," "A Kiss To Build A Dream On," "Night Train" and "Just A Gigolo." *Gros.*

ABC-Par Hikes Pastner To Album Sales Chief

Sid Pastner has been upped at ABC-Paramount to the post of director of album sales and merchandising. He replaces Dewey Bergman Jr., who is exiting ABC-Par to go into his own distribution setup.

Pastner, who had been working with Bergman in the album division, will now be in charge of sales and merchandising of all LP product, stereo disks and tapes and will formulate new policies and promotion plans. Pastner recently collaborated with Bergman in the production of ABC-Par's "Third Anniversary" album promotion which was previewed at diskery's sales conclave at the Concord Hotel in Kiamesha Lake, N. Y., last week.

Sherman Heads NAMM

Chicago, July 29.

Clay Sherman, head of the 21-store west coast chain of Sherman, Clay music shops, is new prexy of the National Assn. of Music Merchants. Election was last Tuesday (22) at the trade group's convention here.

Sherman, 44, had been v. p. of NAMM, and previously had served several terms as a director.

VARIETY 10 Best Sellers on Coin Machines

1. PATRICIA (5)	*Perez Prado*	*Victor*
2. POOR LITTLE FOOL (5)	*Ricky Nelson*	*Imperial*
3. HARD HEADED WOMAN (4)	*Elvis Presley*	*Victor*
4. SPLISH SPLASH (3)	*Bobby Darin*	*Atco*
5. PURPLE PEOPLE EATER (8)	*Sheb Wooley*	*MGM*
6. YAKETY YAK (7)	*Coasters*	*Atco*
7. WHEN (1)	*Kalin Twins*	*Decca*
8. LEFT RIGHT OUT OF YOUR HEART (3)	*Patti Page*	*Mercury*
9. IF DREAMS CAME TRUE (2)	*Pat Boone*	*Dot*
10. REBEL ROUSER (1)	*Duane Eddy*	*Jamie*

Second Group

FOR YOUR PRECIOUS LOVE	*Jerry Butler*	*Falcon*
EVERYBODY LOVES A LOVER	*Doris Day*	*Columbia*
SECRETLY	*Jimmie Rodgers*	*Roulette*
FEVER	*Peggy Lee*	*Capitol*
YOU NEED HANDS	*Eydie Gorme*	*ABC-Par*
ALL I HAVE TO DO IS DREAM	*Everly Bros.*	*Cadence*
ENCHANTED ISLAND	*Four Lads*	*Columbia*
A CERTAIN SMILE	*Johnny Mathis*	*Columbia*
WESTERN MOVIES	*Olympics*	*Deman*
PADRE	*Toni Arden*	*Decca*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

WHAT PRICE STEREOPHONY?

Decca Pegs Its Fall 'Carnival Time' Push On 61 Pkges.; Makes Stereo Bow

Riding under the banner of "Carnival Time . . . The Greatest Musical Show Ever," Decca Records is launching its fall package program with 61 LP's set for August release. It's the biggest release scheduling in Decca's more than 20-year history.

"Carnival Time," which follows the Decca promotions launched in January of "Dreamtime," "Star Time," "Dance Time," "Jazz Time," and "Vocallion Time," will be in the monaural and stereo grooves. In the August schedule, 11 LP's will be pegged for the stereo market. Diskery's stereo sets will be priced at $5.98. In the stereo release will be the soundtrack from "The Young Lions," and albums by Alfred Newman, Claude Thornhill, the Goldman Band and Wayne King, among others.

Sydney N. Goldberg, Decca veepee, and Claude Brennan, national sales manager, wind up a series of 25 dealer meets today (Wed.) in which diskery's program was outlined to close to 500 dealers in the U.S. and Canada. In addition to the new product, program includes a 10% discount on orders of $200 or more during the month of August on all merchandise purchased with the exception of imported records, Archive and the Vocallion series. An additional incentive offered to dealers is a dated billing plan which allows the dealer to purchase stock for the entire fall season with monthly payments beginning Nov. 10.

Highlighting the pop release schedule is a two-pocket set by Ella Fitzgerald priced at $7.98. The album includes material cut by the thrush between 1938 and 1955. All the sides have been re-engineered for the new phono market. Among the other artists represented in the August push are the Anita Kerr Quartet, Bing Crosby,

(Continued on page 110)

Form New England Ballroom Ops Assn.

Boston, July 29.

A New England regional ballroom org, the New England Ballroom Operators Assn., has been formed here. John Dineen, Hampton Beach Casino, was elected prexy, and Kelly Weinstein of Moseley's, secretary-treasurer.

Charter members include Doug Farrington, Totem Pole; Mike Stanzler, Rhodes, and Dineen. Nucleus of the new group consists of Roseland-Taunton, Hempton Beach Casino, Commodore, Rhodes, Totem Pole, Canobie Lake, Covention, King Philip, Moseley's, Lincoln Park, Surf, Varsity Dance Club, Sherwood Forest and Coral Gables.

The association has opened its membership to tooters, suppliers and bookers. Aim is higher quality of band music and constant improvement of the ballroom industry.

Joni James' Date With 'Prom' Pic Cancelled

Hollywood, July 29.

MGM Records' Joni James will not appear in the Harry Romm production "Senior Prom" at Columbia Pictures. Chirp has been cancelled out of the film because of her delay in returning a signed contract to the producer acknowledging acceptance of the guesting.

According to the studio, the contract had been mailed to Miss James some time ago but never returned until July 15—the day the pic went before the cameras. By this time her guest appearance in "Prom" had been erased.

The Ames Bros., who wax for RCA Victor, and also slated for a "Prom" stint, dropped out of the musical because of an upcoming Las Vegas nitery date.

Jack Mills' O'seas Deals

In a two-and-a-half month visit to Europe, Jack Mills pocketed deals in England, Ireland, Italy and Spain. The Mills music topper pacted new representation deals with Quiroga, Madrid pubbery, and Carish of Milan. Outside of Southern Music, Mills is the only U. S. pubbery with affiliations in Spain.

Mills renewed his contracts with Joseph Williams in London and Pigott, publishing house based in Ireland. Other deals with French and German publishers have not yet been consummated. He also picked up a flock of new material which is now being prepped for a push in the U. S.

Paul-Ford Switch To Col; Victor Gets Crew-Cuts

Les Paul & Mary Ford have ended their longtime tie with Capitol Records to join the Columbia roster. The husband-wife combo at one time was one of Capitol's hottest recorders, clicking with such 1,000,000 sellers as "How High the Moon" and "Sitting On Top of the World." The team will record for Col under the aegis of Mitch Miller, director of pop artists & repertoire.

The Crew-Cuts, longtime Mercury pactees, have joined the RCA Victor roster.

Also added to the Victor label last week was the **Buddy Morrow** orch. It's a reunion for Morrow and Victor after lapse of several years while the orch was disking under the King banner.

Meanwhile, back at Capitol, label added thrush Marion Colby to its talent stable. She'll be geared for single and LP releases. Miss Colby began a run at the Cal-Neva Lodge, Lake Tahoe, Nev., Monday (28).

Dean Sheldon has been tapped by RCA Victor. Crooner currently is appearing at New York's In Boboli cafe.

Johnny Bachemin signed with Jones Records, Coast indie. His first album, "Mr. Excitement Sings The Blues," will be cut with the Jerry Gray orch.

NAMM POWWOW'S DANGER SIGNALS

By JACK PITMAN

Chicago, July 29.

Retail music industry's trade show, a four-day affair here last week, was largely a cacophony of stereophony. New musical instruments, true, were in greater profusion than at any previous National Assn. of Music Merchants show, but the protuberant sound came from the stereo floors of the Palmer House conclave. The merchants could already hear the jingle of cash registers.

The optimism—partly induced by a forecast of a 70% growth for the industry over the next decade—seemed generally to override some disquieting notes. For one, so long as the recession persists, how soon the boom? And for another, what of a possible, perhaps probable, repeat of the noxious practices that attended hi-fi's intro?—the price-cutting and bogus product, for example. Blunt assurances by Audio-Fidelity topper Sid Frey of a repetition met with merchants' accord, but certainly missed producing the "shook-up" effect Frey intended.

Warns on Overpricing

The diskworks' maverick, who's been riding the crest of hi-fi with his dramatic demonstrations in that

(Continued on page 108)

CARLTON LABEL NAMES MONTE KELLY A&R BOSS

Monte Kelly has joined Carlton Records as artists & repertoire director. Pact; set by label's prexy Joe Carlton, will run for two years.

According to Carlton, Kelly will produce three of his own albums annually and will background the Carlton artists on their disk releases. He'll also go overseas for special recording projects.

Kelly's initial assignment will be Anita Bryant's first for the label. It's due on the market in two weeks. Miss Bryant, incidentally, has been named Miss Oklahoma and is in the running in the Miss America contest to be held in Atlantic City in September. In the past few years Kelly has turned out such disclicks on the now defunct Essex label as "Granada," "Tropicana" and "Three O'Clock In The Morning."

Also on the agenda at Carlton are 10 albums, monaural and stereo, scheduled for August release. Included will be LP's by Jack Scott and Charlie Margulis.

Col Launches $150,000,000 Coupon Redemption Plan on 46 New Albums

A $150.000,000 coupon redemption program will spearhead Columbir Records' fall-1958 celebration of the introduction of its LP disk. The plan will offer consumers a saving of $1 on suggested list prices of 46 new Columbia classical and pop albums.

The program will be launched with a 16-page special section in the New York Times of Sunday, Sept. 7. The magazine supplement in the Times is the first insertion of this type to be used by any record company. Diskery will also go into such national mags as Life, Look, Esquire and The New Yorker in which $150,000,000 worth of redemption coupons will be offered.

Record dealers throughout the country are eligible for participation in the coupon redemption program following a placement of a minimum order on the 46 releases. Coupons redeemed by customers can be applied by dealers to orders on the 46 albums. The consumer phase of the program will wind up Oct. 31. Dealers will be able to redeem coupons until Nov. 15.

According to Bill Gallagher, Col's director of sales, the gift program "provides the dealer with a magnetic traffic-building campaign to set off his peak sales season."

In addition to providing coupon ads for local cooperative advertising, Col will sponsor an extensive program of 66 filmed tv spots and 374 radio messages. Such merchandising aids as LP browser units, imprinted packing envelopes and hangcards will be provided free to dealers participating in the program.

Honolulu Lads in Orbit

Hollywood, July 29.

The Surfers, four Honolulu-born youngsters now attending Glendale College, have been signed to a pact by Orbit Records, subsidiary of High Fidelity Records. The vocal group's initial disk will be "Summer Time Lies" b/w "Beach Time."

Label is also stepping up distribution activity and has acquired two masters which go into release this week. They are "From Now On," instrumental by Don Schraier's orch, b/w "Big Tail" with vocal by Ray Agee, and "Cotton Picker" b/w "Lonesome" by Wortham Watts.

The parent company, HiFi, has signed 19-year-old pianist David Carlson to a pact with initial session slated this week.

Musicians Club To Name Board Slate; L.A. Waxing Quota

Hollywood, July 29.

Eliot Daniel, prexy of Local 47, AFM, has called a special board meeting to make nominations and lay the groundwork for a special election of new members to the board of the Musicians Club. Session, to include existing directors, is for express purpose of setting up machinery for balloting to be held the first week in September.

New election will supplant the March 4 election which since has been ruled invalid by Superior Court Judge Bayard Rhone because six of those elected subsequently

(Continued on page 110)

Perkins' New DJ Spot

Denver, July 29.

After a 10-month absence from the platter spinning scene here, Ray Perkins is back at the turntable at KVOD, ABC outlet.

Deejay Perkins bolted his spinning post at KIMN in disagreement with station's "Top 40" policy. Incidentally, Perkins continues in his 12th year as record review columnist for the Denver Post.

RCA 'S-O-R' Nixes Coupon Clipping

RCA Victor has streamlined its "Save-On-Records" plan by eliminating the consumer coupon book and the need for dealers themselves to register buyers as part of the plan. The new plan, which goes into effect at the beginning of August, was made at the suggestion of dealers who wanted to erase the extra paperwork and detailed follow-through.

Under the new system the consumer is offered a $1 saving off the manufacturer's regular nationally advertised price on the month's "S-O-R" selections, right in the dealer's store. The manufacturer's regular nationally advertised price for Red Seal albums is $4.98 and for the pop product $3.98. First month's Red Seal selection is "Ibera" with Fritz Reiner and the Chicago Symphony. The pop entry is "The Best of Ames" featuring the Ames Bros.

Diskery is gearing for strong advertising and promotion support on local levels to help the dealer build store traffic through "S-O-R." The campaigns will include ad mats, consumer supplements for in-store giveaway, mailing pieces and display cards. The campaigns will continue month by month for each new album chosen for the program.

Cadence Records' New Shuffle in Buffalo

Cadence Records has resolved its Buffalo distribution problem. Diskery, which pulled its distribution out of that area early in July, has latched on Scan Distributors for representation there.

In its Buffalo pullout, Cadence dropped Melody Distributors because of the "fouled-up" distribution setup in that area whereby the distrib operators also owned several one-stop operations and dealers were bypassing the distributors to buy from the one-stoppers where they could get the disks at least 5c cheaper.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	National Rating Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Preeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	6	†Patricia (Peer Int.)	1	2	6	1	3	6		2		8		5	65
2	4	*Return to Me (Southern)			2	3	10	8	3	4		2	2		54
3	2	†Purple People Eater (Cordial)	10				9	1	1	5	3	5	1		53
4	1	*Secretly (Planetary)			3	2	8	4	6	1		4			49
5	7	*Young, Warm, W'ful (Frank)	7	1	1	7				6	1				43
6	5	*Left Right Your Heart (S-B)	4		4					3	7			1	36
7	8	*A Certain Smile (Miller)	8		7		2		4			3			31
8	3	†Have to Do Is Dr'm (A-Rose)		8				5	2	9	6	6			30
9	9	*Padre (R-Jungnicke)	9			4		9	5	8		9	6		27
10	10	*You Need Hands (Leeds)		4	8						4			3	25
11		†Enchanted Island (Korwin)	2				1		7						23
12		*Valore (Robins)	5									1			16
13	14	*Witch Doctor (Monarch)									2		5		15
14	13	†Yakety Yak (Tiger)					7	2					10		14
15		*When (Sounds)											7	2	13

Cannes Segues From Pix to Jazz Fest Via International All-Star Airlift

Cannes, July 22.

Having already profited enormously in publicity from its staging of the International Film Festival each year, the town council of Cannes this year decided to put on a jazz festival. This was made financially possible by collaboration with the Belgian town of Knokke and the Hot Club of France.

A jazz airlift was arranged and top names Ella Fitzgerald, Dizzy Gillespie, Stan Getz, Teddy Buckner, the Sammy Price trio, Roy Eldridge, Coleman Hawkins, Vic Dickenson, Sidney Bechet, the Modern Jazz Quartet flew back and forward between Cannes and Belgium doing one-night stands, with impresario Norman Granz in attendance to keep everything working smoothly.

Many French jazz stars also took part in the festival, notably Stephane Grappelly and Yvonne Blanc who combined with a pickup orch in a tribute to Django Reinhart.

French musicians Claude Bolling, Hubert Rostaing, Claude Luter, Barney Willen, Michel de Villiers, Michel Attenoux and Maxim Saury completed a bill which kept young jazz fans on holidays from all over Europe happy during seven evening performances.

Although the whole thing passed off rather quietly with no riot in the theatre, the concerts were given to nearly full houses every night, with the New Orleans night seeing many unable to gain admission.

The U.S. Government also collaborated. John Hedges, director of the American Culture Centre attached to the consulate in Marseilles, participated officially in staging the festival.

In addition the jazzmen went aboard the American aircraft carrier Saratoga and played to an enthusiastic audience of 2 500 gobs.

Everybody is extremely happy with the result achieved and although it may not be possible for Cannes to make this an annual event, they hope to sked it at least every second year.

Mpls. Bandleader Dybvig Sues Local for $230,000 Charging Loss of Work

Minneapolis, July 29.

Claiming violation of his constitutional rights to earn a livelihood, Bruce Dybvig, Minneapolis jazz bandleader who won Look magazine's 1946 all-Star Swing Band Award, has filed a $230,000 loss-of-work and exemplary damage suit against AFM Local 73 here.

Those specifically named in the suit along with the union are its president, George Murk; secretary-treasurer Stanley Ballard; vice-president Don Gauper and six more board members.

Dybvig charges that the union officials in effect "maliciously black-balled" him from it without just cause, thus preventing him from making a living in his chosen profession.

Among the allegations is that the union collected $400 in escrow from him which he "had readily deposited in attempts to reconcile differences with it and which he has been unable to get back." He assumes in the complaint that the money subsequently was dispersed with no explanation by treasurer Ballard as to where it went.

The plaintiff's troubles date back to 1955 and since then, he alleges, he has made six or more appeals to the Local without success.

The suit asks $30.000 for work revenue loss since his expulsion from the union and $200,000 in exemplary damages.

ABC-Par Buys 'Junior' Master From Corvette

ABC-Paramount continued its master-buying binge last week with the purchase of the Corvette label's "Junior, Junior, Junior" by Russ Regan and Laura Lane.

The deal was set last week between Larry Newton, ABC-Par's national sales director, and Brad Atwood, Corvette chief. ABC-Par had the "JJJ" disks out under its own banner by Monday (28).

Name Kaplan and Ford To Sunbeam Label Posts

Sunbeam Records, indie diskery launched by publisher Tommy Valando, is rounding out its personnel setup. Herman Kaplan has come in as eastern sales and promotion manager and Sherman Ford has been set as production manager.

Kaplan has been in the record business for the past 11 years and was formerly associated with Marcel Distributors and David Rosen Co. in Philadelphia. Ford was previously with Independent Artists Corp. and Mark Records.

2d 'Pop Parade' in Milw.

Milwaukee's second annual "Pop Parade of Stars" featuring RCA Victor diskers, has been set for next Tuesday (5) at the Washington Park Temple of Music. This year's concert is again being sponsored jointly by the Milwaukee County Park Commission and the Milwaukee Journal.

The show will be conducted by Joe Reisman, musical director for Victor, and will feature the Crew-Cuts, Lou Monte, Eddie Heywood, and the Deb-Tones. Comic Garry Moore will emcee.

Pre-Moscow Showman

Chicago, July 29.

For "foresight" in booking virtuoso Van Cliburn prior to Moscow, and as a consequence causing the "cultural interest of the world" to be focused on Chicago, Walter Larsen, its concert manager, has been cited by Chi Park Board.

Larsen produces the free al fresco Grant Park concerts each summer. Cliburn's two recent concerts here drew an estimated total of some 140,000 spectators. Larsen had booked him for $250 a night as a virtual unknown.

Symph Earns 55% Of Its Upkeep

Minneapolis, July 29.

Minneapolis Symphony Orchestra had a relatively healthy financial 1957-58 season with a gross receipts gain of $22,050. Expenses were $9,900 higher, too. Net deficit was $602, compared to $19,131 for the previous season.

Treasurer W. E. Bast pointed out that orchestra earned 55% of its total budget against 53% the previous season. Since none of the nation's symphony orchestras earns its own way, he felt the showing was gratifying.

Manager Boris Sokoloff reported the "average" attendance for the 18-concert season was 4,064, as compared to 3,680 for 1956-57.

Jazz Clubs, Hot & Cool, Get Their Kicks In Ancient Bldg. of German Federation

Frankfurt, July 22.

A unique Jazz Club recently got underway here, and it's doing a booming modern business in a 16th Century building.

Combination of the old and the new is carried to perfection in the new home of the German Jazz Federation, a 400-year-old building with thousands of international jazz records as its prime drawing feature.

The parent organization for all the German jazz clubs maintains its quarters in a medieval building which also houses the Frankfurt Hot Club, local jazz organization, an expressobar called Jazz Haus, and a modern art gallery.

Fans and club members can drop by any time to spin a platter on the hi-fi equipment, plunk down on the modern chairs, serve themselves from a split-level bar which has a bartender down below who sends drinks upstairs in a basket on a rope suspended from the ceiling.

The Frankfurt Hot Club holds its meetings in the building every Monday night. One of the oldest of the German jazz clubs, it originated in the underground in 1941, after Hitler had banned jazz as decadent American music.

Club's doing a jampacked nightly business with American servicemen and tourists, German jazz fans and international music lovers who join the clique. Its hours are from noon until 1 a.m.

Conn. Jazz Festival Lures 3,000 With Names

Wallingford, Conn., July 29.

More than 3,000 jammed the Oakdale Musical Theatre Saturday (26) for the second annual Wallingford Jazz Festival. The tented 2,200-seater was filled, with overflow on the grounds outside. Producers Ben Sigel and Bob Hall opened the tent's flaps so that those who could not be seated could view the show.

Headliners were Billie Holiday, Red Allen & His Dixieland All Stars and Buck Clayton & His Count Basie Alumni.

Brit. TV Woos Mills' Head

London, July 29.

It is understood that Fred Jackson, European topper of Mills Music, is being paged by a British commercial tv company to set up and head a recording company and music pubbery. Though there is no confirmation, it's firmly believed that the tv network concerned is ABC-TV.

When asked about it, Jackson declined to comment, but added that he was always ready to listen to any proposition. It's also reported that he was offered an opening recently with the Keith Prowse publishing outlet.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Str.)	Kansas City—(Katz Drug Co.)	Portland—(Hunter's Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1932)	..	8	9	2	2	4	2	1	3	1	1	5	5	1	..	..	2	6	2	6	2	136
2	3	**JOHNNY MATHIS** (Columbia) Johnny's Greatest Hits (CL 1133)	5	6	2	1	6	2	1	6	6	..	..	2	..	5	6	4	3	..	1	1	7	123
3	2	**MUSIC MAN** (Capitol) Original Cast (WAO 990)	3	9	..	3	3	8	3	2	..	9	..	..	..	2	4	7	1	..	4	..	4	92
4	4	**GIGI** (MGM) Soundtrack (E 3641)	1	10	..	10	1	1	8	..	2	5	..	3	..	4	..	..	5	3	3	..	..	87
5	5	**VAN CLIBURN** (Victor) Tchaikovsky Conc't (LM 2250)	..	3	3	..	..	..	..	3	1	..	..	1	..	6	..	2	..	1	..	..	1	78
6	7	**SOUTH PACIFIC** (Columbia) Original Cast (B 2579-80)	2	7	4		..	..	6	..	..	..	4	..	..	7	2	6	4	..	..	..	9	59
7	8	**MITCH MILLER** (Columbia) Sing Along With Mitch (CL 1160)	4	1	1	7	..	..	9	..	..	..		..	..	3	1	..	..	5	..	..	..	57
8	10	**MANTOVANI** (London) Gems Forever (LL 3032)	..	4	6	8		7	..	4	..	..	7	..	..	..	8	5	..	..	5	..	6	50
9	11	**TENNESSEE ERNIE** (Capitol) Nearer the Cross (T 1005)	..	..	..	5	10	6	..	..	..	..	2	..	..	..	7	8	..	..	6	..	..	33
10	9	**RICKY NELSON** (Imperial) Ricky Nelson (Imp 9048)	..	..	..	4	..	..	..	5	7	7	..	..	..	..	9	9	..	7	..	..	8	32
11	6	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	8	..	7	..	5		7	..	..	..	..	..	..	8	5	..	..	..	9	..	10	29
12	18	**PAT BOONE** (Dot) Stardust (DLP 3118	..	..	..	..	..	..	..	..	5	4	..	4	..	..	..	..	..	4	..	..	..	27
13A	16	**ELVIS PRESLEY** (Victor) Golden Records (LPM 1707)	..	..	..	..	..	5	4	10	8	..	..	..	..	..	..	..	8	..	8	..	..	23
13B	15	**RAY CONIFF** (Columbia) S'awful Nice (CL 1137)	..	..	..	6	..	..	..	..	9	..	3	..	..	..	..	..	..	9	..	5	..	23
15	22	**LESTER LANIN** (Epic) Goes to College (LN 3474)	..	5	..	..	7	10	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	17
16	20	**OKLAHOMA** (Capitol) Soundtrack (SAO 595)	10	..	..	..	..	..	..	..	4	..	..	..	..	..	3	..	..	..	..	..	..	16
17	..	**MARTIN DENNY** (Liberty) Exotica (LRP 3034)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	5	15
18A	21	**LOUIS PRIMA** (Capitol) Las Vegas Prince Style (T 1010)	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	2	..	14
18B	12	**JONAH JONES** (Capitol) Swinging on Broadway (T 963)	..	..	..	..	..	3	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
20	..	**ROGER WILLIAMS** (Kapp) Till (KL 1081)	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	10	..	3	13
21	..	**DAKOTA STANTON** (Capitol) Late, Late Show (T 876)	7	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	12
22	..	**LAWRENCE WELK** (Coral) Peter Fountain (CRL 57200)	..	..	..	..	..	..	10	..	10	..	..	..	..	..	..	3	10	..	..	..	..	11
23A	..	**FOUR ACES** (Decca) Hits From Hollywood (DL 8693)	..	..	..	..	..	..	..	..	..	8	8	7	..	..	..	..	..	..	..	..	..	10
23B	19	**PERRY COMO** (Victor) Saturday Night (LOP 1004)	..	..	10	..	..	..	..	8	..	..	..	..	10	10	..	..	..	10	..	..	..	7
23C		**MANTOVANI** (London) Film Encores (LL 1700)	..	..	8	..	..	..	..	..	..	..	10	..	..	..	..	..	9	..	..	..	..	6

Inside Stuff—Music

The cleffing Tobias clan is moving strongly on the disk scene. Charlie Tobias has the Diamonds' Mercury slice of "Kathyo" working for him, while his son Fred is picking up lotsa spins for his "Born Too Late" via the Pony Tails ABC-Paramount release. Harry Tobias has his "Chimes of Arcady" by Billy Vaughn on Dot and Henry Tobias is running with Guitar Slim's "If I Had My Life To Live Over Again" on Atco. Latter also is personal-managing Bobby Pedrick Jr., the Five Chords and Ritchie & His Classmates. Harry returned from Europe last week where he completed arrangements for Robbins Ltd., London, to handle the Tobias' Tobey catalog.

On tap for the "Summer Festival of Jazz" at New York's Birdland are the Johnny Richards orch and the Jimmy Forrest Quartet who open tomorrow (Thurs.) for a two-week stint. Chris Connor and Mundel Lowe move in Aug. 14 and will be followed on Aug. 21 by the Maynard Ferguson band. Count Basie is slated to set up shop Sept. 4 and Stan Kenton is due to return to the New York jazz scene after a two-year absence, Sept. 18. Birdland, incidentally, is now being pressagented by Mal Braveman.

Joe Carlton has nabbed the Penthouse label's disking of "I'm Sorry" and "Margaret" by the Royal Holidays for his Carlton Records firm. Disk was picked up in Detroit from Harry Nivens, Penthouse prexy.

Meantime, Carlton has added Lelan Rogers to his field staff to cover the southwestern and southern areas including Texas, Oklahoma and Louisiana. Rogers formerly was with Decca sales.

Bill Spence, operator of Surf Ballroom, Nantasket Beach, Mass., says the kids are dancing to prewar standards again and rock is fading. Dance bands are drawing the kids in and the teeners are discovering Xavier Cugat, Lester Lanin, Les Brown, the Glenn Miller band under Ray McKinley, and the Tommy Dorsey band, all booked in the spot, biggest N.E. ballroom.

"We do much better with a band than with singers and singing groups," he says. "As kids get a little older, rock 'n' roll doesn't seem to have the same appeal for them," Spence opines. "They love to dance and they know how to dance. Good dance bands and orchestras could win them over. Some have already been won over."

Camp Wellfleet, Mass., has rounded up a flock of former bandmen for its 319th AG Army Band. Sidemen with the orch are Duke Oliver, formerly with Lionel Hampton; tenor saxist Charlie Frazier who played with the Duke Ellington and Cab Calloway orchs; bass fiddler James Jones who's been with Calloway and Noble Sissle, and reed man Leon Proctor, who did arrangements for Hampton, Buddy Johnson and Benny Carter.

Pye SteReO

London, July 22.

Pye Group stereophonic disks have met with success on the market. In under two months since it began marketing directional sound platters, Pye reports that first pressing stocks have been cleared out, and the diskery has had to go ahead at full pressure on a second pressing to meet public demand.

Although playback equipment is still scarce and the Pye electronics division is not yet able to match retail demands, a spokesman for the outfit said it's believed the public was modifying its existing equipment by a process which it is distributing. The diskery plans to issue several new stereo records in September.

Paul Siegel's (Gaze) Rights To Tunes From Two U-Pix

Paul Siegel, American representative for Heino Gaze's German publishing firm, Edition Takt und Ton, has picked up the rights to the music from two Universal pix from Bill Downer, prexy of Northern Music. Northern is the publishing subsid of Decca Records which owns Universal.

In the acquisition were the music from "A Time To Love and A Time To Die" by Miklos Rozsa and the score from "Touch of Evil" by Henry Mancini. Siegel is prepping a trip to Germany to work with Gaze's firm on the tune plugging when "A Time To Love" preems in Berlin.

Epic's Mixed Compote of Packages, Stereo Phono, Sales Deals for Fall

KING RECORDS' DISTRIB DEAL WITH BETHLEHEM

King Records will handle distribution for the indie Bethlehem label. Deal was set last week between Sydney Nathan, King prexy, and Bethlehem head Gus Wilde.

Wilde will continue as Bethlehem topper and supervise its operation. Label is scheduling a monthly release schedule starting in August that will feature albums by Mel Torme and the Australian Jazz Quartet.

King merchandises through 22 of its own factory branches plus indie distributors in certain territories. Global coverage is through distrib affiliations in Europe, South America, Canada, Asia, Africa and Australia.

To kick off the new tie, Bethlehem will offer dealers one free LP for every eight purchased.

In discussing the Bethlehem takeover, Nathan pointed out that this is only the first of several deals in which King will expand its product line by arrangements with other labels.

Seeco Records has tapped **Felix de Barcelona,** operatic tenor from Puerto Rico. The 22-year-old crooner won the July 14 Arthur Godfrey "Talent Scouts Show."

Epic Records will start its fall sales ball rolling with new exchange policies, special price programs for dealers and consumers and a drive into stereo via disks and phonograph. The fall program was presented to 71 distributors at the company's national sales convention July 25-27 at Montauk, L.I.

For its consumer program, diskery will offer its entire classical catalog, exclusive of operas, at a suggested list price of $2.98 during August and September. The $3.98 tab will be resumed Oct. 1. During the same period a special pop LP program will give the dealers one bonus package for every seven purchased. The bonus LP must be selected from catalog released prior to August, although orders of new releases will earn bonus credit. Offered with the pop album program is a "Lester Lanin Carousel Bonanza." Dealers buying 48 Lanin albums will get eight copies and a permanent Lanin display unit at no added cost.

Under the new exchange policy, dealers are being offered a 25% exchange privilege on all album purchases. Exceptions will be those albums especially designated 100% exchangeable. The special August-September programs will have appropriate price adjustments within the exchange structure.

On the stereo front, Epic previewed its sterophonic disks and introduced "Stereorama," the first phonograph to be distributed by the company. The Stereorama phonograph carries a suggested list price of $169.95. It consists of two portable cabinets, one containing two separable speaker enclosures and the other housing amplifiers and controls. The unit has a built-in 45 adapter, diamond stylus, Ronette stereophonic cartridge, tuner input jack and can play 16-inch transcription recordings.

Epic's stereo disk releases will be sold under the Stereorama trademark at a suggested list price of $5.98. There will be three classical and six popular LP's in the first stereophonic release.

The Montauk meet was topped Saturday (27) with a banquet and show directed by pop singles artists & repertoire director Joe Sherman. Among the Epic diskers who appeared were Lester Lanin, Jack Lemmon, Darleen Zito, Jimmy Breedlove, Bernadine Read, Clare Nelson, Pat Harrington, Somethin' Smith, The Jamies, classical pianist Alexander Uninsky and classical guitarist Rey de la Torre.

Moscow Variety Theatre Includes Russky Version Of R&R at Glasgow Stand

Glasgow, July 29.

Rock 'n' roll is popular in Russia, Sofia Mey & Igor Divov, Soviet puppeteers who opened at the King's Theatre here last night (Tues.) in the Moscow State Variety Theatre, gave customers a typical Russian rock 'n' roll number.

All acts apart from Mey & Divov are new to the U.K.

Loretta Ovmanyan, Armenian dancer, was seen in dances and folk music of her native land. Veronica Malinovskaya and Constantine Saitsev, Soviet conjurors, offered a comedy act, "The Conjuror & Her Pupil." This act was originally trained for circus.

Musical side of the program was represented by an instrumental quartet, Vyacheslav Semonov (accordion), Nikolai Nazaryuk (clarinet), Nikolai Istratov (double bass), and Vassili Riskov (guitar).

Unit was completed by juggler Fedor Savchenko, acrobats Valentina Skvortsova and Nikolai Sirai.

Company was presented here by the Educational Performances Society in conjunction with the British Soviet Friendship Society.

Kaye's Roosevelt Return

The Sammy Kaye orch has been signed for its third engagement at New York's Hotel Roosevelt Grill. Band will kick off an eight-week stand here Sept. 19.

The Kaye crew is now on a 20-city tour.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Record)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1A	4	**RICKY NELSON** (Imperial) **Poor Little Fool**	6	7		7	4		1	1	6	7	1	3	2	6	3		9		7	3	2	112
1B	1	**PEREZ PRADO** (Victor) **Patricia**	5	2	5	3	1	2			1	2	2		1	8	2		6	1	2			112
3	5	**BOBBY DARIN** (Atco) **Splish Splash**	3	4	8	6	3		9		3	6	8		8	1	8		10	3			1	84
4	2	**COASTERS** (Atco) **Yakety-Yak**	2		7		2	3	6		5	8	7		4	5						1	4	78
5	3	**ELVIS PRESLEY** (Victor) **Hard Headed Woman**	1		6					2	10	4	9	6			5		5	4		4	3	73
6	6	**KALIN TWINS** (Decca) **When**				10		8	2		2	1	6	9	7			2		6	3	6		70
7	10	**DUANE EDDY** (Jamie) **Rebel Rouser**							8		4		5		5	7	6	3	7	9			5	51
8	18	**PEGGY LEE** (Capitol) **Fever**	9	10	4	5				6		5			3	3					5			49
9	21	**JOHNY OTIS** (Capitol) **Willie & Hand Jive**							3				4	4	9	2	9	1					9	47
10	14	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu**		3	1															2	1			37
11	15	**ELEGANTS** (Apt) **Little Star**	10	1	3		10			4								4						34
12	7	**SHEB WOOLEY** (MGM) **Purple People Eater**	4				8	1									7					2		33
13	9	**FOUR LADS** (Columbia) **Enchanted Island**			10	4	7	9	7							10		5		8				28
14	8	**DORIS DAY** (Columbia) **Everybody Loves a Lover**		8					10	5							1	9		7				26
15	23	**JIMMY CLANTON** (ABC-Par) **Just a Dream**		6	2									1										24
16	11	**JERRY BUTLER** (Falcon) **For Your Precious Love**	7				5		5			10		8									8	23
17	16	**JACK SCOTT** (Carlton) **My True Love**	8						4	8											4			20
18	20	**PAT BOONE** (Dot) **If Dreams Come True**												7				7		5			6	19
19A	25	**DANLEERS** (Mercury) **One Summer Night**		5										2										15
19B	..	**JIM BACKUS** (Jubilee) **Delicious**																	2		6			15
21	12	**JIMMIE RODGERS** (Roulette) **Secretly**						5													10	5		13
22	..	**DEAN MARTIN** (Capitol) **Return to Me**						4									10				9	8		12
23	..	**PONYTAILS** (ABC-Par) **Born Too Late**		9											6									7
24	13	**PATTI PAGE** (Mercury) **Left Right Out of Your Heart**			9			7																6
25		**JOHNNY MATHIS** (Columbia) **A Certain Smile**												10		9								3

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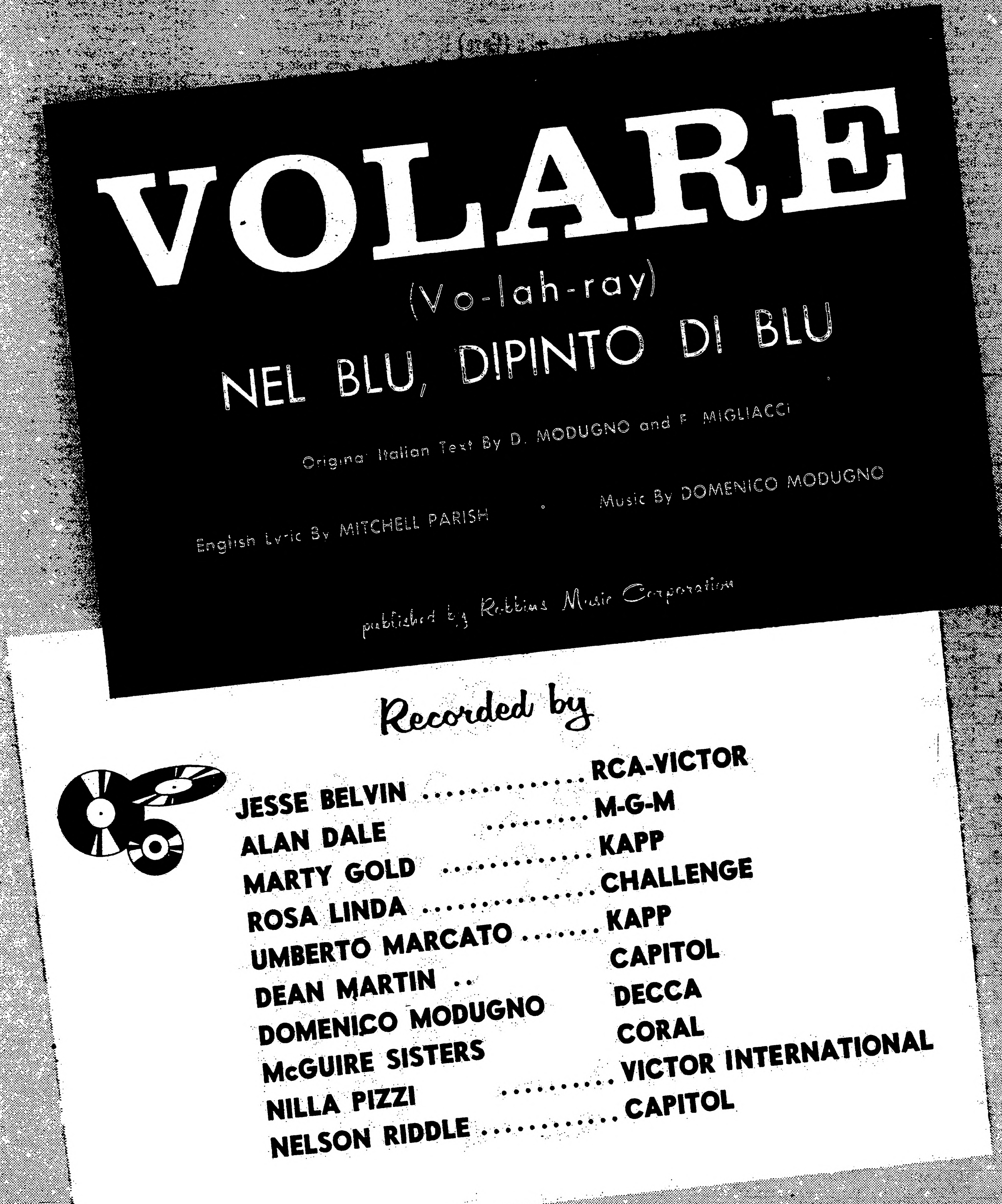
The



VOLARE

(Vo-lah-ray)

NEL BLU, DIPINTO DI BLU

Original Italian Text By D. MODUGNO and F. MIGLIACCI

English Lyric By MITCHELL PARISH • Music By DOMENICO MODUGNO

published by Robbins Music Corporation

Recorded by

JESSE BELVIN	**RCA-VICTOR**
ALAN DALE	**M-G-M**
MARTY GOLD	**KAPP**
ROSA LINDA	**CHALLENGE**
UMBERTO MARCATO	**KAPP**
DEAN MARTIN	**CAPITOL**
DOMENICO MODUGNO	**DECCA**
McGUIRE SISTERS	**CORAL**
NILLA PIZZI	**VICTOR INTERNATIONAL**
NELSON RIDDLE	**CAPITOL**

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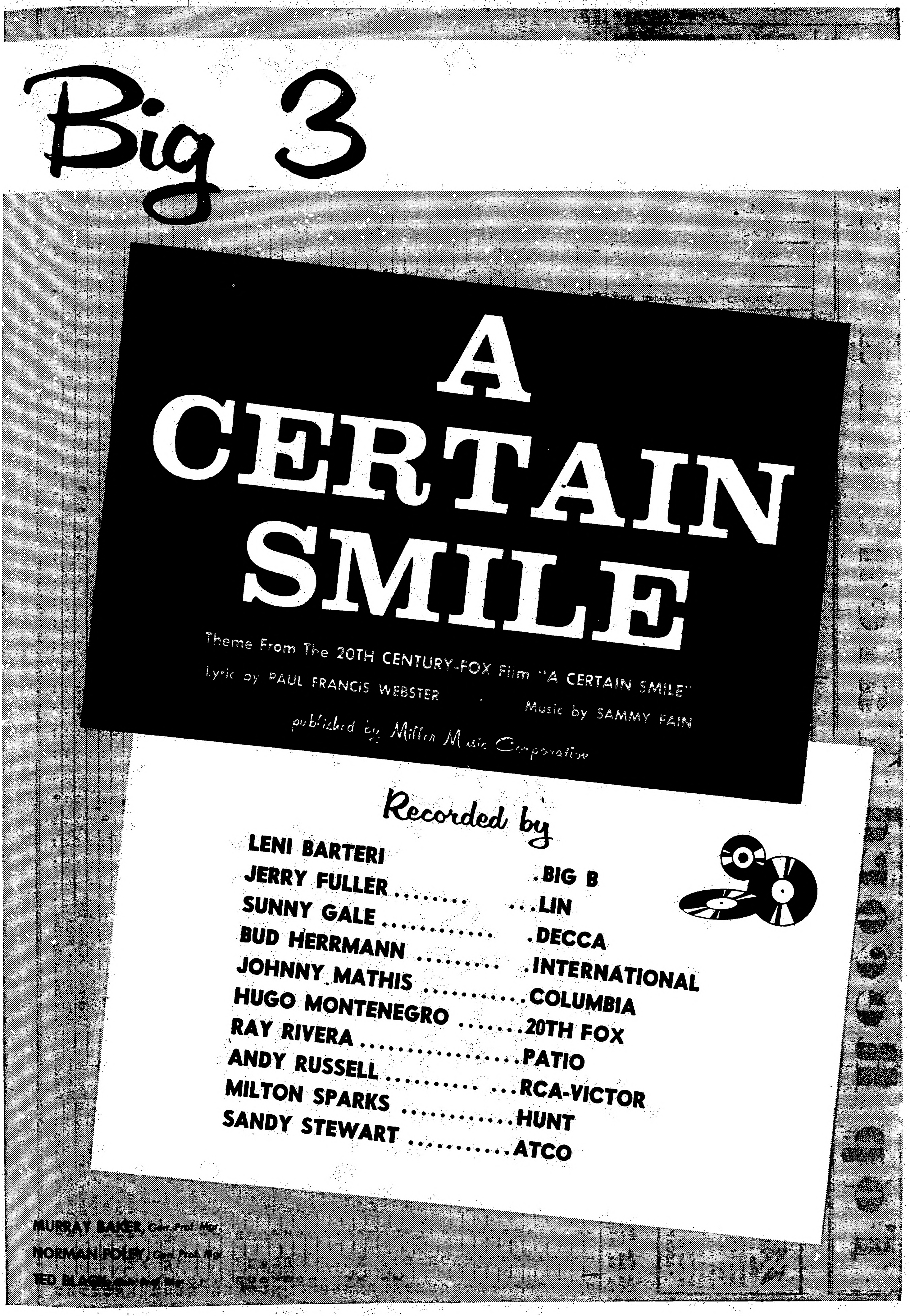

Big 3

A CERTAIN SMILE

Theme From The 20TH CENTURY-FOX Film "A CERTAIN SMILE"

Lyric by PAUL FRANCIS WEBSTER · Music by SAMMY FAIN

published by Miller Music Corporation

Recorded by

LENI BARTERI	
JERRY FULLER	BIG B
SUNNY GALE	LIN
BUD HERRMANN	DECCA
JOHNNY MATHIS	INTERNATIONAL
HUGO MONTENEGRO	COLUMBIA
RAY RIVERA	20TH FOX
ANDY RUSSELL	PATIO
MILTON SPARKS	RCA-VICTOR
SANDY STEWART	HUNT
	ATCO

MURRAY BAKER, Gen. Prof. Mgr.

NORMAN FOLEY, Gen. Prof. Mgr.

TED BLACK, Gen. Prof. Mgr.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST										SOUTH									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Lonny Star—WNEW—New York	Ed Reilly—WBRY—Waterbury	Eddie Gallaher—WTOP—Washington	Buddy Deane—WJZ—Baltimore	Tal Hood—WFGM—Fitchburg	Ted Eldredge—WKNE—Keene	Jim Aylward—WWNH—Rochester	John Scott—WHEN—Syracuse	Bud Brees—WPEN—Philadelphia	Dean Slack—WJOY—Burlington	Tom Gillies—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Pat Chambers—WDAE—Tampa	Jim Carley—WPIN—St. Petersburg	Paul Drew—WGST—Atlanta	John Wrisley—WIS—Columbia	Sonny Sievers—KCTI—Gonzales	Beauregard Davis—WLOW—Norfolk	Art Lawrence—WHYE—Roanoke	Bill Miller—WHMS—Charleston
1	1	6	Perez Prado	Victor	†Patricia	2	1	1	2	..	4	1	3	1	..	1	9	1	..	8	3	..	..	1	..
2	2	7	Ricky Nelson	Imperial	†Poor Little Fool	1	..	4	5	3	1	..	..	..	..	2	..	..	..	3	9	..	6	2	..
3	6	9	Kalin Twins	Decca	*When	5	4	..	..	..	3	..	6	9	..	..	..	3	..	..	2	..	1	..	..
4	3	5	Bobby Darin	Atco	†Splish Splash	3	3	3	3	..	..	..	4	..	6	4	..	..	..	6	1	..	2	..	6
5	4	6	Elvis Presley	Victor	*Hard Headed Woman	4	..	6	1	..	..	..	5	..	..	..	..	..	..	1	4	10	3	..	5
6	8	4	Doris Day	Columbia	*Everyb'dy Loves a Lover	6	7	..	..	..	10	6	9	2	..	..	..	..	5	9	..	2	..	..	2
7	7	10	Four Lads	Columbia	*Enchanted Island	..	..	..	7	..	..	..	..	6	2	9	6	..	8	7	..	6	..	..	1
8	5	9	Coasters	Atco	†Yakety-Yak	..	..	2	4	..	..	2	1	..	5	..	..	..	..	..	..	..	5	..	4
9	15	3	Peggy Lee	Capitol	†Fever	9	2	..	..	..	..	8	10	..	..	10	..	..	..	4	..	..	4	5	..
10	9	6	Patti Page	Mercury	*Left Right Your Heart	8	5	..	..	..	8	..	..	4	4	..	..	2	1	..	..	..	..	..	..
11	12	5	Pat Boone	Dot	*If Dreams Came True	7	6	5	8	9	7	..	..	10	..	..	..	..	..	..	..	..	..	..	3
12	19	3	Domenico Modugno	Decca	*Nel Blu Dipinto Di Blu	10	8	..	..	2	..	..	..	..	10	8	..	8	..	..	..	..	..	9	..
13	16	5	Johnny Mathis	Columbia	*A Certain Smile	..	..	..	..	..	9	..	..	3	7	7	..	4	..	5	7	5	..	..	7
14	10	5	Duane Eddy	Jamie	†Rebel Rouser	..	..	7	..	..	..	..	8	..	9	6	..	..	..	..	..	..	8	..	..
15	11	11	Sheb Wooley	MGM	†Purple People Eater	..	..	..	..	..	..	..	2	..	..	3	..	..	..	..	6	..	..	..	10
16	18	6	Kirby Stone Four	Columbia	*Baubles, Bangles, Beads	..	..	..	..	..	..	..	..	5	..	..	..	..	4	..	..	..	..	..	9
17A	14	12	Jimmie Rodgers	Roulette	*Secretly	..	..	..	..	..	..	..	7	..	..	..	1	..	..	..	..	..	..	..	..
17B	20	7	Jack Scott	Carlton	†My True Love	..	..	..	..	..	..	4	..	..	..	..	..	..	..	2	..	4	..	..	..
19	..	1	Perry Como	Victor	*Moon Talk	..	..	10	..	1	..	..	..	..	..	..	..	..	..	10	..	..	..	8	..
20A	38	3	Ponytails	ABC-Par	*Born Too Late	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	4	..
20B	24	12	Jody Reynolds	Demon	†Endless Sleep	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
20C	36	3	Dean Martin	Capitol	†Angel Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
23A	30	2	Elegants	Apt	†Little Star	..	10	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
23B	..	1	Frankie Avalon	Chancellor	*Gingerbread	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	9	7	..	..
23C	..	1	Frank Sinatra	Capitol	*Same Song & Dance	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..
23D	39	2	Eydie Gorme	ABC-Par	*Gotta Have Rain	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
27A	17	5	Johnny Otis	Capitol	†Willie & Hand Jive	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
27B	42	13	Tony Arden	Decca	*Padre	..	..	..	..	..	..	..	..	..	..	..	8	9	..	..	..	..	..	..	..
27C	23	12	Eydie Gorme	ABC-Par	*You Need Hands	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..
27D	..	10	Four Preps	Capitol	†Big Man	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
31	..	1	Harry Belafonte	Victor	*The Waiting Game	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
32A	..	1	Connie Francis	MGM	†Stupid Cupid	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	3	..	..	..
32B	..	1	Diamonds	Mercury	*Kathy-O	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..
32C	..	2	Frankie Laine	Columbia	*Choombala Bey	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
35A	43	3	Nat King Cole	Capitol	†Come Closer to Me	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..
35B	35	17	Dean Martin	Capitol	*Return to Me	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..
35C	..	1	Pat Boone	Dot	†How Much I Love You	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	..
35D	21	3	Tennessee Ernie	Capitol	*Sunday Barbecue	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
39A	29	6	Tony Bennett	Columbia	*Young, Warm, W'derful	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..
39B	..	1	Art & Dotty Todd	Era	*Au Revoir Amour	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
41A	..	1	Buddy Holly	Coral	†Early in the Morning	..	..	..	9	..	..	..	..	..	8	..	..	..	..	..	..	7	10	..	..
41B	..	1	Frank Sinatra	Capitol	*Monique	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..
41C	..	1	Buddy Knox	Roulette	†Somebody Touched Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..
41D	..	6	Danleers	Mercury	†One Summer Night	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
45	..	1	Jimmie Rodgers	Roulette	*Are You Really Mine	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..

		MIDWEST										FAR WEST										
Pos. this wk.	Artist	Jerry Leighton—WAAF—Chicago	Dick Moore—KFBI—Kansas	Larry Collins—WBCK—Battle Creek	Bill Bennett—WDGY—Minneapolis	Chuck Norman—KSTL—St. Louis	Ken Rowland—WOW—Omaha	Frank Ward—WAKR—Akron	Burt Roberts—WGAR—Cleveland	Bill Dawson—WLMJ—Jackson	Robb Thomas—WEMP—Milwaukee	Jack Sheftrin—KMAP—Bakersfield	Pearl Jacobson—KIEM—Eureka	Don MacKinnon—KABC—Hollywood	Don Lamond—KFOX—Long Beach	Bob Crane—KNX—Los Angeles	Bill Adams—KUDE—Oceanside	Bill Jenkins—KPAL—Palm Springs	Tony Larson—KUDY—Denver	Russ Hickman—KLAS—Las Vegas	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	Perez Prado	2	5	5	9	..	3	10	5	..	1	8	1	7	..	..	2	..	2	4	2	215
2	Ricky Nelson	..	2	2	6	2	..	7	..	..	..	2	4	..	..	..	8	..	1	..	..	139
3	Kalin Twins	..	..	8	1	..	5	2	6	..	..	1	3	10	..	..	6	..	..	7	3	124
4	Bobby Darin	..	..	3	..	10	..	6	8	..	..	3	5	..	..	..	3	..	..	8	..	122
5	Elvis Presley	..	1	1	5	..	..	..	4	7	..	10	6	..	..	..	5	..	3	..	..	117
6	Doris Day	..	..	..	..	..	..	..	2	9	4	..	..	..	3	2	..	4	8	3	1	115
7	Four Lads	..	..	10	..	4	..	..	1	5	5	9	10	..	7	1	..	..	5	1	4	114
8	Coasters	..	..	4	..	..	..	3	..	..	..	6	2	..	..	..	4	..	..	9	..	92
9	Peggy Lee	3	..	..	10	9	..	..	..	2	2	..	..	6	5	..	..	..	10	10	..	78
10	Patti Page	4	..	9	..	3	10	..	..	..	6	..	..	..	..	10	..	7	..	..	..	73
11	Pat Boone	..	..	..	..	..	..	..	3	8	..	..	..	8	..	3	..	3	..	6	..	68
12	Domenico Modugno	1	..	..	..	..	..	1	..	..	..	..	..	..	..	6	1	1	..	..	..	67
13	Johnny Mathis	..	..	..	..	6	..	..	..	1	..	..	..	..	..	..	..	..	6	..	..	65
14	Duane Eddy	..	3	6	2	..	7	9	9	..	..	7	7	..	..	..	9	..	..	..	..	57
15	Sheb Wooley	..	..	..	..	5	..	..	..	..	..	..	..	..	9	..	7	..	..	..	..	35
16	Kirby Stone Four	..	..	..	..	..	..	..	10	..	..	..	..	..	1	5	..	..	9	..	..	34
17A	Jimmie Rodgers	10	..	7	..	..	..	..	..	..	..	..	..	9	..	..	10	..	..	5	..	28
17B	Jack Scott	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	28
19	Perry Como	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	5	..	..	..	25
20A	Ponytails	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	18
20B	Jody Reynolds	..	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	18
20C	Dean Martin	..	8	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	4	..	..	18
23A	Elegants	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
23B	Frankie Avalon	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
23C	Frank Sinatra	..	..	..	..	..	..	..	..	6	3	..	..	..	..	..	..	..	..	..	..	16
23D	Eydie Gorme	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	16
27A	Johnny Otis	..	..	..	3	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	15
27B	Tony Arden	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
27C	Eydie Gorme	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
27D	Four Preps	..	..	..	..	1	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
31	Harry Belafonte	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	14
32A	Connie Francis	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
32B	Diamonds	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
32C	Frankie Laine	7	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	13
35A	Nat King Cole	..	..	..	..	..	..	..	..	10	..	..	..	..	8	8	..	..	..	..	..	12
35B	Dean Martin	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
35C	Pat Boone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	12
35D	Tennessee Ernie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	2	10	12
39A	Tony Bennett	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39B	Art & Dotty Todd	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9	11
41A	Buddy Holly	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41B	Frank Sinatra	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	10
41C	Buddy Knox	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41D	Danleers	..	..	..	8	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10
45	Jimmie Rodgers	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7

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and an absolute winner
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Como's Golden Records

LOP-1007

Como's Golden Records

- DON'T LET THE STARS GET IN YOUR EYES
- TILL THE END OF TIME
- PRISONER OF LOVE
- CATCH A FALLING STAR
- A-HUBBA-HUBBA-HUBBA (DIG YOU LATER)
- TEMPTATION
- PAPA LOVES MAMBO
- WHEN YOU WERE SWEET SIXTEEN
- ROUND AND ROUND
- BECAUSE
- MI CASA SU CASA (MY HOUSE IS YOUR HOUSE)
- WANTED
- MAGIC MOMENTS
- HOT DIGGITY (DOG ZIGGITY BOOM)

RCA VICTOR
Tmk(s) ® RADIO CORPORATION OF AMERICA

Mulligan Stew & Fats-in-the-Fire

Harwick, Mass., July 29.

George Wein has come up with a jazz menu for his Storyville-Cape Cod nitery here featuring some pungent quotations from jazz world figures.

Customers at the new 400-seater, where sartorial edicts are ties for hipsters and dresses for distaffers, get Fats Waller gems with steak, Gerry Mulligan with lobster.

For instance: Heavy steer prime sirloin steak. "If you don't know what it is by now, don't mess with it"—Fats Waller.

Two one-pound broiled live Chatham lobsters. "I see no reason why some things can't be cool one minute, then red hot the next"—Gerry Mulligan.

One-half southern fried chicken. "This chick really swings"—Jack Kerouac.

Choice ground sirloin steak plate. "What we have done is taken old familiar elements and put them together again in a totally new way. All it takes is genius"—Stan Kenton.

Two broiled kidney lamb chops. "There are some classics the public will always eat up"—George Shearing.

Friday fish special. "This is the one where we elaborate on whatever anyone brings up, and even we don't know how it will end—or how it will begin, from week to week. To me, this is a really honest kind of improvisation"—Dave Brubeck.

Barbecued spare ribs platter with candied yams. "You want to know what's impossible? Try to describe Kansas City to somebody who wasn't even there"—Jo Jones.

Jazz for early risers. Breakfast 12 to 1 a.m. Ham, bacon or sausage with two eggs any style, coffee. "The point is that those who don't like eggs can just drink"—Mrs. L. I. Lorillard.

One pound Chatham lobster. "We have accepted the challenge of working in a smaller framework, while still maintaining the larger concept" — Modern Jazz Quartet.

Small sirloin prime cut. "A great work in miniature: the incandescent imagery of its style more than compensate for its relatively minute dimensions" — Nat Hentoff . . . "She's small, but oh, my"—Duke Ellington.

Jelly Roll. "Jelly roll is hard to find. You always get the other kind"—Bessie Smith.

Stereo

Continued from page 101

sound, cautioned against overpricing stereo players. There's not much difference, he said, between a good stereo and a good monaural. "And anyone who thinks he's going to sell a phonograph for $100 or more on the basis of that little difference isn't being realistic." Frey needled the discounters when he remarked that "legitimate music dealers" handling AF disks "have shown the industry how easy it is to sell at full price and make a decent profit."

The exec also insisted it'll take more than good music, beautifullly reproduced, to sell stereo. The demo disks (ping-pong balls, choo-choos, etc.) will "clinch more stereo sales than the best symphonic recordings." That's to be expected, said Frey, because the customer is paying for, among other things, two speakers and two amplifiers, and he "wants to be able to hear what these two channels can do . . . Maybe we don't agree with him. But if we expect to sell him . . . we'd better cater to him."

There's no danger, in Frey's view, of monaural LP's ever becoming obsolete—if for no other reason than that it would take years to re-wax everything in the catalogs. Not to mention the great artists no longer around to do their stuff for stereo.

If tradesters are bracing for the stereo age, they're also expecting a long period of buyer confusion over the terms "compatible" and "adaptable," as applied to stereo phonos. "Those two phrases, along with 'convertible,' are going to be awfully abused," commented a diskery rep. Players in production now are either stereo, or adaptable or convertible.

NAMM said the convention lured a record turnout of 10,500.

TRANSISTOR PHONOS TAXABLE, SEZ UNCLE

Washington, July 29.

Phonographs using transistors instead of tubes for power amplification are subject to the same manufacturers' excise tax as are phonographs powered by tubes.

Ruling has just been handed down by the Internal Revenue Service, after an appeal by a manufacturer of small sets powered by transistors. The manufacturer contended that, since transistors alone are exempt from the 10% excise levy on radio and tv parts, a record player equipped with transistors should be similarly excise free.

Chi Jazz Revolves Around Or Away From Blue Note

Chicago, July 29.

The Chi jazz emporiums continue to play musical chairs with talent.

George Shearing, at the big Blue Note in May, is current at the London House.

Ella Fitzgerald, who worked the Note about two years ago (and the Chez Paree last winter), opened last week at chi chi Mister Kelly's. Kelly's.

And Sarah Vaughan, who got her first big break several annums back at the Note (with Dave Garroway, then a Chi jazzophile deejay, giving beaucoup plugs), but who's been a repeater past couple years or so at Kelly's, returns to the Note Nov. 11.

Fred Astaire, Gene Kelly Wax for-from Col (Pix)

Hollywood, July 29.

Latest, to join the recording ranks of Colpix Records, subsid of Columbia Pictures, are Fred Astaire and Gene Kelly who were signed by label topper Jonie Taps last week. They will wax several songs individually for a projected album Taps is molding comprised of tunes they sang in past Columbia films.

Kelly will cut tunes he warbled in Col's "Cover Girl" and Astaire will record songs he sang in "You Were Never Lovelier."

1 Brit. MPA Wing For Pop-Longhair

London, July 22.

The British Music Publishers Assn. has agreed to reorganize its operation by forming a council whose members will represent both the pop music field and the serious music pubberies. In the past there have been two separate councils, but it's firmly believed that the new arrangement will streamline the MPA's organization.

The new council will be comprised of 24 members, split equally between pop and longhair publishers. They are: Elton Box, Sidney Coleman, Allan J. Crawford, Fred Jackson, Frank Patten, Jimmy Phillips, Eddie Sandring, David Toff, W. J. Wallington, W. C. Ward, J. R. Thackeray, W. Phillips, Dr. A. Aber, R. Elkin, Alan Frank, R. D. Gibson, H. E. Goodman, Stephen Harpner, Howard Hartog, Max Hinrichsen, Noel Johnson, Ken Straker, Florian Williams and J. W. Woodman.

Music Pubs Seek Ct. Ruling

Continued from page 1

that the motion picture companies may have gotten from the music copyright owners, these pix when projected via tv must be either dubbed or re-recorded from the original 35m into 16m. (Only five major stations project their films in the original 35 m.).

(4.) *Since these are, in essence, copies or reduced 16m carbons from the original 35m, musical content must be re-recorded on a duped negative, in 16m.*

(5.) *Any and all music rights were vested only in the film producer for theatrical motion picture theatre exhibition.*

Considering the vast backlog of filmusicals and motion pictures with incidental songs, nitery background dansapation scenes, and the like, the damage potential is obvious. It looms as unquestionably the largest damage claim potential, even on the minimum $250 per authorized usage, under the 1909 Copyright Act. Since sound came to films in 1927 there is a backlog of 30 years of motion picture-making involved, many of them already sold to tv, so far as the pre-1948 releases are concerned.

Interpretive Only

Since an issue of this nature involves no question of fact—it's all an interpretation of law—attorney Abeles' petition for summary judgment could come to bat in two or three months after the defendants file answers. All the issues are in the basic contracts. Whatever the result in the U.S. District Court either side will take it up to the final courts for final adjudication.

Like Abeles, who is being underwritten by Harry Fox, as special trustee of some 400 music publishers (all of the MPPA roster, plus others), the television-motion picture interests obviously will pit its battery of legal toppers in defense, for obvious reasons.

This suit is no surprise to either side. The tv-motion picture interests, however, have taken the position the music publishers have no case. One of their arguments is that the vidpix performances are conditioned on ASCAP licensing. The music publishers' position is that the performance right differs (1) from the flim recording (synchronization) right; and (2) any and all ASCAP licensing is always expressly conditioned on and subject to the clearance of all other rights.

The telepix interests have contended that these film recordings were made during the original term of copyright, and these rights can continue during the renewal term (the second 28-year period) providing an ASCAP license has been obtained.

The Copyright Act provides for 28 years, and another 28 years' renewal. Too often the original copyright owner (music publisher) has lost the copyright renewal or has had to split it with some newcomer publisher who offered one or the other of the song collaborators an attractive advance royalty for the "popular standard," since its vintage years and unique audience . identification usually enhance the values.

Run of Copyright

Many solid songs in motion pictures have matured and have consumed a major portion of their initial copyyright protection. Thus, many a pre-1948 film finds some of its song contents into the 29th-56th year of copyright, i.e. the renewal period.

Paradoxically, Abeles is attorney for the Metro and 20th-Fox Film interests who, in the event of an adverse decision against these Republic and RKO pictures, would also find themselves involved. However, the major filmeries—and, for that matter, also the major networks—have known for years that the music men planned to stake an claim in the vidpix coin on old feature films sold to television.

Abeles, for this reason, is not suing the major filmeries nor the major networks. Furthermore, there was lingering hope of a rapport or basis of fee settlement but both the producers and broadcasters concluded either (1) the music men had no case or (2) didn't want to establish a precedent with any fee-payments.

If Abeles, on behalf of the publishers, didn't incept this action, it was inevitable that the songsmiths would. The Songwriters' Protective Assn. (lately redubbed as the American Guild of Authors & Composers) has been increasingly militant and has been prodding the music publishers for clarification of these rights, since the pubs are the technical copyright owners. Hence no specific damages are being asked—just a declaratory judgment.

The titles of the three tests suits are Southern Music Corp. versus C&C Films Inc.; Shapiro, Bernstein & Co. Inc. versus C&C, and Broadway Music Corp. versus Hollywood Television Service Inc. Southern is suing on its song, "When You're Far Away," by Fred Phillips, Jack Rich and Al Van, which was spotted in two pictures—Republic's "Blind Adventure" and RKO's "Hat, Coat and Glove." Broadway Music is suing on "Harriet," by Abel Baer and Paul Cunningham, which was in Rep's "My Pal Trigger." Shapiro-Bernstein's claim against C&C is on "By the Beautiful Sea," written by Harold Atteridge and Harry Carroll, in RKO's "Keep 'Em Rolling."

Two other suits on behalf of Jerry Vogel Music Co. Inc. and Carl Fischer Inc., both against C&C, and both involving RKO pictures, are being prepared. Vogel's copyright is "I Don't Care If She's Not Good Looking," by Benjamin H. Burt, spotted in RKO's "In Person"; and Fischer's claim is on "Bavaradge," a musical composition by Gustave Klemm, which was spotted into two RKO films, "His Greatest Gamble" and "Let's Try Again."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**PEREZ PRADO** (Victor)	Patricia†
2	4	**RICKY NELSON** (Imperial)	Poor Little Fool†
3	5	**BOBBY DARIN** (Atco)	Splish Splash†
4	2	**ELVIS PRESLEY** (Victor)	Hard Headed Woman*
5	3	**COASTERS** (Atco)	Yakety Yak†
6	7	**KALIN TWINS** (Decca)	When*
7	6	**SHEB WOOLEY** (MGM)	Purple People Eater†
8		**DUANE EDDY** (Jamie)	Rebel Rouser†
9		**PEGGY LEE** (Capitol)	Fever†
10		**JOHNNY OTIS** (Capitol)	Willie & Hand Jive†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†PATRICIA	Peer Int.
2	5	†POOR LITTLE FOOL	Eric
3	4	*HARD HEADED WOMAN	Gladys
4	7	†SPLISH SPLASH	Portrait
5	2	†YAKETY YAK	Tiger
6	3	†PURPLE PEOPLE EATER	Cordial
7	8	*WHEN	S-Michele
8	6	*SECRETLY	Planetary
9		†REBEL ROUSER	Gregmark
10		*RETURN TO ME	Southern

GREAT! —as ever!

"Congratulations for having selected War-
ren Covington as the leader of the band.
Warren's ability on the trombone is widely
known, but much to our surprise he dis-
played an excellent singing voice. War-
ren has the appearance, poise, ability, de-
sirable in all good leaders."
CARL L. BRAUN, JR.
(President, NBOA)

"A real ovation was given
the Tommy Dorsey orches-
tra starring Warren Coving-
ton. The band sounded ex-
actly like the Tommy Dorsey
of old. Please let me know
when I can bring the band
back into this territory."
CHARLES KEARNS
Manchester, New Hampshire

"Anytime the band is available in our
territory, please get in touch with me."
JACK STOLL
West View Park, Pittsburgh

"The great swing of the Tommy Dorsey
Band is still with us, be praised. I trust the
ballroom operators will have the good
sense to keep this major league trombonist,
Warren Covington, on the dance circuit
and not let the guy disappear into the face-
lessness of studio work.
"There is a great band here and there is
still as great horn out front."
EDDIE RUGG
Record American Sunday Advertiser,
Boston, Mass.

"The band was fabulous and
Warren Covington should be
nominated Mr. Personality of
1958. To sum up the dance all
I can say is that everyone had
a 'swinging affair'."
JOSEPH J. SCALISI
Canisius College, N. Y.

"I feel the future of this band will be long
and top notch. At our party after the
dance many comments were wanting to know
when they could have the band back.
The sound is big and full, and Mr. Coving-
ton makes the grandest impression. I can't
say enough for the man."
BOB GARDNER
North Carolina State College, N. C.

"After 38 years of experience in ballroom
promotion I don't hesitate to say that the
name, Warren Covington, will hit the top
line and people hearing him now in years
to come will remember him as one of Amer-
ica's greatest trombonists and band lead-
ers. Best luck to Warren Covington and
his boys. They were truly terrific."
DON IVEY
Summer Garden Ballroom,
Port Dover, Ont.

"Caught the Tommy Dorsey
Band at Walled Lake last Sat-
urday. Al Tollettine, the own-
er, thinks the band is terrific
and had nothing but glowing
remarks about the band and
Warren Covington. This is the
first time I have ever had com-
ments such as this on any band
that worked there."
MIKE FALK AGENCY
Detroit, Mich.

"The appearance of the Tommy
Dorsey Band under the direc-
tion of Warren Covington was
the high point of all social
events at Gettysburg College.
The style of the wonderful
Tommy Dorsey Band still lives
on and is presented in the same
tradition as was done by the
old master himself."
WILLIAM P. CONWAY
Gettysburg College, Pa.

"This band turned in a performance that
was enjoyed by every single person in at-
tendance and I am confident that under the
direction of Covington, his manner and
cooperation, that they will be highly suc-
cessful on any return engagement."
M. G. SNIDER
North Bay Community Memorial Bldg.
North Bay, Ont.

MAINTAINING *the great standard set by the never to be forgotten "SENTIMENTAL GENTLEMAN"*

with a **GREAT** *performance*
by a **GREAT** *band*
and a **GREAT** *artist...*

the TOMMY DORSEY ORCHESTRA

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WARREN COVINGTON

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On The Upbeat

New York

Ross Mulholland, deejay out of Detroit for the past several years, began a 6 to 9 a.m. stint on WABC Monday (28) . . . **Bob Kornheiser,** Cadence Records sales manager, engaged to **Ingrid Carlson,** dancer at Radio City Music Hall . . . **John Thornton** (ex-Urania Records) added to the record review staff of Ziff-Davis' HiFi and Music Review mag . . . **Teddi King,** RCA Victor thrush, on a cross-country deejay trek plugging "Say A Prayer" and "Baisez-Moi" . . . **Stanley Melba,** entertainment director of Hotel Pierre, will present a jazz concert at Buckhill Falls, Pa., Aug. 22 . . . **Phyllis Cutler, Sammy Kaye's** secretary, weds **Al Baumrind,** of the Internal Revenue Service, in February.

Dudley (Tiny) Little, pianist with the **Lawrence Welk** orch, elected to ASCAP membership . . . **Peter DeAngelis,** Chancellor disker, leaves Aug. 16 on a Continental trek . . . Cleffer **Gerald Marks** received citations from the Women Legionnaires and the Chapel of Four Chaplains for his album, "Ten Holy Days" . . . Avalanche Records, new Coast label, bows this week with two country & western sides by **Linda May** . . . **Dick Roman,** MGM disker, guests on Jimmy Dean's CBS-TV show Aug. 9 . . . **George Hamilton IV** set for the **Bob Crosby** tv stanza (NBC) Aug. 9 . . . ABC-Paramount disker **Bobby Van** hits **Dick Clark's** ABC-TV show Aug. 1 . . . **Bill Dana,** writer for **Steve Allen,** and **Bob Arthur** co-authored "Big Bells and Bongo Drummers" . . . **Frankie Avalon,** Chancellor Records pactee, takes a crack at the Dick Clark Show Aug. 16.

Russell Sanjek, director of special projects for BMI, delivers two lectures this week on jazz and contemporary serious music at the Boathouse Forum of the Silver Bay Assn., Silver Bay, N.Y. . . . **Judy Scott** began a two-weeker at the Colony Club, Omaha, Monday (28) . . . **Pearl Bailey** elected to ASCAP membership . . . **The Doodlers,** Jones Records pactees, held over at the Club Casino, Chicago.

Hollywood

Jan & Arnie making the local deejay rounds plugging their latest Arwin platter, "Jennie Lee" b/w "Gas Money" . . . **Bobby Scott** just completed an instrumental jazz album for Norman Granz' Verve label . . . **Jim Backus** is waxing **Ned Washington** and **George Duning's** "Magoo's Blues" from the UPA-Columbia pic, "Magoo's Arabian Nights."

Dom Frontiere signed by **Mitch Miller** and **Allan Emig** of Columbia Records a&r department to arrange-compose-conduct three albums a year for the label . . . **Arthur Hamilton** has completed penning the background and title song for the Bob Barbash screenplay "The Plunderers" which rolls in November . . . Satirist **Mort Sahl** will cut another iconoclast album for Verve on such topics as the Goldfine case, Sherman Adams, the Middle East crisis and "our rising recession."

London

American songwriter **Joseph Mayer** left London yesterday (Tues.) for the Continent after a week's looksee . . . Songster **Steve Arlen** rumored to be a strong candidate for a featured spot in the **Robert Nesbitt** production due to open shortly at the new-look Hippodrome. The theatre is at present being rebuilt and will open in about six weeks as a theatre-restaurant . . . Radio Luxembourg deejay **Dave Gell** signed by Associated TeleVision as a weekend announcer for its London programs. This is Gell's first tv assignment . . . **Robert Farnon** inked to write the score for 20th-Fox's "The Sheriff Of Fractured Jaw" which stars **Jayne Mansfield** and **Kenneth More.**

Boston

Lawrence Welk show and concert in at Boston Arena tomorrow (Thurs.) . . . **Dave Brubeck** quartet kicks off Sunday concerts at Carousel strawhat theatre, Framingham, Aug. 3 . . . **George Wein** to reopen Storyville in Copley Square Hotel this fall and is not contemplating moving the jazz night spot which has been in present location for past six years . . . **Xavier Cugat** in Robinhood's Ten Acres held for four weeks . . . **Tommy Dorsey** band into Surf ballroom at Nantasket for one-nighter . . . **Erroll Garner** into Storyville-Cape Cod, Harwich, for 14-day stand . . . **Louis Armstrong** into Salisbury Beach Frolics for week . . . **Pete Brown** jazz band staying on at Connelly's Music Bar . . . **Al Vega** orch playing the dance music for the Revere Frolic mamba roof.

Chicago

Peter Appleyard foursome to Chi Blue Note Nov. 12 for a pair . . . **Conley Trio** opens at Van Orman Room, Ft. Wayne, Ind., Oct. 27 for a month . . . **Earl Bostic** combo to Peoria's Clover Club Oct. 13, with **Gene Krupa** due there Nov. 3. Krupa also down for the Milwaukee Brass Rail Nov. 10, and Chi's London House Dec. 17 . . . Brass Rail's upcoming lineup also has **Carmen McRae** in Sept. 8, and Salt City Five Aug. 11 (for one week) and Dec. 15 (for five rounds). They play Chi's Club Laurel July 30 for two frames . . . **Carmen McRae** also booked into Copa Club, Newport, Ky., Sept. 5 for three days, with **Dinah Washington** set for Oct. 3. . . . **Dizzy Gillespie** combo to Houston's Ebony Club Oct. 10 . . . **Don Thompson** fivesome to the Palladium, East St. Louis, Ill., Aug. 5 for a fortnight . . . **Tiny Topsy** signed for Nashville's Club Era Aug. 1 for three days . . . **Bobby Hackett** added to talent roster for multiple sclerosis telethon Sept. 20 via WHAS-TV, Louisville.

British Disk Bestsellers

London, July 29.

All I Do Is Dream (London)	Everly Bros.
Big Man (Capitol)	Preps
Hands (Decca)	Bygraves
Rave On (Coral)	Holly & Crickets
Street You Live (Philips)	Damone
Twilight Time (Mercury)	Platters
Hard Headed Woman (RCA)	Presley
Sally, Don't Grieve (Pye-Nixa)	Donegan
Endless Sleep (Philips)	Wilde
Sugar Moon (London)	Boone

Philadelphia

Eydie Gorme & Steve Lawrence skedded to headline the Hero Scholarship Fund show at the Municipal Stadium Sept. 5 . . . **Joyce Crandall,** coloratura with **Milton Berle's** nitery package, now working as a single at the C'est La Vie. Spot featuring jazz for the first time with new group from Wittenburg College, O., the **Johnny Chowning Trio** . . . "Sound of the Sea," title number of RCA Victor's record-of-the-month, was cleffed by **George Scherzer,** a West Philly chicken dealer . . . **George Shearing** will reopen Jersey's Red Hill Inn Sept. 2-7. Other bookings include **Stan Kenton** (Sept. 9-14); **Buddy Rich** (Sept. 23-28) and **Lionel Hampton** (Oct. 28-Nov. 2).

San Francisco

Edward (Kid) Ory, 72-year-old dixieland trombonist, back on his feet after major surgery, thanks to donations of 38 pints of blood and a little-used anti-bleeding treatment . . . Gomans' Gay 90s opening "Le Can Can" review tomorrow (Thurs.) . . . **Dick Foy** orch filling in for vacationing **Anson Weeks** at the Palace Corner . . . **Louis Armstrong** set to open at Easy Street Sept. 5 . . . **Turk Murphy's** deal to buy a New York club fell through—**Homer Welch,** formerly of Castle Jazz Band, is Murphy's new drummer . . . **Lou Gottlieb** at Pioneer Inn, Concord

'Carnival Time'

Continued from page 101

Al Jolson, Claude Thornhill, Werner Muller, Webb Pierce, Kitty Wells, Carmen McRae, Beverly Kenny, Felicia Sanders, Louis Armstrong; Russ Morgan, Carmen Cavallaro, Caterina Valente and Sammy Davis Jr.

Label also is gearing for another push on its original Broadway cast albums with a repackaging stress. Sets to roll with new covers are "The King and I," "Oklahoma," "Annie Get Your Gun," "Song of Norway," "Carousel," "Guys and Dolls" and "Porgy and Bess."

The diskery's classical division will kick off the new season with three domestic recordings and three sets recorded in Europe by the label's Deutsche Grammophon affiliate. Heading the latter group is the first recording of Brahm's "Magelone Songs" in Dietrich Fischer-Dieskau's interpretations. The baritone is accompanied by pianist Jorg Demus. On the domestic level will be the New York Pro Musica's "Play of Daniel," the Concert Masters of New York and a set by Jennie Tourel.

Decca's initial entry into the stereo market with its Gold Label (longhair) series will be with the Concert Masters of New York playing Bach and Paganini, and Lorin Maazel's treatment of Stravinsky's "Firebird Suite" and "Chant du Rossignol."

French Lick Country & Western Fest Headed by 'Hayloft' From Louisville

Louisville, July 29.

Month-long French Lick, Ind., Music Festival has set Randy Atcher WAS radio and tv entertainer, and cast of his "Hayloft Hoedown" for the Country Music Jamboree, Aug. 22 to 24. Supporting Atcher in programs of folk and country & western music will be the Red River Ramblers, Tom Brooks, Tin Thomale, Shorty Chesser, Judy Marshall, Bobby Lewis and the Sharpe Twins.

Again this season, choral groups will sing Aug. 8 to 10. A Jazz Festival is set for Aug. 15 to 17, and will highlight Stan Kenton, Dizzy Gillespie, and Eddie Condon All-Stars, and singer Chris Conner. Midwest Jazz Festival will be held at the French Lick-Sheraton Hotel. George Wein, producer of the festival and the recent Newport, R. I., jazz bash, has this schedule for the jazz weekend at French Lick:

Aug. 15—Duke Ellington and his 15-piece band and the Erroll Garner Trio; Aug. 16—Gene Krupa quartet, and Gerry Mulligan quartet, Eddie Candon and Miss Connor; Aug. 17—Stan Kenton and his 18-piece band, the Four Freshmen, the Dave Brubeck quartet and the Dizzy Gillespie sextet.

Emile Petti returns this week to the Savoy-Hilton's Cafe Lounge, N.Y., where he was long a fixture.

Jazz-in-the-Round

Framingham, Mass., July 29.

In a new wrinkle, the 3,000-seat Carousel strawhatter here breaks in Sunday night jazz concerts (3) with the Dave Brubeck quartet. Erroll Garner is booked for Aug. 10; George Shearing and Count Basie, Aug. 24.

Billed as "jazz in the round," the concerts will come through on tv remote in press quarters for Hub music crix covering. The tv remote in the press section gimmick, first in the region, is used by legit critics to watch action on stage in final act while typing their reviews.

SUNDAY DELUXER FOR FT. WAYNE SYMPHONY

Fort Wayne, Ind., July 29.

What is believed to be a "first" in special programming will take place here in Fort Wayne when a two-hour musical variety show will be presented on Sunday afternoon, Sept. 21, from 4 to 6 from the stage of the Memorial Coliseum, and also simultaneously over all Fort Wayne radio and television stations. The city has three television stations—WANE-TV, affiliated with CBS; WKJG-TV, affiliated with NBC, and WPTA, affiliated with ABC. There are also four radio stations—WANE, with CBS; WGL, with ABN; WKJG, with NBC, and WOWO, independent. The show is to be called "Make Mine Music."

The event will mark the 15th anniversary of the founding of the Fort Wayne Philharmonic Orchestra, now conducted by Igor Buketoff. All types of music will be presented, with some nationally known stars to be booked for drawing cards. Admission to the show will be free, but the occasion will be used to raise funds for the orchestra. Talent will include the Philharmonic orchestra, quartet, and chorus. Calo Mahlock is acting as executive producer of the show, with Art Hook as director; Larry Beauchamp assistant director; Cavlin Bollwinkel in charge of securing talent, and Norman Widenhofer in charge of promotion.

Musicians Club

Continued from page 101

were suspended by the local for siding with Musicians Guild of America. AFM is expelling all musicians who are affiliated with MGA.

Meanwhile, meeting of general membership of Local 47 resulted in adding of phonograph recordings to existing quota system for working musicians. By a vote of 303 to 146, restrictions on amount work done in this field by an individual tooter were adopted on resolution from the floor. Record quota provides:

1. Four three-hour recording sessions per week which constitute quota for musicians.
2. Any musician employed in another field may record three three-hour sessions weekly.
3. Any musician who has reached his quota is entitled work two three-hour record sessions per week. This provides that musician working exclusively in recording can have up to six three-hour sessions week.

Measure marks the first time that phono records have been included in quota system.

The HIT! OF THE WEEK
TOMMY EDWARDS
IT'S ALL IN THE GAME
K-12688
M-G-M Records

ANOTHER SMASH by
MARTY ROBBINS
on COLUMBIA RECORDS
SITTIN' IN A TREE HOUSE
FAMOUS MUSIC CORPORATION

TEDDY WILSON
Currently
BRUSSELS WORLD'S FAIR
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Caterina Valente
— Decca —
MILLS MUSIC, INC.

A Solid Hit!
JUST FRIENDS
ROBBINS MUSIC CORPORATION

5 GREAT RECORDS
BAISEZ-MOI (KISS ME) TEDDY KING VICTOR
SO SATISFIED LANE BROS. VICTOR
BY THE LIGHT OF THE MOON JIMMY BOWEN ROULETTE
I'LL STRING ALONG WITH YOU CINDY AND LINDY CORAL
IT'S ALL IN THE GAME TOMMY EDWARDS MGM
MUSIC PUBLISHERS HOLDING CORPORATION

ARRANGEMENTS
For Singers, Acts and Bands
Written to Order in our Your Style
HARDY SALWITZ
JU 2-3988
Convenient Mid-Town Manhattan Studio

LAWRENCE WELK
STARTING JUNIOR DANCE ORCHESTRA
TO BE PRESENTED ON TELEVISION . . .
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N.Y.'S DE-TWINKLED STAR SPOTS

Party Business OK When Needed, But Cafes Gotta Have 'Spenders'

The party business in niteries is presenting a lot of problems to the bonifaces. Bulk of it is not sufficient to put the niteries in the plus side of the ledger and a healthy complement of a la carte business is needed to get the cafes over the hurdles. As one night club operator said, "We could serve chicken dinners to packed houses all week and come out losing money."

What is needed is still a hard core of spenders who will order more than one cocktail, or winebuyers. Those coming in strictly for the bottom-of-the-menu dinners or the usual food come-ons present a losing proposition to the boniface.

Since the party business in niteries is still in a state of comparative infancy, they aren't discouraging any minimum affairs as yet, but still try to add a cocktail or two, also at minimum prices, or several bottles of liquor to a table. But, even if they aren't successful, the party is still booked at what the boniface knows will be a dud. They may get off the hook, if a sufficient number of people order extras. Even if it's only for the sake of apperances, an operator knows he has

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Al Fresco Specs, Mts. in Same Boat —H_2O & No Heat

The outdoor theatrical season has been singularly unspectacular this year. The combination of absence of long heatwaves, plus too many evenings with the threat of rain an almost constant factor, has decimated many of the al fresco enterprises. In addition, there's some slowing up of spending due to the recession.

Hitting a slow boxoffice are the pair of outdoor shows, the Aquacircus at Flushing Meadows Amphitheatre, N. Y., operated by George A. Hamid, and Guy Lombardo's Jones Beach show, "Song of Norway," both of them have been hard hit by the indecisive elements. At the Aquacircus, it's also figured that upping the minimum price from 50c to 90c, after more than 10 years in which the lower price prevailed as minimum, also was instrumental in discouraging trade.

The Jones Beach show, generally praised by the critics, was figured as having an excellent chance of returning a dividend on the investment. However, cool breezes and overcast skies have reduced trade. It's pointed out that it doesn't have to rain to kill the evening for these projects. It needs only to look doubtful, and the boxoffice for that night is dead.

In a larger sense, the tricky summer weather has been instrumental in giving the Catskill belt the jitters. To be sure, the entire area is getting the quota of those who normally vacation there. Reservations are being honored and there have been no cancellations to speak of. However, this is regarded as insufficient in light of the area's capacity, except for weekends.

What the entire area needs is a long and continued heatwave which, for the average vacationer, makes impossible the good resolutions to economize during the summer. A steady heat session is nec-

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Laine-Legrand '59 Tour

Hollywood, July 29.

Sol Hurok will launch a national Frankie Laine-Michel Legrand duo modern song recital tour in the fall of 1959.

The two Columbia Records artists will be booked in all key cities for tour starting in October of next year.

Kaye 102G, Greek Peak

Los Angeles, July 29.

Danny Kaye & His International Revue broke the house record for his first of two weeks at the open-air Greek Theatre. Comedian chalked up a terrific $102,100 for seven performances, with second stanza promising similar gross.

Nearest contender was Maurice Chevalier, opening the Greek season this year, with boff $104,000 for eight performances.

Hotelmen, ASCAP Ask Cafe Tax Cut

Washington, July 29.

A last-ditch effort to reduce the tax on night clubs to 10% is being pushed by the American Hotel Assn., the American Society of Composers, Authors and Publishers, and others in the waning days of Congress. Despite passage of excise tax bill, show biz reps are exploring every loophole in an effort to tag the nitery tax cut to one of several bills pending in the Senate. A bill with such provision already has passed the House.

ASCAP prexy Paul Cunningham urged the nitery tax cut in a letter to the Senate Finance Committee, pointing out that the 20% bite is "discriminatory," and the only one at that high rate still in existence. He cited the hardship imposed on musicians and performers as result of shuttering of night spots because of the tax. He added that ASCAP is interested in "a healthy entertainment industry," rather than royalties.

Sallie Blair starts a three-week engagement at the Copacabana, Rio de Janeiro, Aug. 22, and also inked for the 500 Club, Atlantic City, Aug. 1-2.

DECLINE TO TWO HITS BIDDING

New York is now back to two slices of bread, speaking of names only. With only two cafes in a position to buy the top level, the talent wars are expected to diminish considerably. Only the Copacabana and the Latin Quarter are now in the market for headliners.

Events of the past few weeks have warned the talent agencies that it will now be impossible to promote any active bidding for toppers in New York. There's even some talk that the Florida wars over headliners will diminish, because of the disastrous business of last season which has created doubts, in some hotels, as to whether name buying will be the answer to their problems.

In New York recently, the newly opened Cafe de Paris and the Ben Maksik's Town & Country Club, Brooklyn filed petitions under Chapter XI of the bankruptcy laws. Cafe de Paris was shuttered last week (see separate story).

At the Town & Country, Maksik already has started to look into talent for next season. It's unlikely that he'll get court permission for bills to cost more than an approximate $3,500. He will have a middle run of name, with a headliner to cost from $2,000 to $2,500, and the rest for surrounding acts. He already has signed the Diosa Costello unit to open Sept. 5. This deal was made prior to his bankruptcy filing. It's also likely that he will secure his salary with a bond posted at the American Guild of Variety Artists.

This situation isn't making the talent agencies happy, now that the bidding for acts in New York will be non-existent. Prior to last season, an office could run a name between the Copacabana and the Town & Country. Generally, Copa op Jules Podell went his limit and no more. Maksik bid as much as $40,000 for Jerry Lewis. This year, with only the Copa and LQ around in New York, and with different kinds of headliners used in both spots, bidding on Broadway will be reduced to a minimum.

Wildwood B.O. Bubble Bursting But Names Still Making Noise

By CHARLES V. MATHIS

Wildwood, N. J., July 29.

Despite increased bank deposits, most local businessmen contend this is the worst season since the great depression. Only boardwalk amusements and night clubs with name offerings are doing business.

The island faces the grim prospect that it is now "over-built" with some $80,000,000 worth of plush pastel motels. About the only thing not hard hit is the neon in the "no vacancy" signs.

Reports filtering in from Cape Cod and Disneyland indicate increased business at those resorts giving rise to a local feeling that the city advertising program is at fault in the local decline despite multi-million dollar improvements scattered across the island.

No housing shortage is deemed possible this season with the July 4 weekend recording the only capacity crowd, pegged at near 400,000. Accommodations are open for spur-of-the-moment crowds in the tens of thousands, if they ever arrive.

Although the crowds are much greater than in the last depression, they are spread so thinly among available expanded accommodations that no one is reaping a harvest.

Sunny Side of Picture

Clubs with names are breaking even or showing a profit at times. Those with rock 'n' roll and run-of-mill offerings are having tough going. Club Bolero hit the jackpot with Johnny Mathis, with lines, waiting eight abreast, to gain entry.

Diamond Beach is doing sur-

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Russell's Flint Stint

Bob Russell has been signed to direct a pageant for the Flint Golden Milestone Parade. Aug. 15 fete will celebrate the 50th anni of the founding of General Motors Corp. in Flint, Mich.

Russell for many years staged the Miss America and Miss Universe beauty pageants.

Pitt Triangle's Weekend Angle

Pittsburgh, July 29.

With the shuttering of the New Arena for remainder of the summer, downtown Pittsburgh doesn't have a single nitery operating full time. That room is going to undergo extensive overhauling by its new owners, Jack Cargo and Jimmy Totman, before reopening after Labor Day. Only other club in Golden Triangle is Lenny Litman's Copa, which went to a weekend policy a month ago. It'll also resume on a regular basis in September.

Night club picture here generally is pretty drab right now, with the Vogue Terrace out indefinitely and the Twin Coaches playing only Friday and Saturday nights with low-budget shows. Only ones still going full blast are Holiday House, currently with Sophie Tucker; Ankara and Horizon Room at the Greater Pittsburgh Airport. There are a flock of smaller spots in and around the area also presenting shows on the weekends.

Lawrence Welk, band and entourage, will appear Aug. 3 in 8,000-seat William Alexander Memorial Coliseum, Atlanta, home spot of Georgia Institute of Technology's basketballing Yellow Jackets.

Midways At Fairs: Gyp 'n' Clip

Part III—Concluding an Exploration Into the Great Plunder Practiced On the Fairgrounds of America

By LEONARD TRAUBE

Carnival owners or their general agents, the executives who contract for the show's route not only as to sites but as to transportation, will sometimes be invited to attend the meetings of the fair's board of directors to make their "pitch" for the "award," the contract. Often, there will be present key members of the board without whose approval such a contract will not be entered into. It is to the interests of owners of shows, or their general agents, to know who these men are, from season to season, as the composition of these boards changes from time to time. It is a complex structure and the carnival entrepreneur must always be alert and studious. He knows who will accept a gratuity or a gift, and it need not be a penurious man.

Up Goes the Percentage

In examining how he can make the most of his successful bid that will culminate in his show's "gracing" the fairgrounds, the carnival owner now switches hats, turning from showman to hard businessman. The various independent contractors on his show—the ride owners, the sideshow impresarios, and especially the operators of gaming devices — will function under a dual set of agreements with the carnival's management.

In the initial agreement, the concessionaire-contractor of a riding device or a sideshow on the midway will promise to pay a flat percentage of his receipts to the carnival "office wagon," the business office usually spotted at a convenient and very visible location on the grounds. This percentage may be 30 or 40; it varies. Whatever the percentage, it will graduate sharply when the carnival commences to play its string of fairs. That is because there will be larger, "ready made" crowds at the fair, starting earlier in the day. But the more compelling and practical reason for the upward percentage is that the carnival has paid a considerable amount for the privilege of appearing at a fair, and so the carnival, in turn, must derive a larger unit of return from its subdivisions, the concessions.

In the case of the games—specifically, those of the gambling variety—the charge will be by the space occupied by the "store," or concession booth. This space is reckoned always by the frontal footage. If a gaming operator has paid, say, $6 or $7 per front foot in the early part of the season, he will pay $10 or more per front foot during Fair Time. Other types of concessions, such as refreshment stands, the cookhouse, and the like, will also pay larger fees, but on a flat-rate basis, usually. Games other than gambling types will likewise pay higher fees.

Having committed himself to a large sum of money for the contract to play at a fair, the overall impresario, if he is not naive — and he never is—will know that the crooked gaming operators will run rampant. He asks only that they be discreet, that they handle their nefarious works with care and caution, making sure not to cultivate a single local individual to the extent that the "mark" or townsman will go for a big "score," a large sum of money, while "going up against the game."

The carnival owner is a realist. He would prefer the plunder to be contributed by a large number of townsmen, since in that way no single person will have been fleeced for too large a sum. Such surrender of wealth, when contributed enmasse, is ideal. The carnival owner would like it to be that way; he can hope; he can cajole; he can demand; and he can get awfully angry. But he is seldom there when the "big score" has been made, the townsman separated from all or most of his greenbacks, and perhaps screaming bloody murder and going to the nearest policeman to make public his stupidity and his role as a town patsy.

The Sucker Screams

He has shown his greed by "going up against" a gambling device where he had been promised a lot for a little. But now his greed is in retreat; it has been replaced by a holier-than-thou sacrosanctity; he is ready to announce his victimization to all and sundry, including his fellow townsmen; he has lost a large sum of money, perhaps his rent, when his intention was to win.

This greedy and usually dimwitted fellow has caused more gambling devices and, often, entire

(Continued on page 114)

Chi Dittoes Cleve. In 'Fast' Kayola Of TV Cuffos by Acts

Chicago, July 29.

Recent crackdown in Cleveland on cuffo radio-tv appearances and fee kickbacks by nitery acts may repeat here. Ernie Fast, regional boss of American Guild of Variety Artists, said he has two Chi videocasts under scrutiny for the same practices that were rife in the Ohio metropolis.

Shows understood to be getting the AGVA o.o., are "Midnight Ticker" and "Triumph," both WGN-TV variety-format entries, the latter a Saturdays-only affair. The "Ticker" stanza has already drawn the wrath of talent reps for bypassing them to pluck acts at scale or gratis. Significantly, both shows feature gazette gossips, the Trib's Herb Lyon on "Ticker" and the Peacock nabe chain's Al Di Bitetto on "Triumph." Both can, and have, say the reps, "put the arm" on acts for gratis or nominal fee performances.

As for kickbacks, Fast said he wants to incept the new Cleveland practice, where prior to an appearance, the station sends a check to AGVA which then passes a union check to the artist. "There's no other way to solve this," Fast stated. If the performer then signs his check over to the station AGVA would know from the endorsement, and could take disciplinary action. "We don't want our people going on even for so much as lip-sync without getting paid," Fast declared.

The regional head is hopeful that AFTRA will join him for a pooling of policing powers. Fast plans to huddle with Ray Jones, exec secretary of AFTRA's Windy City chapter, in hopes of working out an agreement.

Fast also promised a renewed drive against gratis appearances on deejay-sponsored "record hops," asserting that any AGVA member appearing at any of these must get a fee.

Deal Brewing For Loew-Walters 2-in-1 Fla. Merger; 500G Cafe de Paris Flop

The closing of the Cafe de Paris, N.Y., after less than two months of operation, represents one of the most expensive nitery flops in the history of the cafe business. It's estimated that actual cash lost by various investors represents $370,000, and that with losses by sundry creditors it's expected that the final bill will hit approximately $500,000. Spot previously filed a petition in bankruptcy under Chapter XI.

The actual closing came last Tuesday (22) evening when creditors demanded that Sy Pollack, who had taken over the operation, put up about $200,000. This was both for pressing bills plus a substantial fund for operating. Tipoff came a few days earlier when Pollack instructed Local 802 of the American Federation of Musicians to pay the tooters' salaries out of the bond.

At present, there are some uncashed checks around. Dorothy Lamour has one for $3,500. Until last week, when a partial $1,500 bond was put up with the American Guild of Variety Artists, the performer union didn't have any security posted in its treasury. Other performer salaries are still outstanding. Cafe was able to bypass a bond by the expedient of giving a benefit on its first night for the union's sick and relief fund.

The cafe was started by Lou Walters, a former owner of the Latin Quarter in partnership with E. M. Loew. Walters is said to have dropped about $100,000 of his own money on the venture after splitting up with Loew in the LQ.

With the Cafe de Paris closing, a new twist is in the works. There now exists the possibility of Walters and Loew getting together in the operation of the Cafe de Paris and/or the Latin Quarter in Miami Beach. It is reported that Loew and Walters have been seeing each other in Miami Beach. Both had also been partnered in the Florida LQ until two years ago.

This move is predicated on the fact that Walters will be continuing as a nitery operator and will open his Miami Beach Cafe de Paris. Loew will also operate his nitery there, the Latin Quarter. It is foreseen that both could conceivably lose money with separate operations. With a merger of their shots, both may have a chance of making a substantial profit. Reportedly, both are amenable. Whether this will mean a rapprochement in the New York operation remains to be seen.

The immediate cause of the Cafe de Paris foldo came when holders of equipment felt that inasmuch as their goods, protected by selling agreements permitting repossession, was still comparatively new, they would have a greater chance of retrieving a greater amount of coin if the goods were taken back immediately. Resale value would have dwindled with continued operation of what looked like a hopeless cause to them.

The Federal Government is reportedly owed about $30,000 in taxes. Other creditors include Brooks Costumes and Strauss-DeParquet, latter being restaurant suppliers.

MURRAY LANE STARTS 'ACTORS BETTERMENT'

Murray Lane, who recently resigned as manager of the AGVA Country Club & Recreation Center, Fallsburgh, N. Y., has organized an Actors Betterment Committee. There was an Actors Betterment Assn. in the era of the old American Federation of Actors (AFA), predecessor of the American Guild of Variety Artists.

Lane, who resigned because of policy disagreements with Jackie Bright, AGVA national administrative secretary, is heading the committee comprising dissident elements within the union. It's the first open intra-union organization to declare itself against the present administration.

Anna Russell's U.K. Tour

London, July 22.

Anna Russell, currently on a tour of the Far East, is due back here in the fall for a five-week concert tour of one-nighters.

Airlift Nitery

Portsmouth, N. H., July 29.

The Air Force couldn't get to a night club, so the night club came to the Air Force.

On an alert basis because of the Middle East situation, the servicemen at Pease Air Force Base here were restricted from outside activities.

So the Four Lads, appearing at a night club at nearby Salisbury Beach, Mass., came here to entertain the airmen last week.

Winnie Hoveler Dancers Give Brass Hats, Baldies And Rubirosas a Hotfoot

Ottawa, July 29.

With customer potential relatively small in this area, resulting in frequent mob turnover, chorus lines normally get short-run bookings. Something of a record is set with the Chaudiere Club's holdover of the Winnie Hoveler Dancers for six months.

Based in Miami, the five-girl group opened its current Chaudiere booking early in April. An extensive terp repertoire allows routine changes frequently. Line is w.k. locally and in other spots for its ability to handle intricate routines, giving it the status of a dance act rather than a line.

Big item is its audience participation numbers. Other times the closer has been a merengue routining, this year the draw has been called "Dance of the Seven Seas" in which audience males are grotesquely costumed and put through a half-dozen different steps from acro to Charleston. Winnie Hoveler, line chief and choreographer, claims this bit has drawn socko business not only in Canada but in Puerto Rico, Mexico, Hawaii and other spots, including the line's Florida home base.

Porfirio Rubirosa plus various embassy and government brass danced this item during a Hoveler date in the Dominican Republic. In Puerto Rico, a U.S. Army general amazed his men by cutting loose with a merengue wiggle. Management of the Olympia Theatre in Miami wondered how the audience participation routine would go on a stage and so did the Hovelers," but when it was used they had to beat off the males, even discovered them rehearsing in the lobby between shows.

During the Ottawa run, cabinet ministers, members of parliament, turbaned and other embassy officials have come up to caper with the Hoveler quintet. Often they get professional terpers, some ballet, some tap, who exhibit their own abilities. Only a month ago a hotel manager from upper New York State showed he had been a pro in acro-terp with a stint of thrill flips and balances. A former pro comedy team zipped the stint to zany heights.

Everywhere they use it, including Ottawa, the Hovelers find regulars who turn up sometimes three times a week and bring parties of customers along to see them cavort. Some of the regulars have bits they like and ask the girls to cooperate, which they do. One bald regular always asks the line femme to watch for him to split, then yank him up by the hair. Gal's still looking for hair to pull.

LaCount Indicted For Murder of Dancer Wife

Minneapolis, July 29.

A first-degree murder indictment has been returned against Stanley LaCount, 38, a musician in a local theatre bar and ex-convict, for the fatal shooting of his wife, Barbara Jean, 24, billed as the "Black Cat," one of a dozen exotic dancers at the Persian Palms nitery here.

Apparently despondent over a divorce action started by his wife, LaCount allegedly stole a revolver and shot her six times as she sat at the establishment's bar, after finishing her act.

Copa Books Mick Rooney

Mickey Rooney has been signed to play the Copacabana, N.Y., starting Nov. 20. It's his first nitery date in New York, although he has worked theatres there.

Rooney was originally slated to open at the now defunct Cafe de Paris, N.Y. However, with prospects of getting paid very slim, he bowed out of the date.

Oh My, Oh Boy, O To Be in Omaha On 'Eve' in July

Omaha, July 29.

It was almost like New Year's Eve in Omaha last weekend, with three different niteries carrying talent other than the usual combos and organists-pianists. First time this midwest city of 310,000 has had that many places to go for entertainment in several years.

That you can't go wrong with top artists was demonstrated at the Colony Club, where it was strictly SRO for Rusty Draper. Even with a buck cover—which usually discourages the local set. Highballs go for a modest six bits.

Backed by Al Lamm's trio, Draper worked three shows nightly and put in about 45 minutes on each. Result was people who came early, stayed late and undoubtedly spent well.

Grover Ruwe, ventro, was back for another stop at the Seven Seas and jammed 'em in. Working out of Kansas City, Ruwe is a name in these parts and can be counted on to attract mobs.

With competition like this from two spots, it's only natural the third should suffer—and it did. Robin Nelson's small ice revue worked the Cave under the Hill Hotel at a 90c admish and crowds were sparse despite fact it's a clever little offering. Unit is composed of three gals and two guys and has such gimmicks as marionettes and bubble machines plus the standard Apache, chorus line and solo routines. Redheaded Georgia Bus and blonde Elizabeth Wilson inject plenty of showmanship.

After this big entertainment weekend, it's back to normal. Only the Seven Seas, with the Stylemasters, is holding to the strong show policy.

Ditto in Dallas

Dallas, July 29.

The misconception that summertime is synonymous with bad business on the night club circuit is proving false here. A tour of the city's favorite nite spots revealed that biz conditions are way above average.

At the Statler-Hilton Empire Room, Vicki Benet and the Paul Neighbors orch are attracting splendid biz. Packed for both performances was the newly opened Club 3525 which has a floorshow featuring Kay Brown and Earl Humphries.

A downtown landmark, the Colony Club has drawn unprecedented audiences the past month. "I don't know what's causing it but we've been doing great boxoffice for the past month. This is the time of year we expect a slack, but it hasn't happened yet," said Abe Weinstein, owner of the Colony.

The Cipango Club has also been doing unusual biz during the five-day stay of the Stylers, young singing trio. At the University Club, Howard Simmons is featured as vocalist and enjoyed the biggest weekend since the Christmas-New Year week, and King's Club which was scheduled to reopen in mid-August has reoponed this week.

The 90th Floor credits the new jazz program for its surge in trade. The Orleans Room, home of dixieland, is bringing back the Chain Gang for a return engagement after having the Svata Ciza group in for a six-week stay.

Jewell to Port. Aud.

Omaha, July 29.

Don Jewell, manager of Lincoln's Pershing Auditorium since it opened in 1957, last week resigned to accept a similar post at Portland, Ore.

Jewell last year was named "outstanding manager" at the International Assn. of Aud. Managers' convention in New York.

Details of AGVA Foundation Inc.

Albany, July 29.

AGVA Foundation Inc. has been authorized, under the New York State Membership Corporation Law, to conduct a wide span of eleemosynary [charity] activities, particularly for "the relief, shelter, support, education, protection, hospitalization and maintenance of poor, underprivileged, indigent, sick, aged, infirm or otherwise needy persons and their families, including those engaged or previousy engaged in the variety entertainment industry, and other persons deserving thereof."

A seven-page certificate of incorporation, filed with the Secretary of State in Albany by Atty. Mortimer M. Oppenheim, of Monticello, Sullivan County, not only spelled out the powers and limitation of the nonprofit corporation, but also set forth the names of the directors until the first annual meeting.

The group, who also subscribed to the certificate, are: Jackie Bright, 435 East 14th St.; Irving Grossman, 333 West 86th St.; Joe Smith, 210 West 101st St.; Charlie Dale, 101 West 55th St.; Sally Winthrop, 157 West 47th St.; Frank Ross, 325 West 45th St., and Paul Duke, 140 West 71st St., all of New York; Cy Reeves, 45 Martense St., and Jay Lester, 1615 Bedford Ave., Brooklyn; Al Tucker, 1106 West Farms Rd., Bronx; John Woods, 1680 Rensselaer Rd., West Englewood, N. J.

Supreme Court Justice William Deckleman approved the certificate at Monticello June 25. The 11 directors — the minimum is set at that total, and the maximum at 60—subscribed to the papers on June 24.

The Foundation's operations are principally to be conducted in the United States of America, "although its operations shall not be limited by such territory." Its principal office is to be located in the Town of Fallsburgh, Sullivan County.

The corporation is likewise authorized to "receive, maintain, invest and administer gifts of real and personal estate, property and money, and to use, and supply all or part of the income, as well as all or any part of the principal thereof," for the purposes specified in the opening sentence of this report.

Its objective, in this respect, also is to "reduce and prevent pauperism, to promote by all lawful means suitable care and fellowship, social and sanitary reforms, habits of thrift, as well as savings and self-dependence among the poor anywhere in the United States and its territories and possessions and in any and all foreign countries, without discrimination as to race, color or creed, by aiding, assisting and using other means and agencies which, from time to time, shall be deemed expedient to the directors of the corporation."

The Foundation likewise is empowered to "distribute or otherwise make contributions for any charitable, benevolent, correctional, educational or religious purposes, and to voluntarily aid, support, advise and cooperate with charitable, benevolent, correctional, educational or religious corporations, associations, organizations, institutions or other agencies now or hereafter existing, and to pay them such amount out of its funds, both income as well as principal, as the directors of the Corporation may deem proper."

Additional Functions Set Forth

The new Foundation is further authorized to "solicit, collect and receive monies from public authorities or private donors for distribution among agencies of the character above mentioned, or for the carrying out of its own corporate objects, and to apportion and distribute all or any part of the same according to the requirements of public authorities or in accordanee with the wishes of private donors, as the case may be."

AGVA Foundation also may "take, by bequest, devise, transfer, grant, conveyance or assignment, or acquire by purchase, lease or otherwise, for any of its purposes, or for any other benevolent, charitable, educational or religious purpose, real, personal or mixed property and other assets: to invest and reinvest its principal thereof, and all or any part of the revenue therefrom, and to transfer, sell, convey, assign, lease or sublease such real and personal property, and to deal with the same and expend and distribute all or any part of the proceeds thereof for the purposes and on the conditions hereinbefore set forth, and in such manner as in the judgment of the directors will best promote its objects."

The certificate authorizes the AGVA Foundation to "adopt by-laws and rules and regulations for the conduct of the affairs of the corporation."

"No provision contained herein shall be deemed to authorize this Corporation to engage in any of the activities embraced by Section II of the Membership Corporations Law, unless the provisions of said section are complied with, nor shall any of the provisions contained herein be deemed to authorize this Corporation to engage in any of the activities expressly prohibited by any section of the Membership Corporations Law," according to the papers recorded.

The Corporation "shall not engage in any acts described or defined as 'prohibited acts' by Section 503 (c) of the Internal Revenue Code of 1954."

"No part of the net earnings of the Corporation," continues the certificate," shall inure to the benefit of any member or any other private individual, nor shall any part of the activities of the corporation consist of carrying on propaganda or attempting to influence legislation, or participate or intervene in any political campaign of any candidate for public office." This is a standard limitation for non-profit membership corporations.

"Upon any dissolution of the Corporation, "reads the certificate," "no member shall be entitled to any distribution or division of its income, property or its proceeds; the balance of all money and other property received by the Corporation from any source, including its operation, after the payment of all debts and obligations of the Corporation, or whatsoever kind or nature, shall be used or distributed, subject to the order of the Supreme Court of the State of New York, as provided by law."

The board of directors, at its discretion, is empowered to appoint "a corporate trustee of any or all of the properties of the Corporation; may confer upon such trustee such of the powers, duties and obligations of the directors of the Corporation as the board of directors may deem advisable."

The board may "at any time remove any such trustee; upon the resignation or removal of any such trustee may appoint a new or successor corporate." The trustee may be entrusted with the "care, custody or management of such property as the board of directors may deem advisable." The board of directors, from time to time, "may modify or revoke any or all of the powers, duties or obligations of any such trustee."

The certificate stipulates that the income "shall not be unreasonably accumulated or invested in such manner as to jeopardize the carrying out of the purposes of the Corporation within the intendment [meaning] of Section 501 (c) of the Internal Revenue Code of 1954."

Identification of the Directors and Others

The 11 directors listed in the incorporation papers are all members of the national board of the American Guild of Variety Artists, the spelled-out version of the union answering to the symbol "AGVA." However, nowhere, apparently, in the papers is the "AGVA" in AGVA Foundation Inc. extended for identification or linking with AGVA, the union. Sally Winthrop, one of the 11 directors of the national board of the union, also is its corresponding secretary. Joe Smith and Charlie Dale are, of course, the vet comedy team Smith & Dale.

Atty. Oppenheim is of the law firm of Oppenheim & Oppenheim in Monticello which is counsel for the Sullivan County Resort Operators Assn.

Mention of the principal office being located in Fallsburgh, N. Y., obviously is related to the fact that the recently opened AGVA Country Club & Recreation Centre is located in that town.

Bolshoi Circus Does a Two-Act; Stanislavsky & Pavlov 'Systems'

By DAVE JAMPEL

Tokyo, July 22.

Boris Eder, president of the Moscow State Bolshoi unit now performing in Tokyo, told VARIETY, "This is not the best part of our circus. Honestly, it's only an ordinary program."

Eder explained that the entire Bolshoi Circus has over 5,000 artists of whom only some 50 are in the Tokyo unit. He noted that other units are now playing at the Brussels Fair and in Hungary, Czechoslovakia, Romania, Bulgaria and throughout Russia.

He said each program is individually patterned to the taste of the nation of the performances. In Japan, Eder mentioned he was limited in scope because of a regulation prohibiting import of hooved animals.

Eder cited that a rep of the Russo Ministry of Culture was now in the U. S. negotiating for a Bolshoi Circus tour. He said, "We hope in a short time to be able to visit your country and see with our own eyes your arts and sciences as well as showing ours. We would also like to see your artists in Moscow and Leningrad, but that depends on the cultural exchange program."

He reported that the full circus has about 2,500 animals including horses, lions, tigers, bears, hippos, elephants, sealions, monkeys, ducks, dogs, llamas, zebras, birds and penguins.

Grads of Moscow Circus H.S.

Most Bolshoi Circus personnel are graduates of the Moscow Circus High School which has 200 students and 50 grads each year. From there they attend the Studio of Circus Sciences where their act is polished and prepared with costumes, equipment, music, etc., all supplied by the state.

Candidates are culled by scouting factory and club circus and acrobatic exhibitions, from amateur ranks, from athletic associations and from descendants of families with circus backgrounds.

Every particle of gear with the circus is state-owned and when on tour, the artist has all expenses paid. Eder said. "The artist only has to work and improve."

They are paid according to classification, with bear trainer Balentin Filatov getting 250 rubles ($62.50) per show and an acrobat averaging 80 or 100 rubles ($25). Eder himself draws 7,500 rubles ($1,875) per month plus a monthly pension of 1,500 rubles ($375) since he is 64 and a circus veteran of over 48 years.

Stanislavsky & Animals

Eder said it is the style of the Bolshoi Circus not to strive for sensation, like allowing an animal to threaten a trainer, but to let the performance speak for itself. This, he cited, is based on the Stanislavsky theory, "Like and love the science in yourself, not yourself in the science."

"We don't try to get the audience nervous," he said. "The public goes to the circus to take a rest, to admire and maybe envy the feats of well-developed athletes and to study sciences."

He stressed that safety is the foremost consideration of the Bolshoi Circus with all performers being protected by means designed by the Institute of Safety of the Labor. The aerial artists, for example, work with a net and a hook-on wire.

Eder mentioned that famed Bolshoi clown Konstantin Berman is at a great disadvantage in Tokyo because of the language barrier. He said in Russia the clown exchanges patter and tells jokes. Berman is performing 75% below his potential as a result, Eder said.

Pavlov Theory, Too

The veteran Eder, whose own specialty is animal training, said the Bolshoi Circus cultivation of animals is based on the Pavlov theory of conditioned and unconditioned reflexes developed through

(Continued on page 114)

Chorines' Jukebox Nix

Cleveland, July 29.

Efforts by seven night club operators to have dancers perform to "hi-fi jukeboxes" collapsed when chorus gals refused to perform without live musicians. Also, Lee Repp, head of Cleveland Federation of Musicians, strongly protested. Twentyeight musicians were involved.

Repp did allow operators to cut back to three-man units as a "summer economy" move that ends Oct. 1.

Frank Purcella (Bros. and Purdy & Fain) Turns Old Conn. Nitery Into a Hall

Seymour, Conn., July 29.

Connecticut's largest theatre-restaurant, the Actors' Colony Inn on Route 34 here, has closed as such. The nitery, with 650 capacity, has relinquished its liquor license and in future will be operated as a hall-for-hire for meetings, bingo, parties, etc.

For the past several years the club has offered dancing and entertainment—usually a stripper and a comic—on Saturday nights only. Restaurant was an outgrowth of cottages and tents occupied by vacationing vaudevillians in the 1920s. It was noted for proscenium stage and dressing room facilities.

Nitery was started 32 years ago by Frank and Ray Purcella, ex-hoofers who worked both vaude and legit musicals under Purcella Bros. tag. Frank also teamed with his wife as Purdy & Fain. Another brother, Bill, was one of the Six American Dancers. Ray and Bill, who later became golf pro at Highland Golf Club in nearby Shelton, are deceased. Frank will continue as owner and operator of the building.

Way Back When

VARIETY's New Act files show a Purcella Bros. review in issue of March 20, 1914.

Purdy & Fain shows up at a New York vaude house caught for issue of Oct. 24, 1928.

Mass. Eyeing $400,000,000 As N.E. Tourism Jumps; Show Biz Sharing

Boston, July 29.

Tourist biz is getting big in Yankeeland. A take of around $400,000,000 is expected in Massachusetts alone this summer, bettering the mark of around $357,000,000 spent in the state by 3,500,000 million tourists last year.

To the six New England states, the year around tourist biz has meant a billion dollar industry. With bangup vacash weather, influx of tourists is climbing, and every reliable indicator shows that vacationing in Yankeeland is soaring steadily and fast.

With tourist attractions in spots like Salem, where nearly every house has a b. o., in Lexington, Concord, Sturbridge Village, and the beach spots, ranging from Old Orchard in Maine to the Cape, show biz efforts, from freak shows to niteries, are getting the biggest play in years from the incoming visitors.

In Massachusetts for the record year, 1957, the state department of commerce estimated that for every $1 spent for promotion of the area tourists returned $80. The figure for 1958 is expected to be double, $160 for every buck.

To nab the tourist dollars, Boston department stores are staying open on Saturdays this summer for first time in 28 years.

Night clubs dot the beachfront at Salisbury where the two biggest, the Frolics, with name policy, and Bowery, semi-names, gear their bills toward the tourists. Strawhat theatres and music tents, which are having their biggest run this summer with ideal weather, have mushroomed throughout the six-state area.

Almost obliterated from the scene are the smaller circuses and carnivals, which spun through the New England territory early in the summer, each trying to beat the other to skim off the cream. Only one or two of the circuses and carnivals essay N. E. dates nowadays.

King Bros. Spaining

Blackpool, Eng., July 22.

The King Bros., English singing trio currently in Bernard Delfont's "Show Time" at the North Pier Pavilion here, are pacted for a four weeks' cabaret stint in Spain.

Group are set for two weeks at the Emporium, Barcelona. They will do another two weeks in Madrid.

Empire Reopening For Pre-Edinburgh Fest Run

Edinburgh, July 29.

The expected demise of No. 1 vaude here is not as near as the pessimists feared. The Empire Theatre, city's leading vaudery, which shuttered for an indefinite period July 14, will reopen Aug. 11 with two weeks of vaude shows.

These will precede the International Festival bookings, which fill the theatre for three weeks.

Vaudery, owned by Moss' Empires Ltd., has recently been encountering poor attendances, mainly due to policy of skiffle and striptease layouts.

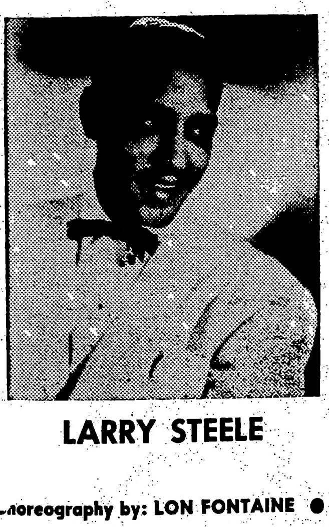
It had not been expected that the house would reopen until after the Edinburgh Festival.

Ore. State Fair's Bill

Portland, Ore., July 29.

The Larry Allen Agency of San Francisco will again produce the stageshow at the Oregon State Fair for 10 days starting Labor Day. Jimmy Rogers has been set to headline the two-hour layout the first six days, with Vaughn Monroe stepping in the last four days. The Sportsmen and Dave Barry have been inked, with additional acts to fill.

This is the first year that a change of headliner midway will be tried.



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WE SHALL ALWAYS BE GRATEFUL

The Cast of "Smart Affairs"

Wildwood Bubble Bursting

Continued from page 111

prisingly well. Having eliminated big salary offers, the club is attracting crowds with a more modest budget name. Great things are expected of the forthcoming Dick Shawn, Martha Raye and Jonathan Winters shows. The club seating 3,000 presents orchids free to lady guests and spurs lagging Sunday business with a bonus night. Jersey ABC laws prohibit advertisement of special prices but bonus night is believed to feature a half-price drink feature. The more moderate nightly price policy is paying dividends at Diamond Beach.

The Manor Hotel supper club is doing capacity business with the Liberace show, which costs only the $3.50 minimum with no cover or admission charges. The Manor also did well with Peggy Lee, Herb Shriner and the Chordettes. Set for August weeks in the order named are Red Buttons, Kathryn Grayson, Mickey Shaughnessy & DeJohn Sisters; Joni James and Danny & The Juniors, Aug. 21 to Labor Day.

Many clubs have junked their entire shows and rushed in replacements. However, most spots are bolstering their offerings with more cash. Larry Williams orch has been rushed into the Beachcomber. The Hurricane is adding singers such as Georgie Shaw, Eddie Dano, etc., to bolster the rock 'n' roll show.

It is now believed that many stars will be added in August since they seem to be only answer to the recession blues. If banner business should develop in August, there is still no chance of this season being recorded as a banner one. The June and July losses were too great to be overcome by any midway upturn in season business. Many local businessmen who also operate in Florida are preparing for the same sad story down south again this winter.

Most business people are taking the situation in stride but are plagued only by the feeling that a better advertising program might have saved the day.

Bolshoi Circus

Continued from page 113

the animal's sense of taste. According to him, this scientific procedure brings about a deep love between animal and trainer, allowing them to work in perfect harmony.

Eder also stressed the complete security of the Bolshoi Circus artist from high school days where he receives a standard academic study program in addition to circus training while receiving free room and board plus pocket money. "Our system is to promote the younger generation," he declared. The same kind of schedule also prepares youngsters for the Bolshoi Ballet.

The Bolshoi unit opened in Tokyo June 14 and will run through July 28 (including a week's extension), opening for 10 days in Osaka Aug. 2. After a month's vacation in Russia, the unit goes to East Germany.

Dorothy Collins Cancels, Steel Pier Gets Dagmar

Atlantic City, July 29.

Dorothy Collins, billed for Steel Pier vaudeville show which started Sunday (27), cancelled out and was replaced by Dagmar, no stranger here. Show in big Music Hall features Russell Arms, the Theron Troupe, the Manhattan Rockets, and comedian Johnny Woods. They will play through Saturday (2).

Jimmy Palmer orchestra and Gene Krupa trio are in the Marine Ballroom until Friday (1) when Richard Maltby orch comes in for a week.

Tivoli Circuit's James Due in the U.S. in Aug.

Ralton James, who will do most of the talent buying for the Tivoli circuit, Australia, is slated to visit the U. S. starting Aug. 10 for act-scanning trips that will take him to San Francisco, Hollywood, Chicago and New York.

While in New York, he'll confer with Eddie Elkort of the General Artists Corp.'s international dept.

3525 OPENS IN DALLAS

Dallas, July 29.

The new 3525 Club has been opened here by Betty and Jim Vouras and Ray McComb. Preem had hometown baritone Bill Kennedy, recent Arthur Godfrey "Talent Scout" winner. Also appearing on the bill were the new comedy team of Reeth & King.

12-Year-Old's Baptism In Cafe Halted by Beef Of Baptist Clergyman

Springfield, Ill., July 29.

The budding nitery career of a bobbysox chanteuse was nipped after two nights here recently by the protest of a minister who objected to a 12-year-old singer's appearance on the Lake Club bill.

The complaint, taken to Lake Club bonifaces Hugo Giovagnoli and Harold Henderson by Sangamon County authorities, resulted in cancellation last week of Joan Marshall's week engagement. An Illinois law prohibits employment of minors on premises where alcoholic beverages are sold.

The action came on the eve of the 12th birthday of the moppet chirper, a native of Canton, Ill., who moved to Springfield a year ago after clicking on Springfield tv station WICS. Before her daily assignment in Springfield she had been a staff singer on Peoria's radio station WMBD. Recently she was auditioned by Arthur Godfrey "Talent Scout" reps at St. Louis.

Following the protest by Rev. Norvin Blake, pastor of the First Baptist Church, Macomb, Ill. (who did not catch any of the performances), the young singer's appearances were halted. Also cancelled was a Lake Club Saturday matinee scheduled for kiddies only. These affairs, staged when an act with teen-appeal is current, are strictly Coke parties.

Meanwhile, little Miss Marshall is back at her daytime television grind as hostess of a daily kiddie "Circus."

Private-Eye B.O.

Columbus, July 29.

For the first time in its history, the Ohio State Fair will know exactly how many persons are on the Columbus fairgrounds at any hour of its existence, from Aug. 22 through Aug. 29. Attendance figures will be tabulated on automatic machines operated by uniformed Pinkerton National Detective Agency personnel.

In the past, fair officials have had to estimate the number of children on the grounds, since they did not require tickets. It was also not possible to know paid attendance for any single day until the following day, when the state auditor's office had finished counting paid receipts.

Midways: Gyp 'n' Clip

Continued from page 111

shows to be closed, than any other kind of person or factor. The carnival owner knows this type of loud-mouth mark from long schooling as an itinerant purveyor of tinselled goods. The gambling operator knows this, too, and tries to avoid becoming a source for this kind of incident, known wherever carnivals with dishonest games spread their illicit goods upon the soils of America's backyards.

The trouble is, some operators, while otherwise sharp and clever fellows, decide then and there to make a "score"; or it may be that they are low on "scratch" at the moment, especially if the weather is poor and the town does not look too promising; or it may be that the operator's agent, employed at the booth to conduct the activities, will be the one to perpetrate the robbery in broad daylight or in the after-dark when the midway is extravagantly illuminated — the better to see the games, the riding devices, and the various sideshow attractions.

(Illumination is important to the gaming mobs for purposes other than the basic fact of light-shedding. Illumination is a built-in psychological force calculated to persuade the selected "sucker" that where there's light there cannot be any shenanigans practiced, at least not under *his* watchful eye. He does not know that the shenanigans are either not visible at all or not detectable by the layman-amateur.)

It is important from a view of comparative morals to consider the "towner" intent on winning by challenging the games of "chance." Let us say that gaming devices have been "exposed" in magazine articles or in his local newspaper—and they have been "exposed" from time immemorial, by high and low magazines, by publications looking down their nose on dishonest practices of this sort but motivated by circulation, and by publications sincerely interested in the public weal versus the carnival wheel. Our local yokel will have read it and sneered; or read it and promptly forgotten it. In either case, the self-styled "hep" localite always figures that he will be the one person to beat the game. Indeed, he is certain of it. After all, he is smart, he is a citizen of the locality, and "they" will not dare to fool around with him.

This is the fellow who always gets "taken" and is the loudest to scream. He thinks he is hard, but in reality he is the softest of touches.

As for the gentle people of good will who never read these "exposes," they are the type who will never spend very much, anyway, and they will have had a splendid time at the game after spending on a budget basis.

Close students of carnival thievery have no use for the smart townsman because he keeps in business the crooked operator who is kept in business by crooked officials in cities, towns and villages spread across the country; and all of them are kept in business by a great number of agricultural fairs which, through eye-winking, the zest for the dollar, dishonesty, or just plain ignorance of the facts of carnival life, are the supreme collaborators-in-cahoots.

Cafe Party Biz

Continued from page 111

to populate the nitery the best way he can.

It's hoped at some later date, or at times when names are on the bill, to present menus at which the operator knows he can make a profit. There are also times when he has to discourage mass business since there's a sufficient flow of normal trade.

However, the general run of bonifaces feels that there are periods during which he cannot afford to turn down trade. During the summer, for example, when a cafe might better close for a couple of months, an owner feels that it would be better to stay open just to keep his staff together. At these times, he needs the parties desperately, and the busloads of tourists that eat and run at a fixed price are nearly as welcome as the free-wheeling spendeers.

Al Fresco Specs

Continued from page 111

essary to get the extras into the area, and once there, many are loathe to go back to the city until the fall. The number of these extras determines the amount of prosperity in the region.

Another factor that has provided an unusual situation in the Catskill area is the harness racetrack at Monticello, of which many hotellers are stockholders. One of the problems with this venture lies in the fact that the hotel dinner hour, which starts somewhere around 8 p. m., doesn't permit the gulping down of a repast and then hieing out to the trotters. Comparatively few can afford to forego dinner (at these prices) and then eat at the track. Consequently, neither the attendance nor the handle is up to expectations.

On the entire mountain situation, the savior is the weekends, which fill the larger spots up to capacity, and most of the smallies to near capacity.

WEATHER HELPS TALENT

Rain Leaves Off and Madrid Cabarets Look Up

Madrid, July 22.

Return of seasonable July weather after a month of rain and chill winds, is giving Madrid's al fresco cabaret circuit a recoup spell.

Chic Retiro Park boites are again the main evening and late-hour rendezvous spots with Perez Prado and his orchestra headlined at the Florida and Gallic warbler Line Renaud holding the keylight at Pavillon.

In the Ciudad Lineal outskirts of town, popular Villa Rosa has the Peiro Bros. in an acrobatic turn with Perry Girls in for chorine support. Close by, Samba is featuring Afro-Cuban wiggler Candita Batista and the flamenco voice of Gracia de Triana. Also in the neighborhood, Safari has a mixed variety show headed by chanteuse Lee Sharon.

A new late spot joined the cluster of eateries and cafes at the 12 kilometer marker from Madrid on the Barcelona road. Debuting recently was Sacromonte, named and styled after Granada's famous gypsy cave sector. Opening night featured a top flamenco troupe handpicked from among Granada's best heelstompers.

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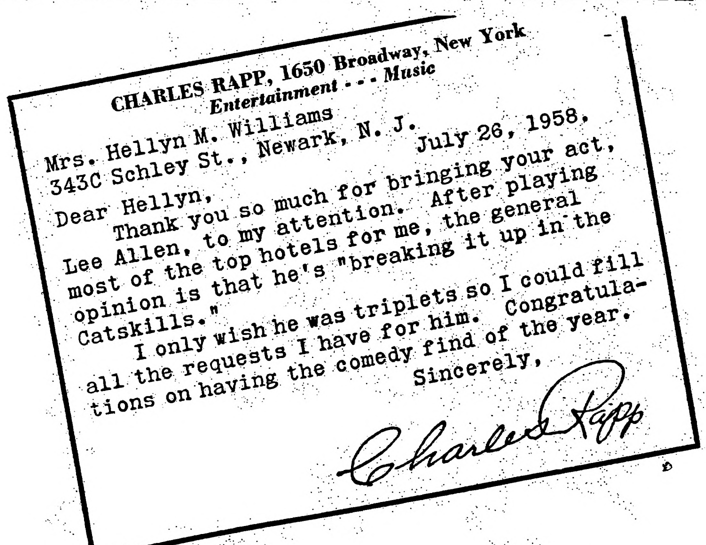

CHARLES RAPP, 1650 Broadway, New York
Entertainment . . . Music

Mrs. Hellyn M. Williams
343C Schley St., Newark, N. J.

July 26, 1958.

Dear Hellyn,

Thank you so much for bringing your act, Lee Allen, to my attention. After playing most of the top hotels for me, the general opinion is that he's "breaking it up in the Catskills."

I only wish he was triplets so I could fill all the requests I have for him. Congratulations on having the comedy find of the year.

Sincerely,

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Vegas, Vertigo & Ventura

Las Vegas, July 29.

The Sans Souci Hotel's "International Jazz Festival" which opened Wednesday (23) was plagued with trouble from the start, and was demoted to a position of less importance on Friday night.

On Tuesday (22) the management closed the successful "Artists and Models of Paris," a laff & lass show complete with nudes which starred singer-comedian Benito (Pat) Moreno. Originally it was skedded for four more weeks.

Musical groups featuring Terry Gibbs, Charlie Ventura, and Dave Rodgers were booked into the main showroom, and Wingy Manone was set for the lounge. Manone pulled out before the opening because of a contract dispute. At the preem, Ventura slipped on the stage and broke five ribs, sending him to the hospital and out of action for four or five weeks.

Casino bosses complained because most of the customers were musicians and chorines, giving the gaming department very little action. On Friday, "Artists and Models" was returned to the main room, and the "International Jazz Festival" moved to the lounge on a 9:30 p.m. to 6:30 a.m. time schedule.

Ottawa's Canadian Nat'l Exhibition Giving Major Play to Native Talent

Ottawa, July 29.

Central Canada Exhibition, set for Aug. 22 to 30 in Ottawa's Lansdowne Park, will strengthen its policy of featuring Canadians in main niches. The grandstand show, booked by GAC-Hamid with Hal Sands choreographing and George Hamid producing, will have the Four Lads, Toronto chant foursome, in top position every afternoon and night.

Innovation will have a different Canadian television name each night in the grandstand production, "Satellite Revue." Starting Aug. 22, stars will be, consecutively, the Hansen Sisters, violin pair; Gordy Tapp, emcee and comic of "Country Hoedown"; Joyce Sullivan, thrush recently costar of "Showtime"; Roy Roberts, chanter on "Juliette"; Joan Fairfax, canary of several video stints; Billy O'Connor, singer on tv and radio; Sylvia Murphy, guest thrush on various tv and radio bits and member of the Billy O'Connor group; Phyllis Marshall, also of various Canadian television shows, exthrush with Cab Calloway; and, on Aug. 30, Wally Koster, vocal star of "Cross-Canada Hit Parade" on CBC-TV.

"Satellite Revue" will also import a string of acts, including the Two Sputniks who work trapeze hanging from a helicopter. Fay & Bry, Stuart Morgan Dancers, plus a 20-girl line called the Symphonettes under Hal Sands' direction. As in the past, the afternoon shows will be tailored for moppets, evening for adults.

This will mark Hamid's return to the CCE grandstand after a year's hiatus which broke a solid record of nearly 30 years of producing the exhibition's big show. Last year, Barnes-Carruthers handled the chores in that firm's first venture into eastern Canada.

In for its second quarter-century will be the World of Mirth midway. U. S. Air Force Band, under the baton of Col. George Howard, with the band's chant group, the Singing Sergeants, under Capt. R. L. Landers, will be back for a second booking at the CCE bandshell.

Another innovation at CCE will be operation of a complete television studio on the grounds with all Ottawa-originating shows produced in it. Studio will be set up and operated by CBOT, the Ottawa English-language outlet of the Canadian Broadcasting Corp.'s video web. Documentary airers will also originate from mobile units on exhibition grounds.

For the sixth consecutive year, CCE management will run a special morning show (29) for Ottawa area invalids, including wheelchair and stretcher cases, in front of the grandstand. Invalids are to be transported by service club members.

CCE passed the half-million attendance mark last year for the first time. Among this year's lures to surpass that figure are raffling of a modern house, completely equipped and furnished, with a lot, plus giveaways of an automobile each night. John Clarke, CCE's general manager, expects upped publicity and advertising programs to swell the gate as well.

Jean Fenn Stricken; Kean & Parker K.C. Subs

Kansas City, July 29.

Songstress Jean Fenn, who has been signed to open in the Terrace Grill of Hotel Muehlebach here Aug. 1, has been stricken with appendicitis and forced to cancel her date. Larry Larrea, the Muehlebach entertainment chief, did some scurrying to sign Betty Kean & Lew Parker fresh from their recent Copabana stint. They'll play the Fenn fortnight in the Grill beginning Aug. 1.

Word from Miss Fenn's home in St. Louis is that a planned European warbling tour for her also is out the window, at least for the time being. She recently completed a role in "Rosalinda" in the Starlight Theatre's outdoor musical season here.

Saranac Lake

By Happy Benway

Saranac, N. Y., July 29.

Under sponsorship of Benton C. Ressler, chairman of "We The Patients" Fund, about 10 of the Will Rogers patients were treated to a three-hour boat ride that covered Lake Flower and upper and lower Saranac Lake. Ressler acted as host with nurse Claudette Basset attending the gang, just in case. Bob Simril of Ballantyne Theatre Supply of Omaha entertained.

Steve Matzner of 20th-Fox, Budapest, rated his first two-week furlough out of the hospital via a top progress report. He's spending same in Gotham on business.

Among recent visitors at the Will Rogers: Jessie Endsor of United Artists, bedside chatting with her mother Jessie Destin; Fred Nash, Washington, D.C., and Edward Farr, Newark, N.J., ogling Pierre Andre; Catherine McCabe of ABC-Paramount chatting with husband Fred; The J. C. Kellys and Anna Deninger of Flushing, Marion Murphy of Elmhurst, L.I., in to hello Alex Nabesar; Elizabeth McMahon, Covington, Tenn., playing bridge with Arthur Slattery.

Bob Cosgrove, Columbia Pictures, in for annual checkup and vacation, hit an okay report and will summer at the Miller Camp in our downtown colony.

Gang of actors colony met the train to welcome 25 kiddies sent up here by the New York Herald Tribune Fresh Air Fund. They were farmed out to different families in the colony for a two-week vacation. The kids are having the time of their lives, especially when they are at the William Morris Park & Playground.

Maurice Kostroff, singer with the Metropolitan Opera for 12 years also with the N.Y. City Center of Music & Drama, checked in for the o.o. and rest period as a third-floor patient. Ditto Israel Lenine of North Haven, retired film salesman for Warner Bros., also Julius Bernstein, Brooklyn projectionist, taking to the new routine like a veteran.

Steven Matzner of Budapest (United Artists) whose progress here is of special mention, passed his examination at Plattsburg Teachers College, doing his studying off hours while curing here.

Hugh M. Gibbs manager of Hendersonville (N.C.) Drive-In, after three months of o.o. on third floor, rated an all-clear to go home and do light work.

Sam Smith and Flo Thoms, who John (IATSE) Graham, Tower Theatre, Wichita Falls, Tex., is on his second month of rest routine and now rates mild exercise and pictures.

Joseph (IATSE) Perlman, Randforce circuit, Brooklyn, registered for the usual o.o. and rest period.

Write to those who are ill.

Vaude, Cafe Dates

New York

Davis & Reese signed for Town & County Club, Brooklyn, starting Sept. 5 to augment the **Diosa Costello** revue . . . **Jose Greco** pacted for the Caribe Hilton, San Juan, Nov. 27 . . . **Sheila Guyse** to the Cloisters, Chicago, Sept. 8 . . . **Bob & Jane Allyson** are at the Holiday House, Pittsburgh, this week . . . **John Croft,** operator of the Beverly Hills, Cincinnati, in New York to view the shows and sign acts. He's lined up a series of turns with MCA including **Sheila Reynolds** in March, **Xavier Cugat & Abbe Lane** in April and **Guy Lombardo** in July . . . **Soler & Lorca** to the Eden Roc, Miami Beach, Aug. 13 . . . **Jackie Kannon** lined up for the 500, Atlantic City, Aug. 1 . . . **Monica Boyar** now at the Viennese Lantern.

Cass Franklin Agency moved from the Latin Quarter Bldg. into the former offices of Kapp Records . . . **Senor Wences** is another contractee for the Electrical Workers Union Show in Chicago Dec. 4 . . . **Bob Melvin** has been signed to two engagements at the Fontainebleau, Miami Beach, dates to be mutually agreeable . . . **Marie McDonald** to El Morocco, Montreal, Oct. 20 . . . **Enzo Lembo,** an Italian import, bows at In Boboli Aug. 5 . . . **Barbara McNair** who starts at the Berne-Solinger Restaurant, Stockholm, is scheduled to follow at the Sporting Club, Monte Carlo, Sept. 5 . . . **Marge Cameron** follows her current Fontainebleau, Miami Beach, stand with an engagement at the Glen Casino, Williamsville, N. Y. . . . **Beverly & Jack Palmer,** booked into the Copacabana, Aug. 21, precede that stand with the 500, Atlantic City, Aug. 1.

Hollywood

Louis Prima and wife **Keely Smith** return to entertain at the Sahara Hotel in Las Vegas Aug. 12 for 12 weeks . . . **David Rose** will conduct a special concert at the Santa Monica Civic Auditorium Sept. 14 for the fund drive of the Keys to the Hospital Clinic.

Bobby Breen and comic **Arte Johnson** open at **Chuck Landis'** Largo nitery Aug. 8 and will be followed by **The Ink Spots. George Liberace,** current, is holding over two weeks . . . Songstress **Beverly Hudson** joins the Ben Blue Revue at the vet comic's Santa Monica nitery . . . Pianist-organist **Dick Aurandt** set for an indefinite stand at the Wild Goose at Toluca Lake. He supplants 88er **Johnny White** who shifts over to the Goose Restaurant in Sherman Oaks . . . **Mickey Rooney's** three-week stand at the Copacabana, N.Y., beginning Nov. 13 will find **Joey Forman** as his partner in the act . . . **Nick Lucas** and **The Town-Aires** close a four-week stand at the Bal Tabarin, Lake Tahoe, Aug. 6.

Chicago

Jean Fenn signed by the K.C. Muehlebach for two frames Aug. 1 . . . **Granada Dancers,** with **Estrellita & Raoul,** go in Aug. 15 . . . **Billy Eckstine** just opened his first Chi Black Orchid date . . . **Tira Robins, The Blackburn Twins & Jerry Collins** tapped by Eddys' in K.C. for Sept. 19 . . . **Allen & De Wood** are due there Oct. 3 . . . **Roberta McDonald** has a two-weeker at the Metropole, Windsor, Ont., current . . . **Jo Ann Miller** works a pair at Louisville's Brown Hotel Oct. 3, and is set for Houston's Cork Club Nov. 3.

Zsa Zsa Gabor signed by Chez Paree for initial Chi nitery booking, opening Aug. 8 . . . **Phil Foster** set by the Black Orchid Oct. 10 for a pair . . . **Marie McDonald** to the Statler-Hilton, Dallas, Oct. 2, with **Myron Cohen** following Oct. 16 and **Johnny Puleo's Harmonica Gang** set to open Oct. 30. Cohen to work the Houston Shamrock Oct. 30 . . . **Norton & Patricia** do three weeks at the Adolphus, Dallas, Sept. 8, with **Lou Nelson, Billy Albert & Audrey Sisters** inked for a pair Oct. 8 . . . **Peter Wood** to the K. C. Muehlebach Aug. 15 for two frames . . . **Nat Cole** to Chez Paree Sept. 25.

Houston

Ben Bennett and **Dick Patterson** opened for two weeks in Continental Room of Shamrock Hilton on the bill with **Vicki Benet. Teddy Phillips** orch continues . . . **Bob Wilson** orch will play for dancing Saturday night at the pavilion at Sylvan Beach. Group was recently organized and has a working arrangement with the bands of **Les Brown** and **Harry James** whereby latter will furnish Wilson with arrangements . . . **Johnny Conrad Dancers** make their debut at Club Crescendo . . . **Joe & Barbara Picciotto** have taken over the management of Bolo's Pogo Lounge . . . **Barbara Burrisk,** local songstress, has formed her own four-piece combo and made her debut at the Bachelors and Belles Club dance . . . **Bill Gannon** and **Janet Smith** are at Terra Club . . . **Ed Gerlack** orch plays for a benefit dance at Sylvan Beach Aug. 8.

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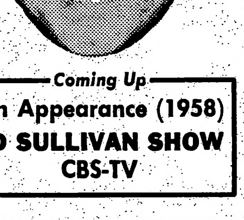
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Los Angeles, July 24.
Judy Garland, Freddy Martin Orch (29); $3 cover, $5 minimum.

If Judy Garland had paused to clear her throat at her Cocoanut Grove opening (23), (an all-time record for a Grove preem) the sellout crowd would probably have demanded an encore. It was Miss Garland's first appearance since her truncated date at the Town & Country in Brooklyn four months ago, and there was the heightened excitement always present when an entertainer, specially one with Miss Garland's fanatic following, appears on her home ground after a period of some adversity. There was no doubt from the beginning that the crowd was with her. It remained for Miss Garland to get ahead of the crowd and lead it, which she did; all the way.

The hour-long act, which has been staged by Metro director Charles Walters, with special material by Roger Edens, is dramatic in form and casual in content. It rests heavily on the numbers identified with the star, "I Can't Give You Anything But Love," "Zing Went The Strings of My Heart," "You Made Me Love You," "The Boy Next Door," "The Trolley Song," "Liza," "Me and My Shadow," etc. Her voice has never been better. The shimmering tremolo was well under control and for "Swanee" and "Rock-a-bye," Miss Garland sang with open-throated power, the voice a pulsing emotional as well as musical instrument. On some notes she opened at pianissimo and swelled to full fortissimo, a dramatic performance that few singers can match. Even on the finales, with the band filing the big room, her voice was on top of the music, loud and clear. Miss Garland, who moved around a great deal, followed one number hard on another, but she was notably in good breath control, pairing a crooning melody with something noisy and handling each with skill and ease.

The singer made her entrance from the floor, with a travelling mike, singing "When You're Smiling," walking through the tables to the stage. She did a larkish version of "Purple People Eaters," and brought her daughter Liza to the stage to reprise "Swanee" with her, for a tender moment. She exited through the audience, singing her final number before encoring, "Over The Rainbow," from a spot near the captain's stand. It was not only a highly effective setting but the location was a great break for the Tanner Tours.

"I'm a minstrel girl," Miss Garland chants during one of her numbers, and that is the theme. It is a solo stint with no introductory act, only a brief overture of Garland-identified tunes by Freddy Martin and his augmented band. The arrangements, by Nelson Riddle, Gordon Jenkins and Buddy Bregman, got handsome treatment by Martin, who was also a quiet comfort to Miss Garland's occasional nervousness.

There is a raised cover of $3 per head and $5 minimum for Miss Garland's two-week stand. The star does one show nightly weeknights and two weekends. *Powe.*

Interlude, L. A.

Los Angeles, July 22.
Martha Davis & Spouse (Calvin Ponder), Earl Grant; $1.50 cover.

Gene Norman's latest offering at the Interlude is all-sepia and strictly for the swingers and those addicts of the rock 'n' roll type of beat. Co-billed are Martha Davis & Spouse (Calvin Ponder, who backs her on bass) and Earl Grant.

Miss Davis is a rotund pianist-singer who bangs away at the 88, warbles a mixture of ballads, blues and jazz, and on top of this sings several double-entendre songs in comical fashion. The ABC-Par disker scores best on "That's Why the Lady Is a Tramp," "They'll Never Believe Me" and "He's Funny That Way." Her two-way takeoffs on "Witch Doctor" and "Hold 'Em Joe" also go over with this crowd.

Grant is an organist-singer who records for Decca. He is versatile as a singer, and also on the keys. Grant's vocalizing is quite similar to that of Nat King Cole, and he proves himself as capable on the piano.

As General Grant took Richmond, Earl Grant took this room. The spot was jumping and howling to the uptempo rhythmic beat that filled the spot. He's a polished performer who knows how to handle his audience.

After a few ballads and arrangements such as "American in Paris," "We'll Be Together Again" and "Lookin' Back," he leaves the organ, and with mike in hand wanders about vocalizing in a real easy manner. Then he flips over to upbeat tunes such as "Yes I Do" and "Angel Eyes" and works the aficionados into a frenzy. Grant's rendition of his fast climbing Decca disk, "Old Man River," brought further squeals of enthusiasm.

Some expert backin was supplied Grant by Ed Hunton on drums, and particularly Fred Clark on sax, who did a 15-minute straight solo, all of which added its share to a show that should pack 'em in. *Kafa.*

Purple Onion, S. F.

San Francisco, July 22.
Phyllis Diller, Travis (Edmondson) & Bud (Dashiell), Betty Wilson, Dub Johnson, Buzz Wheeler; $1-$1.50 admission.

This is the best-balanced and sharpest show the Frisco basement bistro has had in many months, with the two femme members carrying the burden of the workload.

Phyllis Diller, blonde, rubber-faced comedienne, gets heavy laughs in a frantic, satirical routine that deals with airline "thrift flights" ("everything was old . . . the stewardess was one of the Wright Sisters"), sack dresses, femme anatomy ("I have to be padded to be flat"), Hollywood and children. Her 20-minute stint consists of generally fresh material and she's much smoother and quicker than when she broke in at this basement several years ago. Her exaggerated dress, gestures and overall gawkiness add to comic effect.

By contrast, brown - haired Betty Wilson, petite and utterly feminine in a simple white dress, rates a great hand for socking over a fine choice of songs. Her 17 minutes include "Here's to All Your Dreams," "Lilac Wine" and a trio of novelties, "Sports Car," "Hush, Little Sibling" and "Too Many Men." Her sweet, straight voice has just a touch of winning huskiness and she acts out her numbers fetchingly, using her immense brown eyes to best advantage—this may be the year's surprise package.

Travis & Bud are a pair of guitar-playing folksingers who do nicely on "Maria," "La Bomba," Travis's own "Your Heart Is Free" and a non-vocal flamenco. Pianist Dub Johnson and bassist Buzz Wheeler accompany hour - long show impeccably. Show's set through Aug. 2. *Stef.*

Gate of Horn, Chi

Chicago, July 22.
Gateway Singers, Paco Amayo; $2.50 minimum Fri., $3.50 Sat.

Frisco-based Gateway Singers—four guys and a gal—making their first eastward trek, are here for an eight-week stand that looks a cinch to light up the till. The folksong (domestic and foreign) is their idiom, but any other resemblance to indigenous balladeers ends right there. The arrows of outraged purists haven't left a mark on the Gateways, who aren't having any of the cultist aura that cloaks most guitar-plucking apostles and their disciples.

The Coast foursome inevitably invites comparison with the disbanded W[illegible]ers, which is unfortunate and unnecessary. Gateway Singers are technically inferior, but otherwise can stand alone for the style and wit that hallmark the act. Comedics, in fact, almost steal the show, and rest mostly with banjoist Jerry Walter (one of the original "Dead End" kids), whose flair for literate standup comedy is the fillip that makes the Gateways much more than just another, however competent, folk tune attraction.

Though Walter's the mainstay for jokes and intros, the others are also heard from in that vein, although Elmer Lee Thomas, the sepia distaffer, is least inclined to the quip. She's an arresting thrush, with husky rough-hewn pipes that spring from the toes and give the act a lot of its vigor and excitement.

Group's catalog ranges over the familiar and not so, and the night caught included "Roving Gambler," three Israeli songs, the spiritual "Motherless Child," "Rock Island Line," "Sylvie," and the rousing, too seldom heard "Midnight Special." Besides Walter's banjo, Marc Richards and Ernie Sheldon wield guitars. Miss Thomas just totes her voice—and that's plenty. The Gateways, with their abandon and ebullience, loom a bright bet for most any visual situation.

Paco Amaya strummed his flamenco guitar here a few months ago, but in company with a heel-stomping femme terper. This time he's a solo. Guy is very capable and even draws some interest from aficionados, but the net of his efforts is to kill time while the Gateways are offstage. *Pit.*

Queen Elizabeth, Mont'l

Montreal, July 23.
Hildegarde (with Martin Freed), Denny Vaughan Orch (12), Louis Pannet Trio; $2.50-$3 cover.

Hildegarde returns to Montreal for her first cafe date in many moons and is currently being showcased in the Salle Bonaventure of Conrad Hilton's first Canadian hotel operation, the Queen Elizabeth. And this fashionable chirper couldn't have a more elegant background for her varied charms and talents.

Backed by the fine pianoisms of her accompaniest Martin Freed and the Denny Vaughan orch, Hildegarde (aggravated by a throat condition on the night caught) teed off with "Bon Soir" in her mixed-up Gallic-English and then confirmed her apparent happiness at being back in Montreal with "Glad to Be Here." In constant motion throughout 60-minute session, she moves from the mike to the piano, back to a handmike and manages to cover all ringsiders in room. Material is extensive and range unlimited; from a torchant such as "Don't Let Him Get Away," she moves to a garbled-French item written for her by Abe Burrows and then to participation bit which like most of these performer-customer sequences is only fair.

Although songstress keeps up a continual line of chatter between songs, inherent showmanship never lets the gabbing get in the way of her performance. Even the seemingly casual manner and offhand approach to a number belies a shrewd sense of timing and presentation. Windup at the piano with a reprise of several songs she has introduced over the years proved a solid clincher and got her off to plaudits.

With Hildegarde, who will be at the Bonaventure until Aug. 2, the management of the QE starts a one-show-a-night policy for the summer months. Following chanteuse, Les Quat' Jeudis (the Four Thursdays), an all-male group from Paris, make their North American debut and are slated for a three-week stint. *Newt.*

Avalon, Wildwood, N. J.

Wildwood, N.J., July 22.
Rummy Bishop, Ricci Bruni, Nat Raye, Joe Talbot, The Redheads (3), Howie Reynolds Orch (10); $2 minimum, no cover or admission.

Ex-dancer and yet Philadelphia booking agent Eddie Suez has come up with a show that has many high spots for his own Club Avalon. Only flaw is the frenzied offering of comic Rummy Bishop. Apparently a refugee from burlesque, his routines are not tailored to the night club scene. Although his efforts are determined and his delivery good, he suffers from stale material.

Surprise hit is a wavy-haired, dancing-eyed Italian import, singer Ricci Bruni. His only drawback is that all the songs are Continental. With addition of couple of numbers from this country's song charts, this handsome lad will have no audience trouble at all.

Pantomime artist Joe Talbot scores solidly. The puckish-faced Talbot dons a bowl cover on his head and uses an oversize toothbrush for a fast paced shower-singing bit to the strains of "Figaro." The audience can't get enough of this lad.

Comedienne Nat Raye bumps and grinds her way through a hillbilly dance and song routine. Although her act is familiar, it is still well received.

The Redheads, a striking black-garbed threesome of chorus lovelies, open the show and offer their version of the Charleston. Howie Reynolds orch (10) supports the acts in fine style. Show is ending off two frames. *Math.*

Hotel Muehlebach, K. C.

Kansas City, July 22.
Jo Ann Miller, Mattison Trio, Danny Ferguson Orch (8) with Ann Baldwin; $1-$1.50 cover.

The Muehlebach has lined up a pair of newcomers for the next two weeks in songstress Jo Ann Miller and the dancing Mattison Trio. They put together a genuinely entertaining show that is excellently paced throughout and all wrapped up in 38 minutes. Both turns are new in the Terrace Grill and both should be welcome back.

For sheer artistry in modern tap and ballet it would be difficult to outdo the Mattisons — Guy Tanno, Dorothy Matthews and Dean Diggins. Their 15-minutes show thorough mastery of music and rhythms, and their work comes out as presentations rather than dance numbers. Opener is "Paris at Dawn," a precision tap built on "An American in Paris"; they follow with a bolero that gets a lift from a flamenco pickup, and they close with a capsule musicomedy of Rodgers & Hammerstein hits. A fine-looking threesome, they work to exhaustion, and the house called them back for an encore applause after they were in the dressing room.

Danny Ferguson as m.c. keeps the pace in linking the two acts and Miss Miller is quick to hold it high. Tallish, attractive, she has an immediate degree of charm and sings away on a flock of songs, some standards, some special, including several in her Audio Fidelity album. There is a naughty trend in "Tragedy in Trinidad," a story in calypso fashion, and in "My Confession," but with wholesome Miss Miller they don't strike deeply on the blue note. She makes a rouser of "St. Louis Blues" and has a "revival" period based on "When the Saints Go Marching In" that has the house readily joining in. She likewise was demanded back and roundly and deservedly applauded. *Quin.*

Silver Slipper, Las Vegas

Las Vegas, July 22.
Hank Henry, Sally Rand, Barbary Coast Boys, Sparky Kaye, Red Marshall, Danny Jacobs, Annie Maloney, Slipperettes (4), George Redman Orch (4); produced by Eddie Fox; choreography by Barry Ashton; no cover or minimum.

The shows presented in the tiny honkytonk auditorium at the Silver Slipper are reputed to be "the funniest in Las Vegas," and the newest one substantiates this slogan. Amid the frontier decor, the stock players, Hank Henry, Sparky Kaye, plus newcomers Red Marshall and Danny Jacobs, offer burlesque-type entertainment that is topheavy with yocks. They combine familiar skits in a skillful tongue-in-cheek manner which is classic.

Henry, the lovable clown who is a Vegas landmark, is a comedian's comedian. At each late show, the audience includes top stars who come to admire his craft. Henry's recent tv and film roles have made his name familiar throughout the nation, which boosts the show's tourist trade. Sparky Kaye is an ideal partner for Henry, being a competent comic on his own. Red Marshall and Danny Gould fit neatly into the festivities, both being versatile showmen.

Sally Rand, a perennial fave at the Slipper, is a tremendous draw for the room, and should help keep the SRO sign up all summer. Miss Rand's face and figure look the same as they did when she first started her famous fan dance, which she is doing here to handsome effect.

The Barbary Coast Boys, Milt Feiber and Bob Fisher, are smoothly integrated into the proceedings with their nostalgic comedy songology. Feiber's wonderful face with the perpetual frown is a fine balance to the effervescent Fisher. Feiber handles the 88, and both lads sing the oldies.

Annie Maloney, a cute canary who doubles into the show from the lounge, is a strong assist with her chirping. Barry Ashton's choreography is clever, and the George Redman orch (4) backs the show with the verve of a much bigger outfit. The Eddie Fox package is in for an indefinite run. *Duke.*

Statler-Hilton, Dallas

Dallas, July 25.
Betty O'Neil, Paul Neighbors Orch (9); $2-$2.50 cover.

Veteran of musicomedy stages, singer Betty O'Neil, in a nitery go, clicks heavily as the best canary act this year in the Empire Room. Tall brunet gets off fast, belting "Love Is Where You Find It," then changes pace with a crooning "From This Moment On" in a pin-pointed blue spot.

Sock 30-minute act, penned by Ken Welch, includes a slick "49 Per Cent," with suggestive lyrics accented by lotsa body English—an asset that's profitably utilized in other bits for hefty mitting. After a medley of tunes, interspersed with clever patter, of w.k. lyrics (including "Zip" from "Pal Joey"), looker gets heavy returns from "Sailor Johnny" and fresh words to "Bewitched." Way ahead, Miss O'Neil cinches her bid with a novelty, "Keep Up With the Kennedys," an Irish ribbing that sees her cruising ringside to toss shamrock buttons to tablers. Rapport continues with special lyrics to "Paper Moon," with singer seated on a high stool, again in a blue pin spot. Parodied "Just One of Those Things," concerning a much-married film actress, is a hilarious beg-off—and she leaves 'em wanting.

Paul Neighbors orch expertly cuts the Welch arrangements for the intricate show—plus pulling leather pushers for loaded terp turns. *Bark.*

Hotel Roosevelt, N. O.

New Orleans, July 25.
Vaughn Monroe with Harvey Boys (3), Frederick & Tanya, Bobby Blanque, Leon Kelner Orch (11); $2.50 cover.

It's easy to see why Vaughn Monroe is such a favorite with patrons of this old town's swankiest noctural rendezvous. He has a sharply-programmed act that exploits fully his big, rich bass-baritone pipes and, as a result, registers heavily with a well-paced 40-minute offering.

Tall, handsome and well-tailored, Monroe nonchalantly sings in a poised style. He's backed this trip by the Harvey Boys, a topflight trio that blends voices nicely with Monroe's and in a solo spot of their own.

Monroe's delivery eschews any gimmicks, adhering to the standup style of his bandleading days. He shows plenty of range, solid phrasing and ability to interpret a ballad without going off the deep end.

Warbler still gets heavy response from tunes long identified with him including "Dance, Ballerina, Dance," "Racing With The Moon," his longtime theme song; "Ghost Riders In The Sky" and "Tangerine." Tableholders also go for his piping of faves like "You Were Meant For Me," "The Very Thought Of You," "You're My Everything" and medley from "Annie Get Your Gun."

Harvey Boys turn in a solid performance in their own contribution to show, socking over "Lazy River," "Red Red Robin" and others for happy returns from out front.

Frederick & Tanya contribute a variety of ballroom terps that find much favor with customers. They're equally at home doing the formal graceful routines and the flashy lifts and dizzy overhead whirls. Their grace, charm and youth are assets. Team is skillful and pro, and bowed off to big hand.

Bobby Blanque is a growing youngster, artistically, that is. Young singer is developing to a point where commercial possibilities are growing sharper. His tunes have high melodic contest.

Music of Leon Kelner and crew is designed primarily for dancing and tableholders race to the floor during the knee-action sessions.

Liuz.

Eddys', K. C.

Kansas City, July 25.
Gene Austin, Tommy Dean, Tony DiPardo Orch (8); $1-$1.50 cover.

Gene Austin, the pioneer crooner and woo-ooh singer, is still going strong, as witness the current engagement at Eddys', his second in the spot within a year and his third in town within a couple of years. As before, the essence of the turn finds him at the piano, running over a flock of the songs with which he climbed to fame, some of which still are all-time highs in record sales. The Austin knack has a particular penetration which continues especially effective, rounds out a highly entertaining show in 45 minutes.

As always, a Gene Austin show is a vast roundup of songs, so many and so fast it's almost difficult to keep track of them. Most are steeped in nostalgia, a very helpful ingredient of the show, but he dips into the hit parade and the established standard portfolio for a song or two to vary the pace. "Melancholy Baby," "My Blue Heaven" and the like prove surefire, but other songs come across almost as strongly and by and large it is Gene Austin and his singing and piano playing that do the trick.

As usual, he has a couple of songs he has "just written," and this time they are "When I Woke Up This Morning" and "You're the Kind of a Woman Needs a Man Like Me." Both have possibilities, as does his new "Sweetheart of DeMolay," and all are likely to be heard from further.

Possibly the billing should be Gene Austin with Tommy Dean, for he has his young cousin along to warble a trio of tunes in folksong fashion. Goodlooking boy with fine voice, Dean has the makings and with Uncle Gene behind him should get right along in the singing business. Austin comes back to warble and play a la Fats Waller which proves a choice bit, and shows again a lot of entertainment know-how wrapped up in one man.

Austin and Dean are in for two weeks, to be followed by the Top Notchers (3), opening Aug. 8 for two weeks. *Quin.*

Copacabana, N. Y.

Allen & DeWood, Denise Lor, Ellis & Winters, Joni Roth, Ronnie Hall, Copa Line (8), *Lou Dorn and Moses Pigan Orchs; staged by Douglas Coudy; songs, Al Foster; costumes, Sal Anthony, Mme. Berthe; orchestrations, Deac Eberhard;* $5.50 *minimum.*

Jules Podell, the most successful latterday Belasco of the basement bistros, doesn't believe in rewriting a hit. The pattern has been set, it's summertime and the living is certainly easier than his competitors are finding things. So why mess things up?

Medium names fill the hot-weather bill and when Joe E. Lewis comes back in September then you know the swallows have flown back to Capistrano and the saloon season is high. But as the busloads come and go to Gotham, still the No. 1 tourist city in the world—Paris notwithstanding—they get themselves a good value in that neo-"Burma road" reserved for the package deals and the slim budgets for biddies with a harrylauder pourboire.

Newest layout is not one of the best but it's no chaser. Certainly that living example of the American road company of good Israeli-Arab relations, Allen & DeWood, are very worthwhile. To their credit, neither makes pointed reference to Monty Allen's religioso background and that Mitch DeWood's forebears came from the Loew's Cairo set although, at the signoff, there was an "inside" reference to Buddy Allen, their personal rep, as "the Dag Hammarskjold of the act."

Newcomer comics are to be encouraged at any given stage and, more than ever, the contemporary show biz scene could use more and plenty of them. What's more, Allen & DeWood warrant beaucoup approbation.

They are fresh, vibrant, pack plenty of verve and bounce in their variegated bits and business. They have a flock of one-liners interlarded with alternating catchphrases of "bye" and "it's been cancelled" that is a good cohesive pattern. Some of the fastics were a shade subtle and didn't register but, in the main, they're bellringers.

For a somewhat roly-poly comedian, Allen is limber of limb and some of his rubberlegmania is amazingly lithe considering the weight. Team has authority and presence that comes from obvious schooling, which has been chiefly in Las Vegas and other west-of-the-Rockies oases. They were long with part of a touring Nat King Cole package. Their Keely Smith-Louis Prima takeoff is effective but that "Milton Berle presents" should be edited out since that projected NBC-TV mating has since fallen through, and has been widely publicized in the public prints.

Co-billed Denise Lor, long with the Garry Moore videoshow, seems to have switched from the chichi to the rhythmic since her winter '57 kickoff at the Hotel Plaza's Persian Room, N. Y. Instead of the Gallic and showtunes, she's on a pop kick, with special patter and arrangements. Her prime handicap is looseness of repertoire. Sharper editing, including time-trimming, would heighten the end-result with a tightened routine. The arrangements are good, albeit inclined to over-scoring in one or two numbers. But they evidence painstaking preparation such as "Newfangled Tango" and a salute to Irving Berlin's 50th anniversary with "Got Lost In His Arms" which defeats itself somewhat when she essays deserting the mike. Her voice isn't strong enough sans the electronic gadget. She saluted pianist Billy Dennison and the backstopping Lou Dorn orch.

Subbilled are the energetic acro-dancers Ellis & Winters whose prime forte is lifting the femme aloft by the wiry male in some effective whirls. He might force a couple or three extra smiles while doing his stuff.

Al Foster's special songs seem more tunful than heretofore although the same Doug Coudy staging is retained. *Abel.*

Bellevue Casino, Mont'l

Montreal, July 25.

Norman Brooks, Marcelli & Janis, Wonder & Banks, Don Dellair, Casino Lovelies (10), *Bix Belair Orch* (11), *Frank Quinn Trio;* $1 *admission.*

Saloons open and close in Montreal with almost monotonous regularity; show formats are juggled to attract the spenders but the Bellevue Casino has remained the same for the past decade and still gets its share and more with a lavish show and a handsome pony line.

Current layout is no exception. Headlining is Norman Brooks, a localite who has had a fair measure of success in the U. S. and a fling on the Coast in films. Brooks' chief claim to fame in the early stages of his career was his uncanny impressions of Al Jolson. Voice, manner and style were (and still are) ringers for the old master. Riding on this, Brooks had film offers and several substantial nitery dates. Singer, however, has broadened with the experience and now has an act that can stand alone without basing everything on his big impresh bit.

Affable manner on the floor keeps attention and songalog is neatly paced for an okay reception. Begoff, natch, is a reprise of several Jolson smashes which make a solid clincher and garner solid mitting.

Terpsers Tommy Wonder & Margaret Banks give all production a fine boost and impress during their solo sessions. Marcelli & Janis supply the visual kicks with the male half of team scoring nicely with his fine slack wire offerings. Don Dellair in the emcee slot pleases both with his songs and his handling of the show.

The productions designed and choreographed by Moro Landis are among the best seen in this room to date. Femmes are all lookers, costumes colorful and fresh and general hoofing a cut above average.

As per usual, music is under the baton of Bix Belair with the Frank Quinn trio doing relief. Current layout holds until Aug. 6. *Newt.*

Blackstone, Omaha

Omaha, July 22.

Berti & Bob; no cover or minimum.

Bertie & Bob Hellman, duo pianists, are back for their annual summer stay at the plush Cottonwood Room of the Blackstone Hotel; and this is another way of saying biz is on the upgrade. For the couple have acquired a host of friends over the years who keep them busy with table calling when they're not answering requests.

Middle-aged pair seem to have as much fun as the patrons and accompany their songs with vocals and whistling whenever they feel in the mood. *Trump.*

Avant Garde, L. A.

Los Angeles, July 22.

Bobby Short, Lenny Bruce, Meg Myles, Jos Castro Trio; 2-drink minimum.

Maynard Sloate's current Avant Garde offering is long on entertainment, but short on Short. Last-minute booking of Bobby Short, long sought by this club, created the difficult prospect of packing three headliners into one compact package, a turn of events that judging by opening night outcome, has provided virtually continuous entertainment for the customers. Initial night show, two hours long, suffered from poor balance, but within the framework of each act kept the full house happy and promises to pack them in for the rest of its stand.

Short, in his first appearance at this spot, was in top form throughout and had the audience pleading for more after his last number. Whether accompanying himself at the piano or standup at the mike, his ability to give every tune all he's got is a winning talent, and one that transmits a charge of enthusiasm to the crowd. Short's too-brief 25-minute appearance reached its zenith in his rollicking rendition of "Dancing At That Moving Picture Ball," a tune that is particularly palatable in local bistros, thanks to a tricky set of lyrics that kids the pants off some sacred silent screen institutions. Other highlights of Short's repertoire are his treatments of "Manhattan," "I Like the Likes of You" and "I Left My Hat in Haiti."

Lenny Bruce, front and center for 40 minutes, reaches occasional peaks of satire in his turn, which includes monologs covering everything from Hitler, up for a bit part in a new film, to the headquarters of Religions Inc., latter sketch easily the high point of his act. Comic's ability to infuse hipster's vocabularly and inflection into the mutterings of the most conservative subjects is consistently good for laughs.

Meg Myles, whose physical endowments tend to make talent secondary, nevertheless offers a considerable share of the latter commodity, and pleases the patrons with a good choice of selections well executed. Happy decision to unearth the verses of her tunes improves the turn, which sizzles to a high spot in her updated airing of "Let's Do It."

The Joe Castro Trio, holding over, provided solid backing throughout and interesting tempos when allowed to showcase for itself. Booking is in for an indefinite stand. *Tube.*

Crescendo, Hollywood

Hollywood, July 22.

Frances Faye, Mort Sahl, Jack Constanzo & Combo, Eddie Grady, Andy Lambert, Ollie Mitchell, Jay Coure; $2 *cover, two-drink minimum.*

It's strictly Flipsville these nights at the Crescendo, with Frances Faye and Mort Sahl sending the cats swinging so far out over the Strip they're riding outriggers. It's a practically perfect combination, with Sahl's surrealist monologs the verbal equivalent of Miss Faye's equally free-wheeling piano and songs.

That it is a potent duo has been evident from opening night, when boniface Gene Norman was shoehorning palpitating patrons into vacancies visible to no one but him, and gratefully accepted by the paying customers. As a matter of fact, the opening night show, and for three nights thereafter, was probably the most costly combination seen on the Strip in some time, since Count Basie and his band overlapped the Faye-Sahl attraction for that time. Sahl is a movedown from Norman's upstairs Interlude, at the same address. Miss Faye is in for an unusual booking of a solid seven and one-half weeks.

Miss Faye's following is approaching the cult status. She was here only a few months ago, at the Largo, but the sellout crowd that jammed the Crescendo for three shows opening night indicates those who comprise her following first turn, she blew the mike three are not easily satiated. During her times and was forced to fall back more heavily on piano and instrumental sets than usual. She was also forced to work from the floor, with Basie's bandstand setup what it was, but this has been remedied with Basie's departure.

Miss Faye is reunited with her bongo beater Jack Constanzo, her former accompanist, and as usual backs herself with a strong instrumental group, Eddie Grady on drums, Andy Lambert, bass; Ollie Mitchell, cornet, and Jay Coure, sax. Action is wild, funny, loud and furious; the act is not for every club, but a bonanza for selected spots, where Miss Faye proves again she is the best current substitute for benzedrine for which no prescription is needed.

Sahl, as usual, was sharply topical, ranging in comments from U.S. landings in Lebanon ("I am brought to you tonight through the courtesy of the U.S. Marine Corps") to the beat generation, telephone answering services, coffee houses, film plots, sports cars and Republican newspapers ("a redundant phrase"). His wit is sharp and has bite, and one reason the reaction comes in appreciative roars is probably the shock and delight by the audience at hearing again the ancient and honorable American custom of jibing at politicians and official pomposity.

Both Miss Faye and Sahl are on for about half and hour each, and will be at the club through Labor Day weekend. *Powe.*

Gilded Cage, Boston

Boston, July 22.

Anne Leslie, Sidel Inesta, Renay Granville, Jeannie Thomas, Jean Robbins, Ray Edwards, Pat Theriault, Val DuVal Orch (5); $1.50 *cover.*

It's strictly gay '90s, from decor to costumes and offerings, in Louis Cohen's new 250-seater smack in the middle of the theatrical district in Beantown. Gag black mustaches and cards read, "Will you kindly refrain from asking our entertainers or orchestra to sing or play any song younger than 40 years. Cooperation in the matter is earnestly solicited."

It's a potent combo with handsome femmes in the gowns of yesteryear piping the tearjerkers while working on a 50-foot runway atop the bar. Underpinnings have not been overlooked, and at least two of the bevy of lookers are costumed for ogling.

The show, which opens with showboat "Captain Andy" gimmick, has three or more on simultaneously at all times. The customers are well sated by the musical display of yore. "She's Only a Bird in a Gilded Gage" is the musical motif with singers reprising throughout the show. Opening night the bar was packed and the tables lining the wall were jammed.

Production is slick from start to finish with Ray Edwards emceeing and working duets with the femmes. Anne Leslie, well-stacked sepia looker, churns up a storm with "Somebody Stole My Gal," "Bill Bailey" and "Summertime." Sidel Inesta, a little girl with a big voice, whams out a terrific "Bird in Gilded Cage" while Jeannie Thomas whams with "Why Do I Love You" and a stint of way-back-when numbers like "All Aboard for Dreamland," "In the Evening by the Moonlight" and "K-K-K-Katy." Renay Granville is high in the charm dep't. with "I'm Always Chasing Rainbows." Jean Robbins executes a smart tap routine with impresh work and winds up with Charleston. Pat Theriault has a great banjo turn.

Action is fast, funny and furious at times with cavorting, singing and styling. Spoofing of the numbers with exaggerated winks, leers, and posturing by the distaffers is handled with nice restraint. This is a case in which the show was tailored to fit the spot; femmes, all pop singers, were rehearsed for weeks in the old songs with shades of Lillian Russell, Eva Tanguay and others. Looks like a bonanza for the tastefully decorated boite, which boasts actual swinging doors, and good Boston substitute for benzedrine. Show holds for four weeks through Aug. 16. *Guy.*

Black Orchid, Chi

Chicago, July 22.

Billy Eckstine (3), *Mark V Quintet, Joe Parnello Trio;* $2 *cover.*

Orchid stint is Billy Eckstine's first in Chi in six or seven annums, and the husky-piped singer, as resonant as ever, does a sock 40 minutes or so of stage-holding. Intimery, by also offering an act green to the biz, the Mark V Quintet (see New Acts), is perhaps top-heavy with vocals, this stanza. Eckstine injects enough low-pitch wit to psychologically keep the whole pace buoyant, however.

Singer plies a fine amalgam of commercial piping and jazz ken, the crooning complemented by very expressive hands and all set off by stage aplomb. His catalog is a perfect vocal fit, ranging over such chestnuts as "Love Is Where You Find It," "Give Me The Simple Life" and his trademarked "I Apologize." There's plenty of variety in the act, including a point-making dramatic excerpt in the Sportin' Life role from "Porgy & Bess" and some richly satiric stuff that evokes giggles and laughs and hefty mitting.

In this vein, he offers a very clever novelty urging more show bizzers in Government posts, another dealing with his ancestry, and a third which serves as a peg for some dandy impreshes of Como and Armstrong (including some neat trumpet tooting). Boff and response all the way.

Singer gets fine support from his fellow-travelling Bobby Tucker on the keys and drummer Larry McKenna, with bassist Jerry Friedman sitting in from Joe Parnello's house trio. Latter group does nicely, as always, with between-show sets. Jack Carter's in Aug. 7. *Pit.*

Savoy, London

London, July 22.

Shirley Abicair, Martin Granger Puppets, Leslie Roberts' Silhouettes (8), *David Shand & Francisco Cavez Orchs.*

The Savoy Hotel, flirting with cabaret again after a temporary layoff, is angling some offbeat entertainment and wooing jovial family patronage. The double bill of Shirley Abicair, Australia's zither gal known in tv and nitery circles for her folksongs, and Martin Granger's Puppets had a well-packed house bubbling with enthusiasm.

Miss Abicair is a fresh blonde with the disarming air of a girl doing her party piece for fun. But behind this is shrewd thinking, immaculate rehearsing and considerable know-how. In a 20-minute offering the Aussie songstress, slickly accompanied by Sidney Bright, leaves the chanteuse's usual "double-entendre" beat and gives the audience eight songs. These range from "Foggy Foggy Dew," "The Spinning Song" and "Let Him Go, Let Him Tarry" to a rollicking number called "Eddystone Light," which with well-mannered bawdiness discusses the love story of a lighthouse keeper and a mermaid, and a ditty called "Mr. Frog He Went A'Courting," in which she surprisingly has the Savoy late-eaters joining in the noise effects. She also gives a new slick look to "My Heart Belongs to Daddy."

Preceding Miss Abicair is a splendid puppet act in which Granger presents a circus. His puppets are almost human and he relies on sly humor and considerable hand dexterity.

The show is rounded off, fore and aft, by Leslie Roberts' Silhouettes, eight shapely girl hoofers. David Shand and his music look after the cabaret well and also blend cheerfully with Francisco Cavez's Latin-American setup for the dancing sessions. *Rich.*

Mr. Kelly's, Chi

Chicago, July 22.

Ella Fitzgerald (4), *Marx & Frigo Trio;* $1 *cover,* $2.50 *beverage minimum.*

What Ella Fitzgerald (in tandem with Sam Levenson) wasn't able to do last winter at the Chez Paree, she is doing now, in spades, at this Rush St. chophouse. She's got 'em packed so close there's hardly room for the waiters to navigate. Kelly's, plainly, is her kind of room, and when she gently sways, with eyes closed, delineating a ballad, the silence is high tribute to jazzdom's grand dame.

She was beset with the usual debut nervousness at the opener (21), but only the most knowing and captious aficionado would let it mar what came through as a beautiful performance. Singer's phrasing, always tasteful, is a sheer delight, and the warmth and wit that permeate her stuff are bellringing fillips as much for the average night club autitor as for the cultists. Her 45-minute stint, leading with "Too Close For Comfort" and winding with the inimitable "Tisket" shook 'em up to fever pitch per the energetic palming and shouted requests.

Reaction was foregone via such dependables as "Sophisticated Lady," "Red Wagon" (her latest Verve single disk), "Lady Is a Tramp," and "Bag's Blues," an uncommonly fine scat exercise. Her "St. Louis Blues" was an all-stops-out rocker that really drew tumult, and set up a memorable "Bewitched, Bothered and Bewildered." Topnotch support by Miss Fitzgerald's own trio of Lou Levy, Max Bennett and Gus Johnson, on piano, bass and drums, respectively.

Star alternates Mondays and Tuesdays with Marx & Frigo Trio on 20-minute sets of very listenable jazz. Peggy King and Jory Remus follow on Aug. 11. *Pit.*

Biltmore Hotel, Atlanta

Atlanta, July 22.

"Ice-O-Rama" with Sweethearts of the Ice (Kathy Newman, Janet Parr, Becky Mordecai, Terry Litchfield); Eileen Meade, Georg von Birgelen, Freddie Martell, Emile Poisson Orch (6); *produced and directed by Freddie Martell and Georg von Birgelen; choreography by Eileen Meade; costumes by Martell & Martini;* $2 *minimum.*

Elegant, summery surroundings of formal gardens at Biltmore Hotel's Terrace Garden, with "mystic, rainbow-lighting" emanating from trees and shrubbery, took the curse off an opening during which about everything went wrong, including an unscheduled tumble by skating star Georg von Birgelen, who was assisted to his feet with an obviously injured back.

Von Birgelen reappeared later and gamely went through his jumping routines, but he certainly was handicapped.

Ice-O-Rama got off to a rather slow start with lighting cues being missed by spotlight operator perched on balcony about third floor level of Biltmore. A specialty skating number by comely Kathy Newman warmed up the dressed up audience and they responded with a good hand for the shapely chick.

Von Birgelen, assisted by red-haired Eileen Meade, on with a stilt-skating turn, was doing fine until he backed up to take a bow and tumbled despite Miss Meade's efforts to prevent fall. Spotlight failure marred Von B's act, too.

Sweethearts return for another line number in fluorescent-treated costumes. They're followed by Eileen Meade in a graceful skating turn to "Warsaw Concerto" and good reception. Line comes back for a specialty, "The Coca-Cola Rock" (Biltmore was built with Coca-Cola money) music and lyrics by Freddie Martell, MGM Records artist who now is musical director for Biltmore.

Von Birgelen, again abetted by Miss Meade and Sweethearts, returns and goes through his routine of jumps, this time without stilts and is well mitted for his gritty performance.

Finale is typical of ice shows, everybody coming on and winding up with gyrations, speed skating and fanciful patterns.

This portion of show runs 40 minutes and, after opening night jitters, should smooth out into entertaining summer fare for Biltmore patrons.

In closing spot is Freddie Martell, who sings five numbers in rapid-fire order. Martell, a good showman and clever at selling a song, mixes patter with his tunes.

At end of ice show, presented on a 25x25-foot rink, plyboard is placed over ice surface for dancing. *Luce.*

Mapes, Reno

Reno, July 25.

Lili St. Cyr, Edgar Bergen, Lilo & Lita Lannegrand, Skylets (8), *Eddie Fitzpatrick Orch* (10); $3 *minimum.*

Shapely Lili St. Cyr—midterm in her four-week book at the Mapes Skyroom — continues her near-capacity twice-nightly draw in this top-of-the-town showcase. The luscious stripper shows all the flesh the law allows in her w.k. bath routine—from dress to undress to dress.

Miss St. Cyr, in repeated date at the Mapes, comes on in beautiful full stole and red sheath creation with low V-neck to make the most of her famous chassis. Stageside stroll impresses particularly with male gender, in prolog to bath sequence. Sensuous, and a study in graceful body movement, the blond holds audience for complete turn. Bare-breasted and lithe, she ends act with diaphanous floor-length robe designed to conceal nothing.

Sharing bill with Miss St. Cyr is Edgar Bergen and retinue, established fave on the Reno circuit. Charlie McCarthy and Mortimer Snerd—with fresh, updated lines—won strong approval from opening gag. Bergen shows top form and positive control. Timing is perfect, and quips are sure laugh-getters.

Warming slot is filled by Lolo & Lita Lannegrand, familiar to Skyroom auditors, with established twirling plates and balloon animals offering. Lolo gets out-loud endorsement with his gravity-defying leaning, possible with long wooden-soled shoes. Quips between two rate only warm mitts, but balloon animals hit it solid with spectators. Animals gifted to audience assures heavy reaction.

Bracketing show are Skylets (8) in well-done Joy Healey productions. Opener, taken from "Finian's Rainbow," reaches near-production calibre and shows good rehearsing and staging.

Backing entire bill is Eddie Fitzpatrick and his capable musicians.

Jimmy Nelson, with his Danny O'Day, was slated to debut at the Skyroom for a two-week stand with Miss St. Cyr, but became suddenly ill on opening day and was forced to cancel. The young ventriloquist was hospitalized with appendicitis. Current show runs through Aug. 6. *Long.*

Chaudiere. Ottawa

Ottawa, July 26.

Frankie Avalon, Louise Thomson, Julie Stuart, Winnie Hoveler Dancers (5), *Harry Pozy Orch* (8); $1 *admission.*

Rockster Frankie Avalon makes his nitery debut at the Chaudiere Club with a stint that tries to depend alone on the lad's name and neglects staging (see New Acts). For a solid rock 'n' roll mob, that would probably be okay but to a nitery aggregation it lacks showmanship. Although he gets some nice mitting in spots, general interest is weak. He's here to Aug. 2.

On the same bill were Louise Thomson, blonde thrush from Toronto who works a slick stanza of pops and standards, and Laurie Stuart, with a routine session of unicycle and juggling bits spiced by entry of a small dog doing cute bits. Both acts opened July 21 and closed on the 26th.

Standout regulars are the Winnie Hoveler Dancers on their way to a record-breaking (local) six-month booking. They currently use three routines: a merengue, an Oriental and a closer that brings male customers up for comedy participation in zany costumes. Harry Pozy band showbacks and plays for dancing superbly. *Gorm.*

Hotel Radisson, Mpls.

Minneapolis, July 24.

Erin O'Brien, Don McGrane Orch; $2.50 *minimum.*

Lovely songstress Erin O'Brien, who has won favor on television and just finished playing the femme lead in a forthcoming film, "John Paul Jones," impresses as possessing the attributes necessary for a click in the supper clubs.

Simple, youthful charm and a captivating wholesomeness go along with a capable set of pipes that served to win her a warm welcome from well-filled tony Flame Room on opening night. There were heavy returns for all her chirping contribution. In its present form, however, the act's sombre tone seems amiss even for these swankier spots. What probably would be in order is a routine to provide more change of pace, now monotonously slow, plus diversity and enlivening. A few sock numbers and more embellishments and trimmings undoubtedly could turn the trick.

Also, the effectiveness of a darkened room with only a pinpoint spotlight is lost when used for every number, as in her act. It deprives tablesitters, too, of the chance to drink in Miss O'Brien's looks sufficiently.

At show caught Miss O'Brien's selections included a trio of popular and perennial Irish numbers and "In the Still of the Night," "When I Fall in Love It'll Be Forever, "You're My Pride and Joy" and a single swing foray, "I'll Take Romance." All are highly listenable.

Don McGrane and his own singing and orch. as always, are in the groove. Miss O'Brien continues until Aug. 6 and the next show isn't set yet. *Rees.*

Americana. Miami B'ch

Miami Beach, July 26.

Jack Carter, Pat Windsor, Donna & Jerry Flint, Lee Martin Orch; $5 *supper show minimum.*

Best layout to play the Bal Masque of this plushery since last winter looks to make up in gross for the many sparse weeks of the summer session.

Jack Carter is back, playing out another date in his five-returns-in-year pact. It was sound contracting on the part of prexy Larry Tisch albeit Carter's take-home pay is more than Tisch's total budget for a weekly summer package. The biz he draws warrants the payoff. Carter is no longer the frenetic, too-fast punching comic. He's working in relaxed, assured manner to the benefit of his material, of which there is a slew of new and topical. The more deliberate timing is getting plenty of smileage from the auditors. He works in a steadily building barrage that winds him into his "No Business Like Show Business" peg for the lampooning impreshes with the Ed Sullivan caricature as topper. He had to beg off.

Pat Windsor played here some years ago at the Seville. In this room she sparkles and ankles off at wind of her smartly blended song stint to optimum plaudits. Class gowned, ditto arranged (with husband Charles Reader, ex-Pierre, N.Y., batoning superbly), hers is an act with the authority befitting the smart surroundings. Mixture of standards, specials and evergreens are tailored to her high ranging vocalistic talents.

Sock bit is her "76 Trombones" with mitt-raising fillip a doffing of skirt to shorts to reveal shapely gams and skill at baton twirling; that element of surprise is utilized in full. Routine would be a bet for a video guest shot, to say nothing of the deftly arranged song workovers she handles with distinction.

Donna & Jerry Flint are Arthur Godfrey winners and purvey a standard set of tap-dance routines to okay reception. Batoneer Lee Martin turns in a smooth job as emcee and also sets up orch backgrounds in top style. Next in view: Arthur Lee Simpkins and Sonny Sands, end of week. *Lary.*

Beverly Hills. Cincy

Cincinnati, July 22.

June Valli, Davis & Reese, Lindsay-Sapphire Dancers (9), *Bill Raymond, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

June Valli, chic chirper, and the zany team of Pepper Davis & Tony Reese, embellished by location talent, put together a zippy and highly enjoyable 65-minute floorshow in this plush cafe on the Kentucky side of the old Ohio.

In her first exposure to Greater Cincy night clubbers, Miss Valli racks up favor meriting repeats. A little gal with a big and deep voice, the personable brunet socks home a 20-minute pop repertoire. Biggest returns with firstnighters were on her latest recording, "Up Above My Head," and "I Got Lost in His Arms." She's a charmer in white gown and expert with a hand-mike while keeping on the move much of the time.

Comics Davis & Reese have greatly increased their bag of tricks since their last visit here. Bits range from a satire on dance routines of femme vocal combos to the team's standard ring interview of Pepper as a slaphappy pug. Reese solos "Old Man River" oke and clowns through a "Here Comes Ann" skit with his partner singing at the mike. Boys wrap it up with a hotsy novelty of drumbusting and dancing on the covered drums. Plenty hotsy for a full half-hour.

Two new sprightly routines are contributed by Lindsay-Sapphire line girls with Bill Raymond as singing emcee. Capable music backing is by Gardner Benedict's crew. Jimmy Wilber's threesome fills in for intermission dancing and Larry Vincent sings at the 88 in the cocktail room. *Koll.*

Fack's II, San Francisco

San Francisco, July 24.

Dick Haymes, Fran Jeffries, Tommy Conine, Herb Barman Orch (5); $1.50 *admission.*

Dick Haymes gets a nice mitt in this hour-long show but the surprise package is a svelte singer, Fran Jeffries.

Haymes croons his way through a dozen standards—things like "You Stepped Out of a Dream," "Life Is Just a Bowl of Cherries," "It's Wonderful," "Our Love Is Here to Stay," "Little White Lies," "Carioca" and "Embraceable You" —and manages to put these numbers over, thanks to lots of empathy and chit-chat with audience and a good mike. He also manages to flat occasionally and his voice seems to lack musical quality, but these defects don't bother crowd in his half-hour stint.

Miss Jeffries, who looks like a slimmed-down Abbe Lane, warms up on "No Moon at All" and "I'll Fall in Love," then goes into a great, crowd-hushing "When the World Was Young"—this is surely one of the loveliest songs of melancholia ever written and Miss Jeffries does it to perfection, rating a huge outburst of applause when she winds up. Final three numbers of her quarter-hour are "Delilah Jones," "Wouldn't It Be Loverly" with inferior Americanized lyrics and "Gypsy in My Soul," the last with fine, torchy phrasing.

Tommy Conine is a graceful tap dancer who gets off some pleasant combinations. Herb Barman orch is good. Show runs through Aug. 2. *Stef.*

Downstairs. N. Y.

Julius Monk, Alice Ghostley, Don Evans & Carl Norman; $2.50 *minimum.*

Julius Monk has been one of the more successful figures in the small saloon business. With his Upstairs and Downstairs Rooms over on the westside, he previously took an abandoned cellar and, with the help of a few buckets of paint wielded by some dedicated performers, created new trends in entertainment as well as a prosperous cafe.

The former building in which he functioned until recently is probably no more by now, the operators having apparently found that a parking lot was more important. It may ultimately be the site of a new hotel.

Meantime, Monk has gone in for more plush surroundings. He has taken over what was formerly the Wanamaker mansion, on the westside. Since the department store tycoon left these diggings, it has been a series of eateries, latest having been one operated by the Dooley sisters. It's on W. 56th St., between 5th and 6th Ave.

Now only one part of the manse is in operation. The ground floor section, which will be called the Downstairs Room, is on a supper club policy a la the Blue Angel. The second story, which is undergoing extensive alterations (by pros) will have a Gay '90s opera house decor and contain one of the miniature musicals that have proved so profitable for Monk. It's to have six performers this time and will be called "Demi Dozen." With financial backing, primarily by CPA Irving Haber, it's a little less wearing on Monk.

The Downstairs policy now calls for a single performer, but one with stature in the intimeries. Alice Ghostley, a figure in the supper clubs, has been pulling a lot of chi chi trade. She has a smart assortment of tunes, many of them getting a wild reception from the Monk clientele.

Miss Ghostley is a knowing performer; she makes a lot out of inflections, knows when to abandon subtleties and even does well by the triple-entendre. Some of her Murray Grand tunes are eyebrow-raisers, but the yocks were never louder, with a lot of the boys even yelling "bravo." Numbers include an aria on Queen Elizabeth, the plight of being the girl next door to the girl next door, and of course, her perennial—one that established her with the eastside set—"Boston Beguine."

Her musical support comes from two pianos presided over by Don Evans and Carl Norman, who also provide the lull music. *Jose.*

Riverside. Reno

Reno, July 22.

Carol Channing, Starlets (8), *Bill Clifford Orch* (10); $2-$3.50 minimum.

Departure from the routine show pattern at the Riverside's theatre-restaurant finds talented Carol Channing upstage for a full 50-minute stint—and all alone. Results of the one-act book not definitely indicated at the late show on opening night (17), but could be a not-the-best practice for the big room.

Despite excellent staging, good material, smart costuming and proved versatility, Miss Channing had difficulty in holding first-nighters for full turn. Auditors on the Reno circuit, however, are notoriously blase and inured—by the standards of entertainers themselves.

The wide-eyed stylist gets strongest support with Charleston bit and stripper spoof. Her impreshes are perfected—on M. Dietrich, S. Tucker and T. Bankhead—but receive reserved approval. Her "story of Marie" offers new routine for local set, and is done in delightful French accent.

Better known as Broadway comedienne, Miss Channing could use more earthy stuff to hold the nitery crowd in this locale. And demanding patrons are educated to more than a one-act bill. She could make good use of warmer in current show.

Stagesiders, in particular, endorse "Diamonds Are A Girl's Best Friend" rendition, with singer tossing costume jewelry souvenirs to audience. With Miss Channing is Jack Russin on piano and Dave Robbins on drums. Both are accomplished. Bill Clifford orch provides able backing. Starlets (8) open show with colorful and well-done Moro-Landis production. *Long.*

Statler, L. A.

Los Angeles, July 25.

Mel Torme, The Albins, Skinnay Ennis Orch (12); $2-$2.50 *cover.*

Smooth as is the voice of Mel Torme, it's the exhilaration of his rhythm that comes through the velvet fog to fill the Statler's Terrace Room with a beating assortment of standards and takeoffs.

On for a short 25 minutes, Torme is a personable performer who is at home sending "My Funny Valentine" or running through "Mountain Greenery." Starting with a jump and clever intro, Torme follows with unusual arrangements including "I've Grown Accustomed to Her Face," "Autumn Leaves" and "Guys and Dolls." Although a new tune or two might not be a bad addition to round out what now is a tasteful stint, it does seem his choice pleases Statler patrons.

On for the quarter-hour preceding Torme, the Albins live up to their billing—"The Nutmost in Dancing." One of the better comedy terp teams around, the couple breaks into unique grasps and holds, making the most of pratfalls, twirls and comedy.

Skinnay Ennis orch (12) is excellent in backing the acts and additionally provides fine, danceable music. Show headlined by Torme continues through Aug. 6. *Ron.*

Herrmann's, Wildwood

Wildwood, N. J., July 24.

Val Frances, no cover, minimum or admission.

It's the ninth year on the piano stool at Herrmann's for Val Frances, a keyboard vet of 43 years' experience. Her work at the 88 keeps the "booze-who" singing along with all the oldtimers, and nary a rock 'n' roll tune in sight.

Miss Frances tries her best to be a character, punctuating her music with skirt flounces, powder-dustings and other gimmicks to freeze audience attention. The music she coaxes out of a piano is little short of amazing.

Now a grandmother, she wears sunburst earrings, a T-shirt and skirt. Her stunts are as unconventional as her garb. The audience is easily whipped into song as the beer flows like gutter water. *Math.*

365 Club, San Francisco

San Francisco, July 24.

Chiquita & Johnson, Oscar Cartier, Moro-Landis Dancers (11), *Bill Weir Orch* (9); $1-$1.50 *cover.*

Chiquita, a stacked brunet, and her strongman partner, Johnson, are billed as an "acroballet" team and run through a tough series of acrobatic stunts which get an appreciative hand from 365 Club crowd. They're an excellent pair, though whether they're important enough to headline hour-long show is questionable—that is, from viewpoint of bringing in customers.

Oscar Cartier's standup comedy has a few good twists, but much of material is pretty jaded. Comic's French accent helps somewhat.

Moro-Landis Dancers run through some satisfactory routines, including an Irving Berlin medley, and Bill Weir orch accompanies effectively. Show is nicely packaged and paced. It'll run through Aug. 13. *Stef.*

Diamond B'ch, Wildw'd

Wildwood, N. J., July 24.

Peggy King, Lou Monte, Hubert Castle; Norman & Dean, Billy Albert & Ardrey Sisters, Ann Henry, Daisy Mae & Her Hepcats, Three Cleffs, Charlie Spivak Orch (14); *no cover or minimum.* $1 *admission.*

Slickly gowned in black, Peggy King has the looks of a film star combined with a fine singing voice. In mentioning bandleader Charlie Spivak, she points out that as an Ohio girl, he gave her the first singing break despite "teeth braces, no gowns and an awkward stage manner." Both Spivak and the audience must have agreed that she's come a long, long way.

The only detriment to her visual performance are the flamboyant gestures of accompanist Buster Davis in directing the orch. His wild gyrations and near-acrobatics add nothing to the perfect musical backing and needlessly grab attention from the singer.

She opens with a bit of special material, "Ohio," and then moves smoothly into "Get Out of Town." Next, she pays tribute to Helen Morgan with "Why Was I Born?" She kids her "pretty, perky" tag with another special material song, "I Don't Wanna Be The Girl Next Door." She closes with "Lonesome Road" and "Come Rain Or Shine."

Lou Monte scores handily with "Roman Guitar," "Lazy Mary," "Up A Lazy River," "Darktown Strutters Ball," "Sheik of Araby" and "Mama." He receives an ovation for each offering. Midway, he paused to insert some chatter about his children and then introduced the three handsome youngsters who were ringsiders. He couldn't have had a better reception.

Handsome Billy Albert & The Ardrey Sisters are about as pleasing a combination as anyone could dream up. Albert sings like melting vanilla ice cream while the winsome sister duo whip and whirl their way through a series of dances. They tap dance on chairs, atop bells and in sexy hillbilly garb to offer amazing variety often not encountered in a dozen dance acts.

The comedy team of Norman & Dean register well but their material, though fresh, lacks that certain spark. Reworked material at this stage could give this pair high promise. Wire artist Hubert Castle, singer Ann Henry and Daisy Mae & Her Hepcats round out one of the classiest shows ever offered in these sand dunes. Show is in for one frame. *Math.*

Cal-Neva. Lake Tahoe

Lake Tahoe, July 22.

Louis Prima & Keely Smith, Sam Butera & Witnesses (6), *Cal-Neva Lovelies* (6), *Will Osborne Orch* (10); $2 *minimum.*

The Louis Prima package has two positive attractions: show biz savvy and talent—and the nitery set at Lake Tahoe's north shore is buying both right down the line.

David Siegel booked a can't-lose show when he signed Prima & Co. for their first theatre-restaurant bill in the expansive Indian Room. In a late-late preview show (13), the "wildest" musicians ever to play the Lake bistros were assured of top b.o. for the three-week stint.

Prima and spouse Keely Smith capture auditors with up-front jazz bits and their own delightful brand of spoofing each other. On the instrumental side, Sam Butera's Witnesses make a solid back that rates more than enthusiastic approval. Prima, on both vocal and trumpet, is all show biz during the 45 minutes onstage. Miss Smith, feigning boredom and complete disinterest when not upstage, proves she knows her way around a song in her turn in the spot with such titles as "Whippoorwill" (from her first pic, "Thunder Road"), "When Day Is Done" and "How Are You Fixed For Love?"

Butera wins strong support with his turns on sax on the "wild" stuff. Showing perfected artistry is Lou Scioneaux on the trombone, impressive with his triple-tongue renditions. The musicians' musicians are Paul Ferrara on drums, Willie McCumber at piano, Butera on sax, Tony Liuzza on bass, Scioneaux on trombone, and Bobby Roberts on guitar.

Prima allows much diversions for the Witnesses in the jam offerings, and proves he can do the more serious stuff with Miss Smith on the vocals. The sessions are sure to become a ritual with the jazz lovers.

Bracketing the show are the Cal-Neva Lovelies (6), beautifully costumed in well-rehearsed routines. Will Osborne orch introes the show and bring down final curtain with capable handling. *Long.*

Unit Reviews

Aqua Follies of 1958
(WIRTH POOL, MPLS.)

Minneapolis, July 22.

Delia Meulenkamp, Orwin Harvey, Hobie Billingsley, Joaquin Capilla, Al Coffey, Charlie Diehl, Willie Farrell, Bruce Harlan, Don Wright, "Bobo" Barnett, the Rudells (3), Howard Hardin, Water Ballet (24), Stage Ballet (18), Verne Rooney Orch (15); staged by Al Sheehan; swimming & water ballet director, Helen Starr; stage production director, Marie Kuhlman; choreography, Betty Gour; music director and arrangements, James McLeod; orchestra director, Verne Rooney; captain of divers, Harlan; stage and water property designs, Fred Smith; lighting effects, Jack Higgins; head wardrobe mistress, Marie Gauthier; costuming, Lester Ltd.; fireworks, Thearle - Duffield. At Wirth Pool, Mpls., July 16-27, '58; **$3.50** *top.*

Although perhaps not as impressive as last season when its water cast stacked up as the strongest in its history and its stage line of dancers and showgirls and the choreography made a more favorable impression, Al Sheehan's 19th annual locally produced "Aqua Follies" again is a tremendous show. It's still undoubtedly the best of its kind in the world, as claimed.

Always the top attraction of this city's Aquatennial, annual summer mardi gras, and, like the Shipstad-Johnson "Ice Follies" here, which draws audiences of around 5,000 nightly in its gorgeous woodland pool setting, this lavishly produced combination of skillfully blended water and stage entertainment belongs once more at the head of the class as far as summer amusement offerings here are concerned. And it seems certain to repeat its local triumph when it again goes on to Seattle and Detroit after its 11 nights here.

Boasting some of the world's greatest swimming and diving talent, and imaginatively staged with spectacular production numbers and eye-dazzling, colorful costuming and given a boff musical background, it's a testimonial to producer Sheehan's skill.

Naturally, the "Follies" highly successful format remains the same every year, but there always are a few new faces, different stage acts and production numbers, etc. This time, as hitherto, the pieces-de-resistance are the springboard, high and comedy diving and the performances of a remarkable water ballet whose precision and rhythmic contributions deservedly score heavily.

Water performing newcomers are the show's star, Delia Meulenkamp, who scintillated at the 1952 Olympics and whose solo swimming act is notable for its smoothness and grace, and champion divers Willie Farrell and Don Wright who are in the groove with the rest of the fine cast.

Returning perennial favorites, rated among the nation's best divers, are Orwin Harvey, Hobie Billingsley, Al Coffey, Charlie Diehl and Bruce Harlan who, with Joaquin Capilla, here for a second successive year, after sensational exhibitions from the spring and high boards, bring the show to a pre-fireworks hilarious end with many new uproarious shenanigans in their diving maniac roles.

Stage acts—never in the show before—are "Bobo" Barnett, tramp clown with his dogs and tiny auto, and the Rudell trio of trampoline performers whose feats often are difficult and unusual. Both acts provide many laughs. The singers —Jeanette Scovotti, Burt Hanson, Wesley Dalton and Ken Cantil—do their part admirably and Howard Hardin is an acceptable emcee.

The outstanding production number, "Aqua Italia," includes a bit of grand opera and is notable for its costuming, water props, lighting and effects. However, it and several of the others seem overlengthy and might profit from pruning. *Rees.*

Ernie Young Revue
(AK-SAR-BEN, OMAHA)

Omaha, July 25.

Hawthorn's Animal Fantasy, Vernon, Bumpy & Co. (8), King Cole, Paramount Bears, Mable & Jack, Gordon Smith's Dogs, Adamsons (2), Elouise Berchtold with Koa, Jack Meyand Trio, Benny Sharp Orch (14). At Ak-Sar-Ben Field, Omaha, July 21-23, '58.

You can't go wrong giving the moppets plenty of animal acts. Chicago booker Ernie Young employed that formula for Ak-Sar-Ben's Midsummer Revue for the 22,000 members and their families and came up with one of the strongest kid shows the civic org has ever had.

Bullseye booking was that of obtaining the three Hawthorn Farm animal acts consisting of an elephant, five bears and a wild animal act that tossed in eight leopards, eight white wolfhounds, a zebra and a black panther into a colorfully decorated arena. All three acts are worked by a dazzling blonde beauty, Elouise Berchtold, who knows her animals and kept the acts moving at breakneck speed.

The mixed group in the arena was a McCoy show-stopper with unusual props and excellent tricks. A high spot came when the zebra enters to give a leopard a ride around the arena on its back, the zebra being food for the leopard in the jungle. Bear act featured a giant white polar that rides a motorcycle without a leash. Koa, African baby elephant, wound up its socko stint with a one-foot stand.

Vernon, Bumpy & Co. provided a smash closing for the first half with acros that featured the father and his four boys. When the two little girls, especially four-year-old Sandra Sue, romped out for their stunts the screams from the aud drowned out Benny Sharp's fine orch.

Grade-A emceeing by King Cole kept entire show moving swiftly and the hard-working guy scored in his own inning with an okay rendition of "Old Man River" and a funny "Weeping Willie" routine. Jack Meyand Trio were good show openers with unicycle juggling and later hubby and wife doubled as Mable & Jack to present a top-flight plate spinning act. Cole's mike work aided latter considerably.

Gordon Smith's dogs (5) came up with above-average comedy. A little peke that refused to do tricks had the crowds—which totalled 24,000 for three nights—in stitches. Adamsons, good perch act, rounded out the bill with the gal working from a unique half-moon rigging before going into the standard pole and then winding up with a thrilling neck spin.

Next Ak-Sar-Ben show, Aug. 5-6, brings in Julius LaRosa. *Trump.*

Aquatennial Star Night
(Auditorium, Mpls.)

Minneapolis, July 26.

Esther Williams, Don McNeill, Max Shulman, Sid Lippman, Visiting Beauty Contest Winners (18), Aquatennial Queen Contestants John K. Sherman, Halsey Hall, (40), Cedric Adams, George Grim, Adair Steppers (16), Wayzata Swing-Teens (18), Carol Richards, Muscatine, Ia., Elks' Chanters Chorus (38), Davy Jones (U. of Minnesota football coach Murray Warmouth) & The Aqua Pirates (20), Pat Wilson, U. S. Naval Training Center Blue Jacket Choir, Gordie Bowen Orch (18); presented by Minneapolis Star-Tribune Newspapers Charities; producer, Robert Weed; director, Don Etolz. At Minneapolis Auditorium July 25. '58; **$3.50** *top.*

It becomes apparent now that this Minneapolis Star - Tribune newspapers charities' annual Star Night and Coronation, the climax of this city's yearly Aquatennial, is a fixture—a local surefire once-a-year boxoffice click. Undoubtedly lacking the 1957 show's name power generated by Jimmy Stewart, Jayne Mansfield and Eddie Fisher, this 1958 edition nevertheless again filled the Auditorium to virtual 10,000-seat capacity at $3.50 top.

Of course, the 1958 offering didn't lack draw luminaries by any means, having Esther Williams, Don McNeill and Twin Cities' native sons, humorist Max Shulman and composer Sid Lippman, not to mention local newspaper columnists and ace tv and radio celebrities Cedric Adams and George Grim, its perennials, as marquee lures.

But the point is that local public has been completely sold, apparently and rightly, on the idea that these shows will afford it a big money's worth of fun and diversion generally. Then, too, there's the fact that customers are assured of a huge-scale display of glamorous feminine beauty and that the selection and crowing of the ensuing year's Aquatennial Queen and Princesses from among 40 pulchritudinous young women is an event of tremendous interest in itself here.

It's around this revelation and crowning of the winners among the 40 contestants, representing communities and organizations throughout the state, that the show revolves. Victories carry with them many valuable rewards. Each succeeding show, regardless of the number and magnitude of its stars, has excelled its predecessors entertainmentwise, and this one set a new high in that respect, providing a generous amount of fun, song, music and other amusement along with its feminine beauty display.

Laughs were dished out in abundance by emcees Adams and Grim during exchanges of verbal bon mots with Miss Williams and Shulman, their interviews with the stars and frequent quips, and McNeill and Shulman monologs. But the biggest yaks came when the corpulent Adams, in apparent torture, was submitting to Mis Williams' dry land swimming lesson.

Lippman scored a hit playing and singing his own compositions and warbler Carol Richards of the McNeill "Breakfast Club" radio show also hit the bull's eye with her one number.

The unveiling of U. of Minnesota football coach Murray Warmouth as the week's secret pirate chief, a surprise found him surrounded by his colorful hirelings. The 1957 Aquatennial Queen, Pat Wilson, gracefully surrendered her crown to her successor.

A trio of non-pro acts were among the show's very best features and landed heavy applause. Hailing from Minneapolis suburbs, the remarkable 16 Adair kiddie precision dancers and the 18 Swing-Teens, a terrific young people's swing band, along with the top-drawer Muscatine, Ia., Elks' chanters, were big hits. The U. S. Naval Training Center choir also made its presence felt.

Much credit goes to director Don Stolz, who has been this city's summer theatre chieftain during its 20-year existence, for the attractive staging, the routining and the fast pacing. Also to the newspapers' promotion director for his selection of talent and his technique in gathering together so much first-rate talent on the cuff. *Rees.*

Johnston Warns

Continued from page 1

virtually given up on cultivating the under-12 audience. So few films for children are available today that the MPAA's Children's Film Library has virtually stopped functioning. The old pictures which were tailormade for kids have been sold to tv and no new ones are being made, again with some exceptions.

There are those within MPAA and the companies who recognize that the situation, sooner or later, promises to pose a considerable public relations problem. In a critical market, the tendency increasingly is to seek the lowest common denominator and to create entertainment which, with its elements of sensationalism will capture a large audience. It's the era of "the gimmick" and the hard sell. And it's reflected in the titles of the releases.

Samples: "Dragstrip Girl," "Blood of Dracula," "18 and Anxious," "Juvenile Jungle," "Girls on the Loose," "Reform School Girl," "I Was a Teenage Werewolf," "Unwed Mother," "Cry Baby Killer, "Sorority Girl," Hot Car Girl," etc.

Parents have begun to send in film ad pages from their local newspapers, asking: "Do you expect me to send my children to such pictures?" There are those who feel the industry is making a serious mistake in not stressing the fact that these quickies are more than counterbalanced by major releases for the entire family. At the same time, it's true that, with fewer top films being put out, theatres turn to sensationalist "fillers" to round out their week-in, week-out programs.

Patron Saints

Continued from page 1

(St. Bernardine of Siene) and journalism (St. Francis de Sales.)

Queried by VARIETY on the absence of a patron saint for motion pictures, one spokesman for the National Catholic Welfare Council replied that those in pix biz, if interested, have only to choose an appropriate saint and petition the Pope through the Sacred Congregation of Rites. He added that he did not know if this had ever been done.

House Reviews

Greek Theatre, L. A.

Los Angeles, July 22.

Danny Kaye (with) Sammy Prager, Senor Wences, Marquis Family, Step Bros., Greek Theatre Orch (14) conducted by Jo Lombardi; **$4.50** *top.*

The stage manager at the Greek Theatre stood in the wings Monday (21) night frantically trying to get Danny Kaye's attention and getting it, indicating by his watch that the show was running into overtime. He got Kaye's attention, but not his interest. The star had a live audience; he knew it, they knew it, and he only relinquished his hold on them when he retired, exhausted. At one point, as he cavorted by the onstage orchestra, Kaye called to the musicians, "Just dare me—and I'll run the whole thing past midnight." He would have and could have without offending anyone. As it was, Kaye let the curtains close at 11:20 after having been on almost without interruption for an hour and 40 minutes opening night. The audience thirstily drank in every note, every syllable, every gesture.

This is Kaye's first live appearance in Los Angeles, and although his repertoire contains most of his now-classic material, it was done as fresh and sharp as a debut performance. There is undoubtedly a lesson, somewhere, for show business in the fact that Kaye's two-week stand has rolled up the biggest advance in the history of the al fresco Greek. It must have something to do with an audience hunger for live entertainment, for contact — direct — with the great performers, something that is not satisfied, only whetted, by their appearance on the wide, wide screen, or at home in compatible color.

Kaye's outing is essentially a very good, first-class vaudeville show. He does audience participation numbers that must date, at least in spirit, from his borscht circuit days; takeoffs on folk singers, Spanish dancers and impassioned, but offkey male vocalists; and some of his special material, "Anatole of Paris," "The Yogi of Cooch - Behar," etc. He does "Dena," and "Dry Bones," and something he said might be the title song of his new picture, "Me and the Colonel," if that film had a title song.

For those who have seen Kaye in appearances elsewhere, perhaps it was too much of a good thing. But the vast reaches of the Greek Theatre were filled with people who obviously were not so fortunate and for them he could almost have started right in at the beginning and repeated the whole show without strenuous objection or serious depletion of the audience.

Ordinarily when a star is preceded by other acts the reason is that he does not wish to be on the whole time, or cannot be. Actually, Kaye is on solo as long as or longer that at least one previous "one-man show" at the Greek itself. The forepart, which runs about 45 minutes, consists of three topnotch acts each taking one-third the time. There are the high-stepping, fast-stepping Step Bros. (two of whom do a dance turn with Kaye later); the chimp act of Eugene Detroy's Marquis Family, sprinkling the standard gags with topical comments about agents and producers; and Senor Wences' incomparable comedy ventriloquism. There is not a lagging minute.

Kaye is accompanied by his genial pianist, Sammy Prager, and backed by a locally-recruited band conducted by New York's Jo Lombardi, who is not only capable but a remarkably goodnatured accomplice to some of the star's capers. *Powe.*

Empire, Glasgow

Glasgow, July 26.

Terry Dene & His Dene-Aces (4), Maple Leaf Four, Sally Logan, Jerry Harris, Earl & Elgar, Les Dounos (2), Roy Rivers, McKinnon Sisters (2), Bobby Dowds House Orch.

Here's a layout with a noisy act. Terry Dene, controversial young English rock 'n' roll warbler, leads his rhythm group in a medley of not always understandable tunes, and is frequently drowned by squeals of enthuiastic teenage kids.

Dene has an obvious appeal to youthful outfronters, backed by his disk hits and appearance in a film. He is currently making a stage comeback following recent nervous breakdown. Scores with "All Shook Up," "Personal Charm," "Teenage Dream" and "Golden Age." He is backed in frenetic music-making by the Dene Aces, instrumental group.

Maple Leaf Four, Canadian singers, have developed comedy slant of act since last time around, and exit to heavy palming after songalog that includes "Book of Love" and "Wayward Wind." Male foursome do yock-raising travesty of a typical American quartet singing "Only You," complete with actions and mock gestures.

Jerry Harris, zany mimic, registers with realistic impressions of George Sanders, James Cagney, Walter Brennan, etc., and garners extra-strong palming for travesty of Groucho Marx. Sally Logan teenage thrush, pleases in "Tulips from Amsterdam" and "Never Walk Alone."

Act meriting attention of bookers is Roy Rivers, a lad playing concertinas and harmonicas while balancing himself on unicycle; it has strong potential for tv. Earl & Elgar are gaily-garbed musical clowns, but in too familiar vein. Les Dounos (2) offer knockabout and comedy, and the two McKinnon Sisters are adequate opening terpers. *Gord.*

Bolshoi Circus Accent's On 19th Century but Gets Honorable Bow in Nippon

Tokyo, July 22.

Taken on its own terms, this unit of the Moscow State Bolshoi Circus is a marvel of gymnastic precision and animal husbandry. But through an American's eyes, it lacks the oompah, glamor, magic and razzle-dazzle of an event that swells children and reduces adults.

Working in a single ring, the Russos lead off with acrobats who make musical sounds with bells and cymbals and build steadily through 180 minutes to their piece de resistance, Balentin Filitov's trained bears. All impresses, but all seems a throwback to the late 19th century. The presentation is decadent, couched in pomp, frozen smiles and outmoded costumes.

Of the 13 acts, the six Caucasian ropewalkers registered the most authentic responses. Balancing four-high and tossing each other with abandon high on the rope, Rabadan Abakarov's troupe in native costumes has an ingratiating folkloric quality.

Most disappointing was the renowned clown Konstantin Berman. Dressed in a short-sleeved plaid shirt, a butterfly tie and putty nose, Berman's paces, which punctuated each act, couldn't get him a club date in Newark. His staggering walk, pantomimicry of the acts and trick chair bit failed even to spark the Japanese audience, which came wanting to believe Berman's press notices.

50-member unit of Moscow State Bolshoi Circus, with Balentin Filitov, Alverino, Konstantin Berman Valentin Demina, Provatorova. At Korakuen Ice Palace, Tokyo; **$3.33** *top.*

Filitov's bears are remarkable. They maneuver scooters, bicycles and motorcycles around the ring and also stage a boxing match. But the showcasing was lacking in drama. Pacing was mechanical with the grinning Filitov feeding sugar squares to his charges after each stunt.

Alverino's dogs, trained to an equally high pitch, also suffered from drab presentation. Alverino herself is a collector's item. A huge blonde woman gowned in turn-of-the century effects and carrying a baton in her gloved hands, she was too formidable and stark a figure and offset the skill of her nimble dogs.

The quintet of thinclads that worked the circular bar were amazing in precision acrobats, weaving human patterns around the bar with dexterity that would honor an Olympic squad. And that was the trouble here, too. They seemed out of place in a circus.

The other acts, including aerial artists, another acrobatic group, a comic team, a woman contortionist and a brother and sister ballet team are all masters of their assignments, most of which are better suited to vaudeville.

Stage manager Nikolai Zibarosky, an aloof hulk of a man, and a woman counterpart guard the arena entrance in attitudes of attention more becoming a master and madame of a borscht house. The band, Russian-conducted but Japanese-staffed, sounded shrill and lacked circus brass. *Jemp.*

VARIETY BILLS

WEEK OF JULY 30

Numerals in connection with bills below indicate opening day of show.

NEW YORK CITY

Music Hall 31
Miller & Archer
Janik & Arnaut
Corps de Ballet
Rockettes
R. Paige Orc.

AUSTRALIA

MELBOURNE

Tivoli
Merry Macs
Susanne & Escorts
Max & Cherie
Arnley & Gloria
Terry Scanlon
M & S Davis
Simone Monin
Margo Glancy
Kuban Cossack Co.
Sally Richardson
June Burke
Norman Yemm
Deidre Green

SYDNEY

Tivoli
Rolly Rolls
Douglas & Priscilla
Horrie Dargie 5
Billy Baxter
Najas
Alceltys
Dorothy Costello
Dalrays
Bill French
Rae Morgan

NEW ZEALAND

Majestic
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Williams & Shand
Barton & Stuchb'r'y
Edit Juhasz
Frank Ward

BRITAIN

ASTON

Hippodrome
Revel & Fields
Marqueez
John & Julie
Roy Mock
Gillian Prince
Roy Marsden
Jackie Fortune

BIRMINGHAM

Hippodrome
Diana Decker
Russell & Susie
Eddie Gray
Mackell Twins
Arthur English
Michael Roxy
M & H Nesbitt
Jim Henlere

BLACKPOOL

Opera House
David Whitfield
Arthur Haynes
Lane & Truzzi
Grace O'Connor
Andrea Dacrs
5 Gimma Boys
Rudi Horn
John Tiller Co.
George Mitchell Co.
Palace
Leonard Williams
Joe Gladwin
Frank Bass
Billy Smith
Victor Soverall
Andreanos
3 Willards
St. Clair & Day
Henderson & Kemp
George Mitchell Co.
Joan Davis Co.
Winter Garden
Hylda Baker
Harry Bailey
Nemo the Dog
5 Dunjas
David Spurling
Beau Belles
Mary Millar
Tamara & Orloff
Rawicz & Landauer

BRIGHTON

Hippodrome
Jimmy Wheeler
Fayne & Evans
Elizabeth Larner
Fraser Hayes 4
Ron Parry
N & P Delrina
Ugo Frediani
Murray Campbell
George Mitchell Co.
George Carden Co.

COVENTRY

Coventry
Diana Dors
Cherry Wainer
Rose & Marion
Group One
3 Quarters
2 Tavels
Dickie Dawson

FINSBURY PARK

Empire
M & B Winters
Dobie 2
Tracey Sis
Maht & Prtnr.
Josephine Anne
Don Fox
Rudy Bolly
Rondart

GLASGOW

Empire
Vic Damone
Pat Rosa
Mistin Juniors
Ronnie Collis
Arthur Worsley
Grainger's Puppets
Mandos Sis
Dennison & Niblock

MANCHESTER

Palace
Shirley Bassey
Valdettes
Jones & Arnold
Fred Lovelle
Elizabeth & Collins
Hal Roach
Metronotes
Lotus & Lita

NEWCASTLE

Empire
Johnny Duncan Co.
Silvia & Audrey
Billy Anthony
Rosinas
Terry Scott
Hackford & Doyle

NORTHAMPTON

New
Peaches Page
Glyn Thomas 3
Duncan Sis
Winters & Fielding

SHEFFIELD

Empire
Jackie Dennis
A & V Shelley
John Barry 7
Larry Grayson
John Bouchier
2 Pirates
Carals
Rusty

LOS ANGELES

Avante Garde
Bobby Short
Lenny Bruce
Joe Castro Trio
Band Box
Billy Gray
Pony Sherrell
Antone & Curtiss
Billy Barty
Bob Bailey's orc
Ben Blue's
Ben Blue
Buddy Lester
Sammy Wolf
Joan Kayne
Dick Bernie
Joy Lane
Richard Cannon
Phyllis Applegate
Ivan Lane Orc
Coconut Grove
Judy Garland
Freddie Martin Orc
Crescendo
Mort Sahl
Frances Faye
Jack Costanzo
881 Club
Johnny Walsh
Arthur Blake
Interlude
Martha Davis & spouse
Earl Grant
Largo
George Liberace
Jimmie Komack
Moulin Rouge
Sammy Davis, Jr.
Donn Arden Revue
Dick Stabile Orc
Slate Bros.
Don Rickles
Vido Musso
Dick Kallman
Statler Hotel
Mel Torme
The Albins
Skinnay Ennis Orc
Ye Little Club
Nino Tempo
Beverly Lawrence

LAS VEGAS

Desert Inn
Anna Maria Alberghetti
Dave Barry
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Life Begins At Minsky's"
Pinky Lee
Gautier's Steeplechase
Martine Vargas
Eva Pavlova
Gillian Grey
Bruce Yarnell
Cee Davidson Orc
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Joe E. Lewis
Marilyn Maxwell
Candy Barr
Barry Ashton Dncrs
Dick Rice Orch
Flamingo
Ritz Bros.
Dolores Hawkins
Don Kirk
Flamingoettes
Jack Cathcart Orc
Dick Contino
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3
Riviera
George Gobel
Teddi King
Double Daters
Dorothy Dorben Dancers
Shecky Greene
Billy Williams
Ray Sinatra Orc
Sahara
Ames Bros.
Amin Bros.
Mr. Ballantine
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio
The Characters
Sands
Johnny Mathis
Joey Bishop
Texas Copa Girls
Antonio Morelli Orc
Sans Souci
International Jazz Festival
Charlie Ventura
Wingy Manone
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Barbary Coast Boys
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Ces't Magnifique"
Billy Daniels
Happy Jesters
Dianne Payne
Tropicana
Eddie Fisher
Noonan & Marshall
Elaine Dunn
George Tapps
Lizanne Truex
Mary Ellen
D Williams Singers
Nat Brandwynne Orc

MIAMI-MIAMI BEACH

Americana
Jack Carter
Pat Windsor
D & J Flint
Lee Martin Orc
Maya Orc
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Carillon
Carmen Amaya Co.
Dick Sterling
Jacques Donnet Orc
Deauville
Smart Affairs
Larry Steele
Mauri Leighton
Sir Lionel Beckels
Wanderers (4)
Leonard Bros.
Flash Gordan
Joel Noble
Modern Harem Girls
Beige Beauts
Walter Nye Orc
Eden Roc
Toni Arden
Bob Lewis & Ginny
M & B Haggett
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Fontainebleau
Elaine Malbin
Johnny Haymer
Five Boginos
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Murray Franklin's
Murray Franklin
Kay Carroll
Dolores Leigh
Dick Havilland
Phyllis Arnold
Snuffy Miller
Eddie Bernard

HAVANA

Capri
Luisa Chorens
Somavilla Orc
Calvet Orc
Hilton
Luis Trapaga
Lago Sis
J. Moreno Orc
Fajardo Orc
Nacional
Celeste Mendoza
Gina Romand
Manolo Torrente
Ana y Julio
Monica Castell
Manteca
Dancing Waters
W Reyes Orc
Riviera
Miguelito Valdes
Felix Guerrero Orc
Casino Playa Orc.
Sans Souci
Cetra 4
Gloria & Rolando
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Leonella Gonzalez
Henry Boyer
Berta Rosen
Berta Depuy
Lago Sis
Miguel Checkis
Clara Castillo
Fillo Bergaza
Fernando Mulens
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

SAN FRANCISCO

440 Club
Frank Wells
Ada Moore
Blackhawk
Cal Tjader
Easy Street
Turk Murphy
Fack's
Dick Haymes
Fran Jeffries
Tommy Conine
Herb Barman Orc
Fairmont Hotel
Eartha Kitt
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Gomar
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry i
Irwin Corey
Kingston 3
Stagg McMann
Jazz Workshop
Mastersounds
Purple Onion
Phyllis Diller
Ronnie Schell
Betty Wilson
365 Club
Chiquita & Johnson
Moro-Landis Dcrs
Alex Duchin Orc

RENO

Golden
Art Engler
Sulmas Bros.
Joaquin Garay
Harolds Club
Twin Tunes
Page Cavanaugh
[illegible]
Harrah's Club
Fabulous Woodsons
Denis & Rogers
Sons of Pioneers
Red Coty
Shari Long
Holiday
Genie Stone
Axidentals
Signatures
Shari Long
Mapes
Lili St. Cyr
Edgar Bergen
Lolo & Lita
Kay Martin
Esquires
Bob Melnick
Skylets
E Fitzpatrick Orc.
Riverside
Carol Channing
Sons, Golden West
Starlets
Bill Clifford Orc
Bob Braman 3

LAKE TAHOE

Cal-Neva
Louis Prima and Keely Smith
Deedy and Bill Gallions
Don, Dick and Jim
Harrah's Club
Nelson Eddy
Gale Sherwood
Sportsmen
Three Suns
Beachcombers
Nevada Lodge
Carl Ravazza
Victor Vincent
Frank Moore Four
Wagon Wheel
Norman Brown
Tune Timers
Coronados
Bachelors

Cabaret Bills

NEW YORK CITY

Blue Angel
Elaine May
Mike Nichols
Dorothy Loudon
Buffalo Bills
Jimmy Lyons 3
Bon Soir
Felicia Sanders
Mae Barnes
Franklins
Three Flames
Jimmie Daniels
Chateau Madrid
Sabicas
Joe Pernia
Evee Lynn
Ralph Font Orc
Panchito Orc
Copacabana
Allen & DeWood
Denise Lor
Ellis & Winters
Joni Roth
Ronnie Hall
Downstairs Room
Alice Ghostley
Don Evans
No. 1 Fifth Ave.
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Szonys
Tina Robin
Paul Gilbert
St. Leon Troupe
Bob De Voye
Gena Genarde
Martha Errolle
Queti Clavejo
Jo Lombardi Orc
B Harlowe Orc
International
"Icetime"
Alice Farrar
Jimmy Carter
Joe Kardwell
Larry Ellis
R S V P
Mabelle Mercer
Viennese Lantern
Monica Boyar
Nejla Iz
Ernest Schoen Orc
Paul Mann
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Marty Savitt
Bobby Meyers Orc
Village Vanguard
Miles Davis
Ethel Ennis
Waldorf-Astoria
Ximinez Vargas Ballet
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Billy Eckstine
Joe Parnello (3)
Blue Angel
"Tropical Holiday"
Carmen Romano
Freddie Davis
Glamazons
Lord Christo
Blue Note
Count Basie Orc
Chez Paree
Pearl Bailey
Louis Bellson
Harry Edison
Mona Gleason
Four Voices
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Eddie Higgins 3
Beverly Kelly
Ramsey Lewis Trio
Conrad Hilton
Glenn & Coleen
Menchassys
Drake Hotel
Jimmy Blade Orc
Gate of Horn
Gateway Singers (4)
Bevi Wright
London House
George Shearing
Mister Kelly's
Ella Fitzgerald
Marty Rubinstein 3
Marx & Frigo
Palmer House
Yonely
Norma Smith
Hal Lemon & Playmates
Ben Arden Orc

Zeckendorf

Continued from page 2

the exchequer ditto. Col. Obolensky has been successful in luring several of the former eastside hotels' social affairs to the westside, utilizing the "theatrical flavor" as a come-on. In this he has been largely aided by Pegeen (and Ed) Fitzgerald, who is under Webb & Knapp (Zeckendorf) retainer besides originating their WOR lunchtime radio show, five-a-week, from the Hotel Astor's Hunting Room.

With the addition of the Drake, Zenckendorf Jr.—who operates the hotels under his separate corporate setup—will also have the Chatham, Beverly and Commodore in his string. Mme. Claude Alphand, former wife of a French ambassador to the U. S., who for a time sang professionally in the class saloons, is decorating the Drake Room for a Sept. 15 kickoff, probably with a gypsy orchestra and a dansapation group, akin to the setup when Obolensky ran the Ambassador Hotel and before that the Sherry - Netherland's Carnaval Room, and the Plaza and St. Regis prior thereto.

In the Zeckendorf Hotels divisional setup Don Hickey, g.m. of the Commodore, will run the eastside hotels, like Frank W. Kreidel is doing at the Manhattan and Astor.

Also in the division between the commercial and the fashionable eastside hotels, the advertising will be split between the incumbent Needham & Grohman agency when Ernie Byfield Jr. (Ellington Co.) will handle the advertising of the eastside group. Paradoxically, Byfield, who is of the Chicago hotel family, will invade the westside for the special handling of The Playbill Room when it debuts Oct. 4 in the Manhattan Hotel, with legit p.a. Arthur Cantor retained for the special publicity. (David O. Alber has been longtime publicist for the Zeckendorf Hotels otherwise, and continues).

The Playbill, designed by Melanie Kahane (Mrs. Ben Grauer), has its sights on "the Sardi's theatre business," hence the billing, with prime pitch at the legiters. Sardi's, of course, is a well-established midtown landmark, and continues, despite Vincent Sardi Jr.'s recent move to add a Sardi's East on 54th St. off Park Ave. (ne Monte Proser's La Vie en Rose, and later Gilmore's chophouse).

The Drake, Chatham and Beverly will be the "social" hubs, and the Astor and Commodore, with their large banquet facilities, will pitch for the mass and theatrical-social functions.

Chi to Fete Hope

Continued from page 2

Congress Hotel the night before Hope toplines the Chicagoland Music Festival at Soldier Field, sponsored annually by the Chicago Tribune. U. of Chicago Chancellor Lawrence A. Kimpton, as honorary chairman of the committee, will do the honors at the dinner.

Appropriateness of the Chi testimonial stems from fact that Hope got his start in the Windy City, breaking in as a comedian at the old Stratford, a nabe theatre, in 1929.

Big Top Vs. Bible

Continued from page 1

lowship of businessmen who distribute Bibles, to change the location of their scheduled convention banquet to the fairground's exposition wing. Gideons, however, insisted their reservation be honored. Local rep of the Gideons said his group's reservation was confirmed informally more than a year ago, and that the final contract was signed last November 12.

New Acts

JACK BARRY
With Betty Colby, Doris Greb
65 Mins.
500 Club, Atlantic City

Jack Barry does a switch from his NBC-TV "Tic Tac Dough" and "Twenty-One" programs to the night club circuit with a 65-minute show which has its initial viewing in Paul (Skinny) D'Amato's big Vermillion Room. Backing Barry is singer Betty Colby and dancer Doris Greb, lookers with talent who do much to bolster the act.

Barry's pleasing personality helps him in no small way to keep the customers content. He shows a Barry unknown to his tv fans—singing, dancing, playing piano, and telling jokes and amusing incidents which have occurred during his tv career.

He is given a big lift by the fine voice of Miss Colby and the clever dancing of Miss Greb; they appear as singles and join with Barry to make a trio which sings, dances and at one point with Miss Colby and Barry in a commendable bit on the two pianos.

A greater part of Barry's act is devoted to tales of his tv past. He brings a screen out and with the aid of slides produces a humorous skit on video production problems which registers. His skit using a copy of VARIETY as a prop also gets good returns.

He offers four original songs, "This is the Place for Me," "Gerald," "Three People With Talent," assisted by the girls, and "I'm Gonna See America First." Effective in his "Charleston" number where his aides dress as flappers of the era to do the oldtime dance.

Following a week here when act will be broken in, Barry has plans to hit the night club trail. As caught opening night many of his jokes failed to score because of timing or material. There was minor mike trouble.

Barry's reputation gained from tv will help lure customers as he continues in the nitery field. To keep them happy he must stress the talent now in act, Miss Colby's fine voice (she didn't have a chance to give the crowd more of it) and Miss Greb's dancing. Too, he might concentrate on his talents as an emcee, with fresh jokes and humorous tv experiences. With hoofing (less singing) plus his work on the 88, maybe he can develop an act which will click. *Walk.*

BETTY WILSON
Songs
18 Mins.
Purple Onion, San Francisco

Betty Wilson is a very pretty, pixie-like girl with a dandy figure, a pleasant voice, dramatic ability, lots of drive and inexperience.

She comes on with "Never, Never Land," which is not exactly an old favorite, does an overly fey number about a moth getting burned, sings the tender "Christopher Robin Is Saying His Prayers," and finally does a specialty about Missouri and "Finer Things Are for the Finer Folk."

She projects nicely, acts out her numbers very well, which is effective within limits.

One limit is that she's trying too hard for offbeat material. She's billed as a singer, not a monologist, and the customers expect a couple of standards mixed in with the odder material—she has, for instance, done "Lilac Wine" beautifully on occasion. She also lacks breath control: a big gasp in the midst of a song may indicate that she either needs more rehearsal or should abandon that particular song.

Miss Wilson's current costume—a cross between a black velvet leotard and Peter Pan's traditional getup, with long black stockings—is also hard to figure. She's a good-looking girl. Why doesn't she wear a dress? *Stef.*

BART BURNETTE
Harmonica
14 Mins.
Gatineau, Ottawa

Bart Burnette has fine ability with the harmonica but his stint is so over-produced and over-orchestrated that the boy's ability is crowded out. Billed as a recent $5,000 winner with Arthur Godfrey, Burnette exhibits plenty talent with the little reeds but his arrangements produce an over-riding band sound that at times eliminates, other times overshadows, his own sound.

By using a rhythm section only, and now and then introducing one or two band instruments for backing, the stanza would gain a great strength. If this was done, Bart Burnette would be okay for radio, television, niteries. *Gorm.*

FRANKIE AVALON
Songs
26 Mins.
Chaudiere, Ottawa

Frankie Avalon, one of the r 'n' r crop of young chanters, has worked with unit groups during the past year. This is his first solo nitery chore and it shows up serious lack of showmanship and staging. For a mob of youngsters ready for the r 'n' routine, Avalon's stanza would be okay, but for a nitery audience where most of the customers are older than the coke-and-frank set, a lot more attention is needed to production. Pipes alone are not enough.

Except for a semi-ballad handling of "Honey," a swing bit with "Goody, Goody" and an okay "Swinging Shepherd Blues" on trumpet, the entire stint is r 'n' r. Avalon uses a brief terp item dreamed up by no choreographer; otherwise he stands at the mike, sans expression or movement, and depends on his pipes. Given something to do with his face, hands and feet plus stronger voice work, Avalon would be adequate for television, niteries. He's had some nice attention from the jukes, diskeries and deejays in the r 'n' r slot. *Gorm.*

MARK V QUINTET
Songs
14 Mins.
Black Orchid, Chi

Mark V Quintet is composed of four guys and a girl, all in their early 20s and students at Iowa State Teachers College, where they were orbed by Duke Ellington who touted them for the nitery circuit. Youngsters have fine natural voices and, as tyros, a lack of staginess. They are short on showmanship, needing a concept to frame their vocalisthenics. Especially since their arrangements are a bit too bland and with too much of the campus flavor. Where otherwise this might be refreshing, it palls in this case for deficient showmanly values that are needed to firm up their presentation.

Unit offers "Jeepers Creepers," "Nearness of You," a scatted "Perdido," "Over The Rainbow" (too glee clubby and mistimed) and "This Can't Be Love," easily the best of the bunch. Rhymed intros are given solo or en masse, an okay gimmick, but which here needs sharper scripting.

Youngsters are Donna Musgrove, Jim Hammond, Dennis Smith, Bill Murray and Norm Peters. They have the basics (voices, fresh good looks, etc.) which can be honed into a neat act for the smaller cafes and video, with prospects for other situations. *Pit.*

LAURIE STUART
Unicycle, Juggling
13 Mins.
Chaudiere, Ottawa

Using two unicycles and standard juggling routines, Laurie Stewart has a session that never gets out of the "standard" slot. It shows need of some kind of animation. That, with something new in the juggling bits, would add considerable strength to the stint.

Opener uses a brief bit on a small unicycle with gal, a looker and nicely draped, juggling balls, hoops and clubs. Later a larger wheel comes in, but standout bit is a small white pooch riding balls and jumping hoops. As would any little pup, the canine collects big salvos no matter what it does, even sitting up begging.

With strengthening, Laurie Stuart would be okay for any sight spot. *Gorm.*

JOY SIMPSON DANCERS (4)
Dancing
15 Mins.
Horizon Room, Pittsburgh

The accents are all in the right places in this flashy little group of three girls and a boy. They're young, showy and attractive, and have a genuine flair. Modern jazz is their forte and they are slickly schooled in that school through a series of numbers touching on the blues, the ballad and the hillbilly. The costumes are tasteful, the choreography has some sharp designs and the musical arrangements are keyed smartly to the dance patterns.

Youngsters are excellent performers individually, and each gets an opportunity to stand out at some time, but it is as a combination that foursome excels, and there's a lot of fine movement and genuine excitement in everything they do. The act gets away fast in the opener and keeps building all the way. It's a class turn and can fit anywhere, with the hotel rooms; vaude, tv and the smart niteries a cinch. *Cohen.*

Dallas State Fair May Take Over Municipal Aud. for Straight Shows

Dallas, July 29.

Dallas may have two theatres for touring legit shows next fall. The State Fair of Texas, which operates the 4,100-seat Music Hall at Fair Park, has been negotiating with city officials to take over the 1,770-seat Municipal Auditorium as a legit showcase. That would enable the State Fair to book non-musicals into the more suitable smaller house.

The move ties in with the revitalized swing the road has taken since the demise of the United Booking Office and the inception of Broadway Theatre Alliance, a subsidiary of Columbia Artists Management, Inc. BTA, utilizing concert booking methods, is sending shows to locations usually bypassed in recent years on regular tours. Another factor is the desire of the Theatre Guild-American Theatre Society to open a subscription season here.

TG-ATS had lined up 1,200 local subscribers during the 1948-49 season for production at the Melba and Majestic Theatre. However, four shows had been promised during that semester and only three were delivered, necessitating a refund. Charles H. Meeker Jr., managing director of the Music Hall, feels that unless the booking offices are certain of their shows they shouldn't commit themselves and that they should be required to put up a performance bond.

Regarding the State Fair takeover of the auditorium, Meeker and City Manager Elgin E. Crull have prepared a contract, which is now awaiting legal clearance. The auditorium, which was opened in February, 1957, had been asking rentals of $350-$500 nightly, plus 10-15% of the gross. However, the gross percentage would be waived for the State Fair and the rental would be $350 a performance and $500 on two-performance days.

At the end of the year, the books would be audited and any net profits divided equally between the city and the State Fair. The State Fair qualifies for this cooperative treatment since it's a quasi-municipal venture, operating city property at Fair Park, and a non-profit operation.

Staked Slice of B'way 'Swim in the Sea' Profit For Tryout in Florida

The Royal Poinciana Playhouse, Palm Beach, Fla., is in for 2½% of the potential net profits of the forthcoming Broadway production of Jess Gregg's "A Swim in the Sea." That's the theatre's payoff for trying out the comedy-drama last April 28-May 3.

The deal was worked out between the Playhouse and producers Robert E. Griffith and Harold S. Prince, who have booked the play for a Sept. 30 opening at the Lyceum Theatre, N. Y. The percentage cut is in consideration of the stock operation having footed the tryout cost. The agreement also called for the Playhouse to retain all income received from that presentation.

Griffith and Prince, who had the play under option at the time of its Palm Beach outing, are the sole general partners of the upcoming Broadway production, which is capitalized at $100,000. Shirley Ayers, widow of scenic designer Lemuel Ayers, previously owned the script, but turned it over to Griffith and Prince. She's to get associate producer billing.

Elliott Silverstein, who directed

(Continued on page 124)

Wash. Ballet Busy

Washington, July 29.

The Washington Ballet, young in years both for itself and its personnel, is clicking its heels over its first international engagement.

It dances in the Dominican Republic in early September with Alicia Alonso and Igor Youskevitch as its guest stars. The engagement is Sept. 4-6 in El Teatro Agua-Luz Angelita, Ciudad Trujillo.

This summer, the local group has danced in Carter Barron Amphitheatre here and on the road in New York, Buffalo and Wheeling, W.Va.

Guest Privileges

Philadelphia, July 29.

Arena stage should be called theatre-in-your-lap. That's the opinion of Arthur Treacher, who starred last week in "Visit to a Small Planet" at the Theatre in the Park here. "I horsed it up frightfully last night," said the legit-film comedian, "and they loved it."

Referring to the theatre-in-the-round performance, the actor commented, "You can get chummy with the front rows, run up and down the aisles and do everything but sell peanuts."

3-Theatre Hub Sees OK Season

Boston, July 29.

Although the Hub is now down to only three legit theatres, prospects for the 1958-59 season are fairly bright. As one notable indication, the Theatre Guild subscription setup is committed for 10 shows.

The Boston season starts Sept. 2, Labor Day, with the Playwrights Co. tryout of "Howie" at the Wilbur. A posthumous Eugene O'Neill drama, "A Touch of the Poet," is due Sept. 15 at the Colonial. "The Pleasure of His Company" is set for a tryout starting Oct. 6 at the Wilbur and "Comes a Day" is listed for Oct. 20 at the Colonial. "Flower Drum Song," the Rodgers-Hammerstein-Joseph Fields musical, arrives Nov. 3 for a tryout at the Shubert.

Other tryout possibilities include "The Unsinkable Mrs. Brown," "The Cold Wind and the Warm" and an untitled Arthur Miller play. One of the scheduled touring productions is "Look Back in Anger," which will be one of the TG subscription items.

The Colonial, now operated by the Jujumcyn Corp., with Saul Kaplan as house manager, is being renovated. Mike Kaplan is managing the Wilbur and John Yorke is expected to be back as house manager of the Shubert. No longer available for legit are the Plymouth, Copley and Majestic Theatres and the Opera House.

Cleve. Skeds 7 Shows

Cleveland, July 29.

Seven shows, including two tryouts, "The Warm Peninsula" with Julie Harris, and "The Night Circus," with Ben Gazzara, will feature the fall-winter season at the Hanna Theatre.

Among the shows booked are "Romanoff and Juliet" with Peter Ustinov, Dec. 9; "Look Back in Anger," Dec. 29; "Sunrise at Campobello" and "Two for the Seesaw," both with national companies; "Bells Are Ringing," Feb. 9, and possibly the road company of "My Lair Lady," at an unspecified date.

The Hanna will present eight shows on subscription by the Theatre Guild-American Theatre Society.

Remote Ancient Dramas Draw 52,000 Viewers

Athens, July 22.

The Epidavros Festival of Ancient Drama has had a successful year and now the Athens Festival looms for Aug. 1-Sept. 6 period.

Epidavros had a record number of spectators, realizing 52,000 admissions, a good mark taking into consideration the isolated geography where ancient theatre is located and the fact that audiences have to travel many miles to reach it.

The National Theatre Co. will repeat the Epidavros repertory at Herodus Atticus here with 23 performances of ancient drama and two comedies. Athens' Festival, however, also has concerts by the Wien Philharmonic Orch conducted by Dimitri Mitropoulos as well as other concerts.

Will Do 'Barefoot Boy' On the Home Grounds

Minneapolis, July 29.

"Barefoot Boy With Cheek," produced on Broadway in 1947 by George Abbott, will be presented by the Univ. of Minnesota Theatre here next October.

Max Shulman, who wrote the book for the show, is a Gopher alumnus, and the locale is the Minnesota campus. Sid Lippman, who composed the music, also is a Twin City native.

See 'Peninsula' Tour as Pattern

St. Louis, July 29.

The scheduled long pre-Broadway tour of "The Warm Peninsula" may point the way toward a salvation of the road. That's figured by Paul Belsman, manager of the American Theatre here and one of the top key-city representatives in the Independent Booking Office.

With Julie Harris as a boxoffice draw, plus the Theatre Guild-American Theatre Society subscription setup, "Peninsula" is a good prospect to do business on tour, Beisman thinks. "If it makes money, it will demonstrate that a good show can tour successfully without a Broadway reputation and that a production can earn back its investment before risking the New York verdict."

Manning Gurian, Miss Harris' producer-husband, has booked "Peninsula" for a long preliminary tour, and will not take the show to Broadway until next spring, with plenty of time for doctoring. Since Miss Harris demonstrated her b.o. draw in "I Am a Camera" and "The Lark," she's figured likely to repeat, provided the new play is satisfactory. That would enable Gurian to bring the production to Broadway already in the black.

Beisman says that most of the road theatre managers will be watching the "Peninsula" tour closely, and that a number of the more alert and progressive Broadway producers are also interested. "With few of the great stars of former years still willing to go on tour, we must develop new personalities," he says. "The young people today have never even heard of most of the established names."

Among the prospective bookings for his American Theatre this season Beisman lists "My Fair Lady" or "Music Man" (in case "Lady" remains in Chicago all season), "Bells Are Ringing," "Li'l Abner," "Two for the Seesaw," the Old Vic, the T. C. Jones show, "Sunrise at Campobello," "Tunnel of Love," "Look Homeward, Angel," "Look Back in Anger," "Romanoff and Juliet," "Dark at the Top of the Stairs" and "Peninsula."

ED SCANLON PRO-TEM BIZ AGENT OF ATPAM

Ed Scanlon has been appointed temporary business agent of the Assn. of Theatrical Press Agents & Managers. He'll fill the post until the union's next membership meeting in October, when a permanent successor to the late Joe Moss will be elected.

Scanlon was named to the post last week by the ATPAM board of governors. Moss, who died June 26, had been elected business agent a few weeks previously. In the interim since his death and the appointment of Scanlon, the business agent's chores were handled on a voluntary basis by different ATPAM members.

Tams-Whitmark Booking 'Oh Captain' for Stock

"Oh Captain," which ended a 24-week Broadway run last July 19, is being hustled into circulation as a stock vehicle. Tams-Witmark, which is licensing the tuner for summer theatre production, has already set deals for presentation at two tents early in September.

The musical is slated by Ben Segal to play the Oakdale Music Theatre, Wallingford, Conn., and the Warwick (R.I.) Music Theatre the weeks of Sept. 1 and Sept. 8, respectively.

TIP Stock Sale Hits 300G Mark; Picked 6 Hits in 7 Shows Backed

Theatrical Interests Plan, Inc., a legit investment-production firm, has raised approximately $300,000 thus far in stock sales. That figure, based on a May 17 audit (and allowing for subsequent sales), represents about 30% of the organization's proposed $894,401.50 capitalization.

The firm's financial position as of the audit reflected a net capital of $210,114.18. That represented income from stock sales, less offering expenses and operational deficit. The offering expenses included $2,707.66 for the period from July 1, 1956, to June 30, 1957, and $22,129.39 for the period from July 1, 1957, to last May 17.

The deficit on operations totaled $27,300.27. That involved a $33.68 profit for the one-and-a-half-month period from April 12, 1956, to the following June 30, a $3,233.39 deficit for the period from July 1, 1956, to June 30, 1957, and a $24,100.56 deficit for the period from July 1, '57-May 17, '58.

TIP's activities, as of May 17, included investments in seven shows, six of which are hits and running on Broadway. Actually, one of the six, "Jamaica," is currently laying off until Aug. 11. The other five payoff entries are "Look Homeward, Angel," "Dark at the Top of the Stairs," "Music Man," "Two for the Seesaw" and "Sunrise at Campobello." The flop was "Summer of the 17th Doll."

The total invested in the seven shows by TIP as a limited partner was $36,200. Since six of the seven have clicked, the organization is sure to earn a profit on its overall investment, of which $29,025 had been returned as of the May 17 accounting.

However, TIP may not be as fortunate in a deal negotiated with Kermit Bloomgarden for a 20% managerial interest in "Look Homeward, Angel," in addition to the firm's 4% limited partnership interest in the production. TIP purchased its 20% managerial stake in the presentation for $106,609.67, of which it still has to pay a $31,609.67 balance next Aug. 5.

When TIP bought its managerial interest in "Angel" the show was a steady sellout. However, once the summer slump hit Broadway, following the exodous of most of

(Continued on page 122)

How Can It Miss?

A would-be producer with a blue-sky approach about a new play, telephoned a well-known angel about investing in the project. "Can I read the script?" inquired the oft-stung money man.

"I haven't any copies yet," replied the young promoter, adding optimistically, "but Anne Meyerson has agreed to mimeograph it."

Producers-Grips In Brief Stymie

Contract negotiations between the League of N.Y. Theatres and the stagehands union started last week after a temporary stymie. The grips refused to discuss the terms of a new pact when informed that the League had brought in a special negotiator for the purpose.

The stagehands, members of the Theatrical Protective Union No. 1, the New York local of IATSE, demanded that confabs be conducted with a League committee. The organization of producers and theatres owners acquiesced, but reserved the right to have the special negotiator, attorney Daniel F. O'Connell, present at discussions.

A sidelight to the situation is that the union does not operate interstate and therefore is subject only to New York laws and not Taft-Hartley regulations. This means the union was not required to negotiate with O'Connell as an individual representative of the League. It's figured a major factor behind the union's desire to negotiate with a committee is that since the same members don't always show up at meetings there's a better chance of obtaining concessions.

The two groups continue palavers this week.

ALL-AMERICAN CAST FOR WEST END 'STORY'

London, July 29.

An all-American cast is to be used for the upcoming London production of "West Side Story," which Robert E. Griffith & Harold S. Prince will present in association with H. M. Tennent. British Actors Equity has given its okay.

About half the cast will be chosen from the existing Broadway company, and rehearsals are due to start in New York on Sept. 1. The musical may be presented in Brussels and Paris before the West End.

Also in association with Tennents, Prince is preparing a West End edition of "Two for the Seesaw," but production plans have not yet been completed.

St. Loo Cabaret-Theatre To Move, Skeds Tryouts

St. Louis, July 29.

A series of preems is scheduled by the Crystal Palace, a local cabaret-theatre, when it reopens next fall at a new location. Productions planned by the Equity operation, which has shuttered for the summer, will be split between new American plays and European works previously unproduced in the U. S.

Among the plays already under option is an untitled entry by Chandler Brossard, editor of Look mag. Others include "Rolf," by German playwright Gert Weyman; "Friend of the Family," by Peter Stone, and "The Secret Concubine," by Aldyth Morris. The Morris play was previously tested in September, 1956, at the Murray Theatre, Princeton, N. J. Negotiations are also under way with the Soviet Embassy for a new Russian play.

The Crystal is booked by a syndicate of local businessmen. Fred and Jay Landesman and Theodore J. Flicker are producers at the spot, with Flicker doubling as artistic director.

Pittsburgh Light Opera Pluvially Disastrous; Try Admission Slash

Pittsburgh, July 29.

In an effort to salvage something on the wind-up of its most disastrous season, Civic Light Opera Assn. has slashed general admission prices from $1.10 to 55c on Tuesday and Wednesday nights for remaining shows. Reduction went into effect last week with "Can-Can" and continues through current "On the Town" and next week's finale, "Starlight Revue," starring Gordon MacRae and the Weire Brothers.

Al fresco venture, in its 13th year at Pitt Stadium, has been practically clubbed to death this summer and will go disastrously in the hole. Only "Oklahoma" starring Dorothy Collins came close to an even break; all the others have been heavy losers. Seven performances have been rained out altogether, and on least 21 nights the weather forecast was for cold and showers, which killed business. Only eight performances so far have been presented under ideal weather conditions.

Cash Prizes in Italo Legit

Rome, July 22.

"Quality" cash prizes of $12,000 each have been awarded to the legit companies led by Vittorio Gassmann and Giorgio Albertazzi, for their work during the 1957-58 theatrical season in Italy.

Awards are a form of government aid set up by the current legit legislation.

Many other cash awards went to other companies, some actors, authors ($1,500), and a director, Guido Salvini (also $1,500), under the "quality" aid setup.

Legit Bits

Dino Narizzano is playing the role of Cliff Lewis in "Look Back in Anger," at the Golden Theatre, N.Y. The actor, who recently succeeded **Alan Bates** in the part, was erroneously referred to by the name of the character in a Legit Followup review in last week's issue.

Lyle Talbot and **Ann B. Davis**, costarring in "The Matchmaker" at the Avondale Playhouse, Indianapolis, broke the house record with a gross of $13,198.50 for six performances at a $2.50 top for the week ended July 5. They were in the same play the last two weeks at the Hinsdale Summer Theatre, Chicago.

Julie Hayden, recently widowed by the death of veteran critic **George Jean Nathan**, recently paid off a $397 judgement obtained by the State Tax Commission in November, 1955.

Burgess Meredith, currently touring the strawhats in "The Remarkable Mr. Pennypacker," is being sought by the Theatre Guild for a subscription tour in the comedy, provided he can postpone a commitment to star in a production of Pirandello's "Enrico IV."

Carl Fisher, general manager for producers **Robert E. Griffith** and **Harold S. Prince**, returned yesterday (Tues.) with his actress-wife **Peggy Cass** from a European vacation.

Frank Maxwell, first vice-president of Actors Equity, planed Monday (28) to the Coast to make his film debut in **Dore Schary's** production of "Miss Lonelyhearts."

Dennis Brown has succeeded **Richard Fanchot** as stage manager of the off-Broadway production of "The Crucible."

Dave and **Lois Berman**, she's assistant to literary agent **Leah Salisbury** and he's a Young & Rubicam tv producer-director, are back in New York after five weeks in Europe.

"The Geranium Hat," a comedy by **Bernard Evslin**, has been optioned for off-Broadway production next fall by **Saul Gottlieb**, a tv producer from New Orleans.

William Gibson, author of "Two for the Seesaw," has turned down a flock of Hollywood scripting offers in favor of completing the dramatization of this tv play, "The Miracle Worker," which **Fred Coe** plans producing on Broadway. Incidentally, the film rights to "Seesaw" have been purchased by Seven Arts Productions for $600,000, plus 10% of the gross over $3,500,000. The pic will be released by United Artists.

Kenneth Kakos, 12-year-old appearing in "Sunrise at Campobello" at the Cort Theatre, N. Y., is editing, publishing and distributing Cort Gossip, a mimeographed weekly newspaper about members of the cast.

Lenore Tobin, theatre party agent and publisher of Stubs, the seating guide for theatres, has returned to New York with her husband, **Meyer Schattner**, from a six-week European trip. Incidentally, **Linda McAdams**, Miss Tobin's executive secretary, has become engaged to **Mark H. Stratton Jr.**, a New Jerseyite.

Everett King, who had been engaged for a smaller role in the show, took over the lead, Sakini, in "Teahouse of the August Moon" last week at the Hampton Beach (N.H.) Playhouse. He subbed for **Sydney Kaye**, who was unable to go on because of illness. King is the nephew of **Frederick C. Schang**, of Columbia Artists Management.

Diana Goldberg will appear in the forthcoming Yiddish-American musical, "Nice People."

Peter Davis, general manager for the Theatre Guild, will ditto in that capacity on the **William B. Duff-Tom H. Sand** production of "Enrico IV." He's currently on vacation.

The New York preem of **Sean O'Casey's** "Cockadoodle Dandy" is slated for late October by **Paul Shyre** and **Howard Gottfried**, who plan presenting it off-Broadway.

A new untitled revue, with sketches and lyrics by **Ira Wallach** and music by **David Baker**, is scheduled for Broadway production by **Michael Ross**, who'll also direct.

"Jackknife," by **Rock Anthony**, is slated to preem Sept. 9 at the Royal Playhouse, N. Y., under the production auspices of Sylvan Theatre Productions, formed by Anthony and his wife. **Bill Butler** and **William Pitkin** have been set as director and scenic designer, respectively.

An off-Broadway presentation by the Unicorn Co., a new producing firm, of "The Young Provincials," a new drama by **Ben Levinson**, is slated to open Sept. 8 at the Cricket Theatre.

F. Curtis Canfield, dean of the Yale Drama School and 19 of the school's students, planed overseas last week to participate in the International Festival of University Theatres in Brussels with a one-performance presentation Aug. 1 of **Archibald MacLeish's** "J. B.," first presented at the school last April 22. The group, which will also tour U. S. army bases in Germany and France with a production of "Out of the Frying Pan," will repeat the MacLeish play Sept. 9-14 at the American Theatre in the Brussels World's Fair.

"The Liars," a comedy by **Walter Beakel**, has been announced for fall production off-Broadway by **Irvin Arthur**, with comedian **Irwin Corey** in a leading role.

Saint Subber has renewed his option on **Andre Roussin's** French comedy, "The Ostrich and His Eggs" for Broadway production. The producer, who's held the rights to the play for several years, has thus far, been unable to get a suitable adaptation. The play, produced in Paris under the title, "Les Oeufs de L'Autruche," was presented in London as "Hippo Dancing," with **Robert Morley** heading the cast. Morley also adapted the British version.

"Jefferson Selleck," which **Joseph L. Mankiewicz** is adapting from the **Carl Jonas** novel, is planned for Broadway production later this season by Figaro, Inc., which Mankiewicz heads. The firm is also seeking a co-sponsor.

"Poker Game," an adaptation by **George Panetta** of his book, "We Ride a White Donkey," is planned for production by **Norman Forman**.

The Jones Beach (L.I.) Marine Theatre production of "Song of Norway" will be limited to this summer only, ending Sept. 1.

Gore Vidal's "Fire to the Sea" is scheduled for Broadway production next December by **Stanley Chase**.

Jule Styne and **Stephen Sondheim** will write the songs for "Gypsy," which **David Merrick** and **Leland Hayward** plan presenting on Broadway next spring.

Warner LeRoy has added **Peter Stone's** "The Barricade" to his production schedule.

Columbia Pictures, which owns "One for the Dame," the comedy-drama by **Harry Essex** and **Lester Samuels**, will assist in financing a Broadway presentation of the property by **Richard W. Krakeur**. The agreement between the film company and Krakeur stipulates that the production open on Broadway prior to next Feb. 1.

Costume designer **Virginia Volland** is planning to make her managerial debut with "Mother's Day," a comedy by **Allen Vincent** and **Victoria Morgan**.

Mrs. Gilda Dahlberg is contemplating a London production next spring of "Abracadabra," which was co-authored several years ago by comedienne **Hermione Gingold** and **Mel Dinelli**. It's figured likely that Miss Gingold would appear in the production.

The film rights to "West Side Story" have been purchased by Seven Arts Productions for $350,000, plus 10% of the world gross after production expenses have been recouped. The film will be made in 1960.

Edith Head, in charge of design for Paramount Studios since 1938, will do the costumes for "The Pleasure of His Company."

"Everyday, Everywhere," by **Richard Reich**, is announced for off-Broadway production in the fall by **Jack Plotkin**. The same author's "The Tin Cup" is already scheduled for Broadway presentation by **Hall Shelton**.

Jan Leighton will have a principal role in **Agatha Christie's** "The Spider's Web" at the Hinsdale (Ill.) Playhouse for two weeks beginning Monday (4). Film-legit actress **Jan Sterling**, who owns the rights to the London meller and will star in the tryout, has tentative plans to present it on Broadway in the fall.

William Haines is general manager of **Lucille Lortel's** White Barn Theatre, Westport, Conn.

Frank O'Connor, whose "Guests of the Nation" has had a favorable off-Broadway reception at the Theatre Marquee, N. Y., has given producers **Paul E. Davis** and **Neil McKenzie** another of his plays, "In the Train."

Edward Choate will be business manager of "Drink to Me Only," with **Bert Wood** as stage manager **John Allen** assistant and **Carl Sawyer** the assistant to producers **George Ross** and **John Lloyd**.

Ellen P. Green, owner of Green's Theatre Ticket Service, N. Y., is on a vacation cruise to South Africa.

Irvin Arthur has optioned "The Liars," a comedy by **Walter Beakel**, for off-Broadway production next fall.

Howard Rodman will teach a playwriting and tv scripting course this summer at the Seven Arts Center, N. Y.

Ron Fletcher is dancer-choreographer at the Fine Arts Summer Festival at the Univ. of Utah.

Harold Stone, general stage manager of "Look Back in Anger," is directing the silo-touring package of **J. B. Priestley's** "An Inspector Calls," starring **Cedric Hardwicke**.

Joseph Papp has raised enough capital to continue his season of free Shakespeare performances in Central Park, N.Y. The current "Othello" will play through July 26, to be followed Aug. 6 by "Twelfth Night."

Hilda Simms will star in a Negro and white edition of "Streetcar Named Desire," to be presented off-Broadway next fall by **Terry Carter** and **Harvey Garrick**, with **Eli Rill** slated to direct.

George Batson, author of "House on the Rocks," in which **Tallulah Bankhead** is touring the silo circuit, has written a new play, "Brook Hollow," to be produced in England in August with **Peter Hoar** directing.

Margaret Truman will star in "Autumn Crocus," opening Sept. 16 at Drury Lane Theatre, Evergreen Park, Ill.

Gertrude Applebaum, casting director for the **Katherine Cornell-Guthrie McClintic** office, left last Saturday (26) for a seven-week trip to the Scandinavian countries, Russia and London.

Stock Review

The Third Best Sport

Dennis, Mass., July 22.

Charles Mooney production of three-act comedy by Eleanor and Leo Bayer. Stars Celeste Holm; features Andrew Duggan. Directed by Michael Howard; settings, Herbert Senn. At Cape Playhouse, Dennis, Mass., July 21, '58; $3.85 top.

Chuck Robbins	James Karen
John Wagner	Russell Gaige
Douglas Sayre	Andrew Duggan
Arthur Underhill	Milo Boulton
Helen Sayre	Celeste Holm
Dr. Jonas Lockwood	Tony Kraber
Marge Robbins	Sally Gracie
Little Man	Douglas McLean
Amy Underhill	Jane Hoffman
Myra McHenry	Irene Cowan
Spencer McHenry	Joseph Boland

The husband-and-wife team of Eleanor and Leo Bayer has come up with a satirical comedy, "Third Best Sport," that has possibilities but is at present hindered by a somewhat thin story line and a second act that goes nowhere.

"Third Best Sport" was premiered at the Margo Jones Theater in Dallas in 1956. Since then, it has undergone considerable revision and obviously needs a good deal more. Set at a manufacturers' convention in Palm Beach, the comedy is a satire on the "team" spirit and conformity of big business organizations.

The play asks a couple of timely questions: should a large corporation run the lives not only of its executives but the executives' wives as well? Should the wives be treated also as members of "the team" and told what to wear, eat, say, and when to make love? In short, just how far should conformity go?

The answer to these queries is personified in a non-conformist wife who retains her individuality throughout the play and seems unable to adopt the somewhat phony standards and modus vivendi of big business. She refuses to play bridge and canasta with the other company wives, insults a good customer and his unpleasant wife, makes a hash of a cocktail party given for an aircraft manufacturer, and proves to be the organizational sore thumb.

Celeste Holm is frequently amusing in this key role, but her portrayal hasn't really jelled as yet. In her romantic scenes with the husband, she is attractive and convincing. But in the cocktail party sequence and in another scene in which she is supposed to be slightly inebriated, she is too close to caricature to be effective.

Andrew Duggan is forceful and likable as the husband, Russell Gaige is comically conformity-minded and unsmiling as the corporation president, Sally Gracie does a good bit as the ideal company wife who is "hep" to the jargon of big business, and James Karen gets a good share of laughs as a serious-minded disciple of teamwork and togetherness.

"Third Best Sport" as one of the characters remarks, "Next to sex and baseball, conventions are the third best sport") has enough timeliness and enough laughs to make it a promising vehicle. But the Bayers need to do a good deal of work yet in order to convey all the satire and laugh possibilities.

Dias.

Inside Stuff—Legit

Sam Stark, of Laguna Beach, Calif., one of the foremost theatre archivists and author of a comprehensive tome on "The Theatre (From A to Z)," is an eagle-eye VARIETY reader, so when he spotted James Garrow, "about 80," having "died" in the March 12, 1952, issue and six years later the same James Garrow, now officially giving his age at 83, making the July 2, 1958 obit columns of this paper, it started an investigation.

VARIETY Glasgow correspondent Gordon Irving clarifies it, "James Garrow's death in 1952 was a Mark Twain. It was picked up by the wire service and widely disseminated. He only actually died this year and the 1958 obit is correct. Please explain that even Scotsmen only die once!"

SHUBERTS-LEAGUE TO PATCH UP THAT ROW?

J. J. Shubert may be on the verge of ending his four-year break with the League of N. Y. Theatres. The appearance last week of his son, John Shubert, as an observer at the opening of contract negotiations between the League and the Assn. of Theatrical Press Agents & Managers indicated the possibility of such a move.

J. J. resigned from the organization of producers and theatre operators in 1954 when his demand that Milton Weir be dropped as League attorney was refused. Weir, who's still associated with the League, is ill and another attorney, Daniel F. O'Connell, has been brought in to assist him.

The ATPAM-League negotiations are for a new contract to replace the present three-year agreement, which expires Aug. 31. The union's present pact with the Shuberts, which was negotiated separately, also terminates Aug. 31. It covers a one-year period.

Seek $80,000 Bankroll For B'way 'Quare Fellow'

The prior sale of the film rights to "The Quare Fellow" may have virtually scratched picture income as a potential source of revenue for the proposed Broadway production of the play. However, if the presentation materializes and plays at least 21 consecutive performances, it will then be entitled to a 4% share of the proceeds from the distribution in English-speaking countries of any pic based on the play.

The 4% would be the equivalent of a 40% slice of a 10% distribution cut due Irish playwright Brendan Behan, author of the comedy-drama. The contemplated Broadway presentation, planned as a joint venture by Banner and Circle Productions, is budgeted at $80,000, with provision for 20% overcall. April 1 of next year has been set as the deadline on raising the full capitalization.

Thus far, the only deals set involving a percentage of the weekly gross cover the author, and director Jose Quintero, the latter also being involved in the managerial end as a member of Circle Productions. Quintero is to get 3% of the gross, while Behan will receive the Dramatists Guild's basic minimum of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance.

Myron Weinberg, repping Banner, and Theodore Mann, repping Circle, are general partners of the venture. The play was presented in London in 1956.

British Shows

(Figures denote opening dates)

LONDON

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Any Other Biz, Westminster (4-10-58).
As You Like It, Open Air (7-14-58).
At Drop of Hat, Fortune (1-24-57).
Breath of Spring, Cambridge (3-26-58).
Boy Friend, Wyndham's (12-1-53).
Double Cross, Duchess (7-7-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Irma La Douce, Lyric (7-17-58).
Joshua Tree, Duke of Yorks (7-9-58).
Living for Pleasure, Garrick (7-10-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Neon Has No Shadows, Arts (7-18-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Plaisirs De Paris, Wales (4-20-57).
Private Prosecutor, Royal Court (7-21-58).
Rape of Belt, Picadilly (12-12-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Speaking of Murder, St. Mart. (6-4-58).
Three Way Switch, Aldwych (7-8-58).
Trial Mary Dugan, Savoy (7-2-58).
Tunnel of Love, Majesty's (12-3-57).
Variation on Theme, Globe (5-8-58).
Where's Charley, Palace (2-20-58).
You Can Have Body, Vic. Pal. (6-2-58).

SCHEDULED OPENINGS

Dear Augustine, Royal Ct. (7-28-58).
Merry Widow, Coliseum (7-31-58).

CLOSED LAST WEEK

Bells Ringing, Coliseum (11-14-57).
Touch of Sun, Princes (1-31-58).

Nixon Postscript: Bands, Univ. Legit For Latin Studes

Washington, July 29.

The way to Latin America's heart may be a jazz band or a university dramatic group.

The State Dept. is trying both on for size. It has dispatched the Catholic U. dramatic team of 30 to do the Latin college circuit in 14 countries and will soon send Woody Herman and his 18-piece jazz band to provide both free and pay shows.

The striped-pants boys don't admit it but the new concentration of culture south of the border stems from Vice-President Nixon's ill-fated and much-spatted trip. Nixon came back urging Uncle Sam to work harder with college students. The State Dept. had already been experimenting with two pilot student player tours, the U. of Minnesota to Brazil only; Wayne U. to India.

So successful was the response that State dipped deep into the President's Special International Program for Cultural Presentations funds and sent out the Catholic U. team for a 12-week tour presenting "Song of Bernadette" and three shorter one-act American plays.

Herman leaves the last of July. Next bon voyager will be the Golden Gate Quartet of San Francisco which this fall will start a 25-week tour of the Near and Far East, from Greece to Japan.

Federal funds don't pay all the way, but they insure professionals like Herman and the GG quartet the difference between the trip's cost and the commercial take.

TIP Stock Sale

Continued from page 121

the original cast principals, business dropped about 50%.

As a producing partner in "Angel," TIP shares in all distributions made after May 5, according to the supplementary prospectus. That presumably means that the outfit did not share in the total $59,500 profit distributed as of last May 3. Besides its legit investments and production share of "Angel," TIP has also acquired from Bloomgarden the option to co-produce with him, or invest in, a musical based on George Campbell's novel, "Cry for Happy."

TIP's sole obligation in the "Cry" deal involves advancing up to $9,000 pre-production expenses. As of the May 17 audit, TIP's advances on this property totaled $3,000. The organization has also acquired the legit rights to Honor Tracy's novel, "The Straight and Narrow Path." It has thus far paid $2,500 to option the property for 36 months from May 31, 1957 and may pay another $1,500 in installments to extend its rights.

The firm's three original stockholders, who are also TIP officers, each hold a 10.1% interest in the outstanding capital stock for an individual investment of $3,181. The trio are Theodore H. Ritter, president and director; John Gerstad, vice president, secretary and director, and Dennis K. McDonald, veepee, treasurer and director.

The three officers of the organization waived salaries until Dec. 31, 1958. Since then, however, TIP's board of directors authorized the payment of $125 weekly to each of the officers. The payments are to be credited against future compensation to them, which will be based on the financial status of TIP.

Legit pressagent **Joe Lustig** is out of the hospital following a leg operation and is getting around with the aid of a cane.

Warren Tribune Chronicle:

Geneviève Gets Ovation In Stage Debut As 'Can-Can' Attracts 2,500

The name of a new musical comedy star may soon be up in lights on Broadway's Gay White Way if her succesful stage debut last night is any criterion for what's to come.

Cute and charming Geneviève, of Jack Paar's TV show, made her initial stage appearance in this country in Cole Porter's spicy French musical, "Can-Can," last night in the W. D. Packard Music Hall.

Wins Audiences' Heart

A sell-out audience of more than 2,500 persons enthusiastically received the superb production. Geneviève, the Paris-born chanteuse, stars in the role of "Pistache." She wins the audience's heart as soon as she steps on the stage and her enchanting performance was a magnificant stage debut.

Not only is Geneviève talented both as an actress and singer, but her genuine qualities are refreshing and this permeates across the footlights. You can't help liking the pert Parisian whose charms are destined to please Broadway audiences in the not-to-distant future.

The Cleveland Press:

Parisienne Geneviève Puts Kick Into 'Can-Can'

WARREN—A new star was born last night when Geneviève, exciting French girl from Jack Paar's television show, made her first stage appearance in the gay musical "Can-Can."

She drew one encore from the capacity audience at Packard Music Hall and a real ovation at the curtain call.

A fine, full voice and telling gestures, as well as some lively mugging, made the beautiful Paris-born Geneviève perfect for the part of Pistache, the charming boss of a Montmarte laundry-cafe in Kenley Players' new production.

Producer John Kenley said the show was sold out for its run, through Sunday.

Geneviève's rendition of "I Love Paris" in the second act brought a tumult of applause which led musical director Michael Kuttner to urge the reluctant Geneviève into an encore.

Youngstown Vindicator:

Geneviève Makes Star's Debut In Kenley's Lively "Can-Can"

Take a Cole Porter musical, add pretty dancing girls, spice with rich humor and top this off with a charming French chanteuse, Geneviève: the result is the Kenley Players' superlative "Can-Can."

Geneviève, the pretty Paris-born star of the Jack Paar TV show, made her first stage appearance Tuesday night in the opening performance of "Can-Can." The result was a new stage star.

An overflowing audience of some 2,500 were on hand at Packard Music Hall in Warren for her debut and Producer John Kenley reported that seats for "Can-Can" are sold out for the musical's run, through Sunday. Kenley indicated there is a possibility the Geneviève show may schedule a road tour.

Her rendition of "I Love Paris" in the second act brought a tumult of applause which led musical director Michael Kuttner to urge the somewhat reluctant Geneviève into an encore.

The star's true French accent and gestures added immeasurably to the role.

Cleveland Plain Dealer:

Geneviève Shows She Surely Can 'Can-Can'

WARREN, O., July 8—Paris-born Geneviève, of Jack Paar's "Tonight" TV show, made an impressive stage debut in the Kenley Players' saucy French musical "Can-Can" which opened tonight in Packard Music Hall here.

Geneviève, the TV personality with the unusual haircut, appears as "Pistache," operator of a Paris dance hall who campaigned to make can-can an acceptable form of entertainment. She is charming, and she deftly executes her lines and proficiently sings her songs with a true French flavor.

Merci, GENEVIÈVE...

For the most thrilling week we have ever experienced in our many years of "Star Stock"

The 20,000 people who cheered you during your 7 performances here are still cheering.
come back, GENEVIÈVE!

John Kenley

JOHN KENLEY
and all the
KENLEY PLAYERS
(Warren, Ohio)

P.S. *Thank you,* **ACTORS' EQUITY,** *for permitting us to have GENEVIÈVE!*

P.P.S. *Thank you,* **JACK PAAR,** *for your help in establishing GENEVIÈVE as the fastest rising star in years.*

P.P.P.S. *—and Thank you,* **BARRON POLAN,** *for allowing GENEVIÈVE to play another week of "Can-Can" for us beginning September 2nd, to satisfy all the thousands of people who were turned away.*

Silos So-So; But 'Tables' 12G, Hub; Sullavan-Cotten $14,400, Falmouth

Business on the summer stock circuit continues to be generally disappointing this year. The unusually rainy weather is an obvious factor at the outdoor operations and tents, but is apparently a negligible element at the hardtop houses.

The general business recession is figured at least partly responsible, as indicated by the number of patrons buying lower-price seats. Also, producers at resort areas report that hotel bookings and local store sales are running a bit below bu'lish levels of previous years.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

COONAMESSETT, MASS.

Falmouth Playhouse ($4.40; 600; $15,000). **Sabrina Fair** (C-TS) (single wk) (Margaret Sullavan, Joseph Cotten), capacity but party commissions and press list limited the gross to $14,400. Previous week: **Waltz of the Toreadors** (Claude Dauphin), $8,200. Current: **Separate Tables** (Basil Rathbone, Geraldine Page). Incidentally, the Sullavan-Cotten package of **Sabrina Fair** grossed $16,500 the previous week at the Grist Mill Playhouse, Andover, N.J.

BOSTON

New England Mutual Hall ($3; 950; $15,000; hardtop). **Separate Tables** (D-TS) (single wk) (Basil Rathbone, Geraldine Page). Over $12,000. Previous week, **Mid-Summer** (James Mason), $9,200. Current: **Tonight at 8:30** (Faye Emerson). Incidentally, the Rathbone-Page package of **Separate Tables** previously grossed an estimated $6,200 at the **Pocono Playhouse,** Mountainhome, Pa.; $15,300 at the **Playhouse in the Park,** Philadelphia; $8,300 at the **Spa Theatre,** Saratoga, and $5,900 at the **Ivy Tower Playhouse,** Spring Lake, N. J.

WILLIAMSTOWN, MASS.

Adams Memorial Theatre ($3; 479; $6,000; hardtop). **Time Remembered** (C-LP) (single wk), $3,700 for six performances. Previous week, **Madwoman of Chaillot** (Mildred Dunnock), $6,400 on 10 performances. Current: **No Time for Sergeants.**

SEATTLE

Aqua Theatre ($3.50; 5,342; $65,000; outdoor). **Show Boat** (MD-LP) (single wk), over $34,200 for five performances. Previous week: **Guys and Dolls, $44,800.** Current: **Aqua Follies.**

OLNEY, MD.

Olney Theatre ($3.50; 600; $9,000; hardtop). **Cave Dwellers** (D-LP) (2d wk), almost $5,200. Previous week, same show, $5,200. Current: **King of Hearts.**

LAMBERTVILLE, N. J.

Lambertville Music Circus ($3.50; 1,400; $40,000; tent). **Auntie Mame** (C-TS) (2d wk) (Sylvia Sidney). Almost $28,800. Previous week: same show, $27,600. Current: same.

CHICAGO

Drury Lane ($3.50; 485; $9,800; hardtop). **Chalk Garden** (D-LP) (1st wk) (Peggy Wood), estimated $6,300. Previous week: **All About Love** (Dennis Morgan, Wendy Barrie), $4,500. Current: **Chalk Garden.**

Hinsdale Summer Theatre ($3.50; 838; $15,000; hardtop). **Matchmaker** (C-TS) (2d wk) (Lyle Talbot, Ann B. Davis), house record at $14,360 in eight performances. Previous week: same show, $10,300 in seven. Current: **Separate Tables** (Sidney Blackmer, Rosemary DeCamp).

NYACK, N. Y.

Tappan Zee Playhouse ($4.40; 600; $16,000; hardtop). **Cat on a Hot Tin Roof** (D-TS) (single wk) (Veronica Lake), about $7,900. Previous week: **Fallen Angels** (Hermione Gingold, Carol Bruce), $10,200. Current: **Sabrina Fair** (Margaret Sullavan, Joseph Cotten).

SARATOGA, N.Y.

Spa Theatre ($4.40; 587; $13,000; hardtop). **Happiest Millionaire** (C-TS) (single wk) (Victor Jory), about $8,600. Previous week: **Middle of the Night** (Sam Levene), $7,300. Current: **Mid-Summer** (James Mason).

CORNING, N. Y.

Corning Summer Theatre ($3; 611; $10,500; hardtop). **No Time for Sergeants** (C-TS) (single wk), nearly $7,300, best of the season thus far. Previous week: **Teahouse of the August Moon, $5,600.** Current: **Visit to a Small Planet.**

STRATFORD, CONN.

Shakespeare Festival ($5; 1,453; $45,000; hardtop). **Hamlet-Midsummer Night's Dream-Winter's Tale** (Rep-LP) (6th wk), new house record, $41,836. Previous week: same repertory, $36,700. Current: same.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,196; $61,912; hardtop). **Henry IV-Much Ado About Nothing-Winter's Tale** (Rep-LP) (5th wk), nearly $56,200 on 15,739 attendance. Previous week: repertory. Current: same.

INDIANAPOLIS

Avondale Playhouse ($2.50; 1,000; $12,000; hardtop). **Uncle Harry** (D-LP) (single wk) (Jackie Coogan), nearly $6,000. Previous week: **My Three Angels** (Pat O'Brien), $10,000 in six performances. Current: **All Those People.**

Starlight Musicals ($3; 3,050; $36,000; outdoor). **Hit the Deck** (MC-LP) (single wk), almost $19,000 in five performances (one rainout). Previous week: **Plain and Fancy, $17,000** in four. Current: **Rosalinda.**

IVORYTON, CONN.

Ivoryton Playhouse ($4.40; 650; $17,000; hardtop). **Kind Sir** (C-TS) (single wk) (Anne Sheridan), nearly $9,000. Previous week: **Time for Elizabeth** (Groucho Marx), $15,000. Current: **Holiday for Lovers** (Don Ameche).

WESTPORT, CONN.

Country Playhouse ($4.40; 761; $17,500; hardtop). **Time for Elizabeth** (C-TS) (single wk) (Groucho Marx), sellout at $17,500. Previous week: **He Who Gets Slapped** Alfred Drake), $10,600. Current: **Dulcy** (Dody Goodman).

KANSAS CITY

Starlight Theatre ($4; 7,600; $70,000; outdoor). **Carousel** (MD-LP) (single wk) (Jan Clayton), almost $53,000. Previous week: **Tom Sawyer, $65,000.** Current: **Wizard of Oz** (Pat Suzuki).

LOUISVILLE

Louisville Amphitheatre ($3.75; 3,520; $58,000; outdoor). **Pajama Game** (MC-LP) (single wk), nearly $23,000 in six performances (one rainout). Previous week: **No Time for Sergeants, $26,000.** Current: **Song of Norway** (Patricia Morison).

PHILADELPHIA

Playhouse in the Park ($3; 1,436; $26,000; tent). **Visit to a Small Planet** (C-TS) (single wk) (Arthur Treacher), almost $10,300. Has been overquoted recently. Previous week: **Devil's Disciple, $13,200.** Current: **Middle of the Night** (Sam Levene).

ST. LOUIS

Municipal Opera ($3; 11,937; $95,000; outdoor). **Rosalinda** (OP-LP) (single wk), about $48,000 on six performances (one rainout). Previous week: **On the Town, $40,000.** Current: **Happy Hunting** (Allan Jones, Penny Singleton).

WALLINGFORD, CONN.

Oakdale Musical Theatre ($4.20; 2,150; $41,000; tent). **New Girl in Town** (MC-TS) (2d wk) (Joan Blondell), about $16,800. Previous week: same show, $19,000. Current: **Most Happy Fella.**

NEW HOPE, PA.

Bucks County Playhouse ($2.50; 432; $7,818; hardtop). **Middle of the Night** (D-LP) (2d wk), almost $6,200. Previous week: same show, $5,900. Current: **See How They Run.**

DALLAS

State Fair Music Hall ($3.75; 4,120; $73,500; hardtop). **Guys and Dolls** (MC-LP) (1st wk) (Johnnie Ray, Janis Paige), almost $32,100. Previous week: **Gentlemen Prefer Blondes** (2d wk) (Marie Wilson, Vaughn Monroe), $34,400. Current: **Guys and Dolls.**

Franklyn Fox

Father Grieg
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'Swim in the Sea'

Continued from page 121

the tryout, will also stage the Broadway presentation, which is scheduled to launch a regular two-week out-of-town breakin Sept. 15 at the Walnut Theatre, Philadelphia. Expenses on the Broadway production will include the payment to Silverstein of $1,000, plus transportation and living expenses, for directing the Florida presentation.

For staging the Broadway production, Silverstein will receive $2,500, plus 1½% of the weekly gross until production costs have been recouped, 2% thereafter. Also sharing in the weekly gross, according to arrangements made thus far, will be the producers and the author. Griffith and Prince will get 1% collectively as a management fee, while Gregg will receive the Dramatists Guild's basic minimum of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance.

Fay Bainter will star in the Broadway presentation in the role played by Peggy Wood in Florida. The management, incidentally, has already announced theatre party sales of $75,000-$100,000.

Touring Shows

(*July 28-Aug. 10*)

Auntie Mame (N.Y. Co.) (Eve Arden)—Russ Aud., San Diego (4-9).

Grand Hotel (tryout) (Paul Muni)—Philharmonic Aud., L.A. (28-9) (Reviewed in VARIETY, July 9, '58).

Mask and Gown (T. C. Jones)—Curran, S.F. (28-9).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

B'way Up; 'Story' $44,900, 'Two' 30½G, 'Homeward' $24,200, 'Stairs' $19,700

Broadway improved last week. Twofers boosted business for some of the weaker entries, but, despite the upbeat, several shows were still in the marginal groove. However, on the overall, the situation was good for a mid-summer period.

Of the 11 shows running, "Music Man" and "My Fair Lady" were the only sellouts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Dark At the Top of the Stairs, Music Box (D) (34th wk; 268 p) ($5.75-$6.90; 1,010; $33,000). Nearly $19,700. Previous week, underquoted, was almost $17,300.

Look Back in Anger, Golden (D) (43d wk; 343 p) ($5.75; 800; $25,152). Over $14,500 on twofers. Previous week, $13,100 on twofers. Closes Sept. 20.

Look Homeward, Angel, Barrymore (D) (35th wk; 276 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Over $24,200. Previous week, $23,700.

Music Man, Majestic (MC) (32d wk; 252 p) ($8.05; 1,626; $68,658). (Robert Preston). Nearly $69,400. Previous week, $69,300.

My Fair Lady, Hellinger (MC) (124th wk; 987 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Romanoff and Juliet, Plymouth (C) (42d wk; 332 p) ($5.75-$6.25; 1,062; $36,625). Almost $19,400 on twofers. Previous week, $17,200 on twofers. Closes Sept. 13.

Say Darling, ANTA (MD) (17th wk; 132 p) ($7.50; 1,185; $50,460) (David Wayne). Over $38,500. Previous week, $44,500 with Play of the Month Guild patronage.

Sunrise at Campobello, Cort (D) (26th wk; 204 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Nearly $36,300. Previous week, $36,100.

Two For the Seesaw, Booth (CD) (28th wk; 220 p) ($6.90; 780; $31,700) (Dana Andrews). Over $30,500. Previous week, $28,900.

West Side Story, Winter Garden (MD) (44th wk; 348 p) ($8.05; 1,404; $63,203). Nearly $44,900. Previous week, $39,600.

Who Was That Lady, Beck (D) (21st wk; 168 p) ($6.90; 1,280; $47,000) (Peter Lind Hayes, Mary Healy). Over $24,100. Previous week, $20,500.

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58).

Comic Strip, Barbizon Plaza (5-14-58).

Crucible, Martinique (3-11-58).

Guests of Nation, Marquee (6-26-58).

Ionesco Plays, Sullivan St. (6-3-58).

Playboy West'n World, Tara (5-8-58).

Threepenny Opera, deLys (9-25-55).

Ulysses, Rooftop (6-5-58).

T. C. JONES $20,000, S.F.; 'GRAND' $73,000 IN L.A.

Business perked a bit last week for touring shows. That may indicate the approaching end of the summer slump. Traditionally, the downtrend tapers off about the beginning of August, with the upturn becoming more marked in mid-August and continuing into the boom period of mid-October.

The annual splurge of pre-Broadway tryouts will start the first week in September, and several current Broadway shows will take to the road about the same time.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes.

SAN FRANCISCO

Mask and Gown, Curran (R) (1st wk) ($4.95-$4.40; 1,758; $46,000) (T. C. Jones). Drew favorable reviews and grossed nearly $20,000. Engagement has been extended three more weeks through Aug. 30.

LOS ANGELES

At the Grand, Philharmonic Aud. (MD-T) (3d wk) ($6.40-$5.90; 2,670; $73,500) (Paul Muni). Almost $72,000. Previous week, $73,000. Continues through Aug. 9, then plays Frisco, but scheduled Broadway opening Sept. 25 may be postponed.

CHICAGO

My Fair Lady, Shubert (MC-RS) (38th wk) ($7; 2,100; $72,979). Almost $59,000. Previous week, $58,000. Continues indefinitely.

SCHEDULED N.Y. OPENINGS

(*Theatres Set*)

BROADWAY

Howie, Coronet (9-17-58).
At the Grand, 46th St. (9-25-58).
Swim in Sea, Lyceum (9-30-58).
Touch of the Poet, Hayes (10-2-58).
Drink to Me Only, Adelphi (10-8-58).
Goldilocks, Lunt-Fontanne (10-9-58).
T.N.P. of Paris, B'way (10-14-58).
Girls in 509, Belasco (10-15-58).
Old Friends, Miller (10-16-58).
Once More With Feeling, Nat'l (10-21-58).
Pleasure of His Co., Longacre (10-22-58).
George Dillon, Golden (wk. 10-20-58).
Marriage-Go-Round, Plymouth (10-29-58).
Man in Dog Suit, Coronet (10-30-58).
Plume de ma Tante, Royale (wk. 11-3-58).
Flower Drum Song, St. James (11-20-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
Whoop-Up, Shubert (12-18-58).

OFF-BROADWAY

Waiting for Godot, York (8-5-58).
Young Provincials, Cricket (9-8-58).
Chaparral, Sheridan Sq. (9-9-58).
Jackknife, Royal (9-9-58).
Streetcar, Carnegie (9-17-58).
Golden Six, York (10-6-58).
Man Who Never Died, Jan Hus (10-21-58).
Salad Days, Barbizon-Plaza (11-11-58).

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Literati

Ga.'s 'Obscenity' Suit

Georgia Literature Commission last week filed suit against the sale of "Turbulent Daughters" by Reese Hayes, charging obscenity, etc. This was the first action taken by the commission under broader powers given it by the state legislature. Injunction proceedings, in this instance, constitute a civil action and, if successful, would result in prohibiting sale of book, but not punishing the vendors.

Commission also indicated that it was considering similar action against sale of "Peyton Place."

3 Cop $5,000 Awards

The American Library Association's $5,000 Liberty and Justice Book Awards went last week to these three authors: Len Giovannitti, for "The Prisoners of Combine D" (fiction category); George S. Counts, for "The Challenge of Soviet Education" (contemporary affairs category); Herbert Feis, for "Churchill, Roosevelt, Stalin" (history and biography category).

Awards were made at association's annual convention in Frisco.

Scripps' Cincy Monopoly

E. W. Scripps Co. bought the Cincy Times-Star this week and merged it with its rival afternoon daily, the Cincy Post. This marks Scripps' complete domination of the newspaper field in Cincinnati. Previously, Scripps had purchased control of the Cincy Enquirer, only morning and Sunday sheet. Publication of the new Cincy Post and Times-Star began Monday (21) less than 24 hours after 600 news, mechanical and clerical employees were advised of Times-Star folding. The Post will transfer complete operations late this week to larger and more modern Times-Star plant, leased for 10 years. Sale price was not disclosed. The deal does not include Times-Star's WKRC, radio and tv outlet.

Ewen's 'Musical Theatre'

Anthology of legit musicals from 1866 to date has been done by David Ewen for Holt publication under the title of "Complete Book of the American Musical Theatre," listing plots, songs, cast, authors, etc.

Ewen wrote biogs of George Gershwin and Richard Rodgers among others.

Deny S.F. News Fold

Scripps-Howard's afternoon San Francisco News took unusual step of denying rumors it would fold in boxed, front-page "Memo to San Francisco" last Friday (25).

Rumors cropped up after United Press buyout of Hearst's International News Service. Gist of gossip was that Hearst had agreed to kill its Pittsburgh daily, where Scripps-Howard paper is dominant, if Scripps-Howard would kill its Frisco daily, where Hearst owns both the powerful morning Examiner and afternoon Call-Bulletin.

But News editor Charles H. Schneider and business manager W. H. Metz signed "memo" which said:

"Despite a recent rash of rumors to the contrary, The News has no plans, never has had any and does not contemplate any plans to cease publication . . . the persistence of the rumors makes it desirable that we brand them for what they are—baseless and self-serving . . .

"The News is Scripps-Howard's voice on the West Coast. After 55 years its roots are deep in this community. No force visible today or foreseeable in the future is going to disturb or destroy them."

Underlining this strong statement is fact that Roy W. and Jack Howard, operating chiefs of Scripps-Howard's chain of 20 dailies, UPI and feature services, were in Frisco all last week and presumably approved "memo" before it ever appeared in print.

Frisco is one of few cities in U.S. which still has four or more dailies. In addition to Hearst and Scripps-Howard properties, there is the independent morning Chronicle. Across Bay is Joseph Knowland's afternoon Oakland Tribune, with 180,000 circulation, and 50 miles away is Joseph Ridder's morning-evening San Jose Mercury-News, with 125,000 circulation.

'Confidential' Echoes

New series in The People, British Sunday newspaper, by crime reporter Duncan Webb, explains the methods and activities of Michael Mordaunt-Smith, former British representative of Confidential and Whisper.

According to Webb, Bob Harrison, proprietor of the magazines, first assigned Mordaunt-Smith to get hold of "spicy" details about the private habits of the Queen, Prince Philip and Princess Margaret. Information required on Princess Margaret included, it's reported: Does she sleep in pajamas, or in a pajama coat? How big is her bed? Does she ever snore?

Freda Gaye Takes Over

The heavy task of editing "Who's Who in The Theatre," published by Pitman's in London, has been taken on by former actress Freda Gaye, who will do the job as well as carrying on with her tv appearances and poetry recitals in schools. "Who's Who" was founded by the late John Parker.

His son, John Parker Jr., brought out the 12th edition following his father's death, but has had to give up the chore through ill-health.

Alex Kerr's Autobiog

Alex Kerr, whose lions and tigers act is a feature with Britain's Bertram Mills Circus, has done a memoir on his career, "No Bars Between" for Appleton-Century-Crofts publication this fall.

Same pub is bringing out "Stage Scenery and Lighting" by Samuel Selden and Hunton D. Seldon.

Ustinov's Scrivenings

Carlton Cole, who agented Diana Barrymore's "Too Much, Too Soon" and Erroll Flynn's "In Like Me" memoirs, has set a three-book deal for Peter Ustinov with Harper.

In addition, Ustinov will write a series of one-act plays and articles especially for Atlantic Monthly.

Frisco's Roto Sections

Both Hearst's morning San Francisco Examiner and the independent morning Chronicle will start publishing Sunday roto tabloids in September.

The Examiner is converting its Pictorial Review to roto and will put out its first issue Sept. 7. The Chronicle has joined the 26-city Metro Network and is converting its Bonanza magazine to roto, with first issue scheduled for Sept. 21.

Examiner is Northern California's dominant daily, but within the last year Chronicle has made heavy inroads into both the Hearst paper's circulation and linage. Execs of both dailies claim their paper had the idea of putting out a roto section first.

Frisco market hasn't had a roto section since Chronicle abandoned its old, eight-column section shortly before World War II.

Bowater Awards

The third annual Bowater Awards in journalism, valued at $1,000 each, were won this year by Jack Scott, syndicated writer and columnist with the Vancouver Sun, and Michael Barkway, Ottawa correspondent for the weekly Financial Post. The awards, set up by the Bowater Corp., paper manufacturer, are for outstanding material published in Canadian newspapers last year. One award goes for articles or editorials on social or cultural themes, the other for reports on economic and business developments.

Scott won with a series on French-speaking Canadians, Barkway for a survey of principal aspects of Canada's foreign trade.

Hobson's 'Richardson'

"Ralph Richardson", by Harold Hobson (Macmillan; $3.75), is the latest in Theatre World Monograph Series of truncated bios of show biz personalities issued in England. As with George Freedley's recent study of the Lunts in the same format, Hobson's choice to "do" Richardson in brief, hits the high spots of the acting knight's career from his 1920 debut in Brighton to his 1956 appearance in "The Passionate Stranger." Skimpiness in text is balanced by good pictorial summary.

Author (who has been drama critic of London Sunday Times since 1947) credits Richardson's own press book for source material, and thanks members of the Charles Doran Shakespeare Co. for helping to "unravel" Sir Ralph's early career. *Rodo.*

More Anthologies

Gordon B. Carroll has edited "The Post Reader of Civil War Stories," culled from the Satevepost, with introduction by E. B. Long.

Rose Franken has assembled her seven "Claudia" stories into a "Claudia Omnibus" for Doubleday publication. Her eighth "Claudia" novel, "The Antic Years," is being published in August just before the anthology.

H. L. Gold, editor of Galaxy, who has already edited three omnibuses from his science-fiction mag, has put together "Five Galaxy Short Novels" into book form for Doubleday in September.

Prentice-Hall's "Saturday Evening Post Carnival of Humor" is due in October, edited by Robert M. Yoder, culling stories and cartoons from 50 years of the mag.

The editors of Look have put together 20 years of pictures into "Our Land, Our People" which Prentice-Hall will publish in October.

The editors of Fortune have similarly put together "The Exploding Metropolis" (Doubleday).

CHATTER

Mrs. Babe Ruth (the former Claire Hodgson) has authored a memoir on "The Babe and I" for Prentice-Hall in October.

Random House will publish Budd Schulberg's original script of "Wind Across the Everglades," which he produced for Warner Bros. release.

Ad agency exec James Kelly has written a first novel, "The Insider," utilizing the Madison Avenue background locale as which Holt will publish this fall.

Dana Marble, staff announcer at KTTV, Los Angeles, will have his first novel published next week by Mystery House in N. Y. It's titled "Sail Into Silence."

"Kate Smith's 'Company's Coming' Cookbook" will be brought out this fall by Prentice-Hall, which is also publishing another tv personality's book, "Josie McCarthy's Favorite TV Recipes."

N. Y. World-Telegram & Sun and San Francisco Chronicle writer Joe King's book on "Inside Pro Football" is due under Prentice-Hall imprint in September. Johnny Lujack, Red Grange and Tom Harmon contributed special chapters; Bert Bell wrote the foreword.

Three new directors elected to the board of Knight Newspapers Inc. include J. E. Dowd, g.m. of the Charlotte (N. C.) Observer; C. A. McKnight, editor of the Charlotte Observer, and Leslie J. Griner, Chicago, production chief of Knight Newspapers. Griner also elected to vicepresident-production, a new position in Knight Newspapers. McKnight was named a director of the Knight Publishing Co., which publishes the Charlotte Observer.

Kogan's 'Britannica' Recalls Yesteryear's Disdain for Theatre

Show biz was viewed with considerable disdain in the early editions of the Encyclopedia Britannica, world's oldest and most frequently quoted reference work. Bill Benton, publisher of the famed reference work, recently had his researchers dig into what was first said about various aspects of the theatre in connection with the publication of "The Great E. B." by Herman Kogan, first detailed history of the Britannica. The book, recently published, marks the Britannica's 190th anni and 15th year of affiliation with the University of Chicago.

The second edition, published from 1771 to 1784, under the subject heading of acting devoted limited space to declamation.

The third edition, which appeared in 1797, dealt with such subjects as theatre admission, morals, decoration, actors and actresses. Regarding actresses, the editors were in a somewhat belittling, jaundiced mood. "It seems absurd at first sight that we should despise their persons and yet reward their talents with the most profuse liberality," the Britannica said, while we do the one, however, we must of necessity do the other. Should the public opinion or prejudice ever alter with regard to such occupations, their pecuniary recompence would quickly diminish. More people would apply to them, and the competition would quickly reduce the price of their labor. Such talents, though far from common, are by no means so rare as imagined. Many people possess them in great perfection, who disdain to make this use of them; and many more are capable of acquiring them, if anything could be made honorably by them."

The theatre of the 18th century, as described in an 1853 edition of the Britannica, was indeed a vortex of sin and corruption. The EB told of some clergymen who unfortunately attended the Edinburg theatre to see the work of one of their colleagues and who suffered ignominous punishment for daring to do so.

Kogan's "The Great E. B." tells the full story of the Britannica's rise and eminence in the reference field.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 29.

Cruising around Hollywood on a Sunday morning, a time when in all lands traffic is at its lowest and sightseeing therefore at its best, my Lady Alice and I were impressed with the changes man had wrought since we last looked critically at this incredible faubourg.

Hollywood Blvd. looks better because actually the dives are fewer than they were a few years ago. The street has been repaved, but that hasn't helped much since the steamrollers bypassed the swishers who travel in gangs now as if celebrating Old Homo Week on a grind policy. All the promised sprucing up of the street, with profiles of old movie stars dotting the sidewalks and candy-striped phone booths and that sort of thing, has not been kept. Some five-pointed stars have been added instead of white lines to indicate pedestrian-crossings and that about wraps up the improvements.

C. E. Toberman, who is shooting up to 12-story "skyscrapers" all over L. A., has one nearly finished where the Hollywood Hotel used to stand. Behind it a cellar is being dug to park 1,000 cars in a three-level subterranean garage. And still further back a new Hollywood Hotel is to be built. Penney's department store has been replaced by a gaudy eatery called Diamond Jim's.

Safeway Now Batting For Chaplin

Safeway, with a supermarket open till midnight, has replaced the colonial mansion that fronted for the old Chaplin studio on LaBrea and Sunset. On another corner a Standard Oil station has replaced Mad Man Muntz who made so much money "giving away cars" that he lost it all trying to sell tv sets. This is progress?

Orchard Gables sanitarium, where the late and lovely Susan Peters convalesced after her leg amputation, has pulled down its fence and added a new wing.

Country Club hotel on Rossmore, which got into all sorts of trouble because it hired Cleveland builders instead of local talent, has changed its name again. It went from Country Club to Casablanca, and is now the Algiers. It has all outside rooms, doors included!

Traffic at Rossmore and Wilshire, which old Indian chief who owned the mansion on the corner used to direct, isn't doing nearly as well as it was under his self-appointed administration.

Near Wilshire Ebell Theatre is a sign: "A contented man enjoys the scenery even on detour." If he dares *look* at this state while driving, he's *dead*.

Tidewater Oil has replaced the fine old mansion at Crenshaw and Wilcox with a mile-long six-story office building, and the Frank Borzage mansion is now the McAsh Bldg.

Wilshire Blvd. is one long line of high class loan sharks and insurance peddlers. Warners' Wiltern at Western, has become the Franklin Life Bldg.

The Brown Derby opposite the Ambassador is still holding on to its quaint design and the Ambassador still has its long rich front lawn, but the Hellman mansion next door, which became a haven for convalescent drunks for some years, has been torn down and has now become Texaco's office building.

Veloz & Yolanda still manage to find old mansions for their ballroom dance schools. They have one near Vermont and Wilshire.

The Town House, which is now in the Sheraton string, is adding a new wing.

For People Who Hate TV

A 24-sheet nearby advertises, "Even people who hate tv watch Channel 13." That was the one that carried Oscar Levant and Tom Duggan back to back for a while. Levant has now moved over to KHJ and Duggan has the evenings to himself.

Bungaloafing has given way to cliff-dwelling all over old residential areas except the Wilshire and Beverly Hills districts. With less sun, due to smog, there seems to be more pools—the San Fernando Valley being pediculous with them.

More and more studios seem to be looking for oil instead of original stories.

The Dodgers, voted by all concerned with having achieved the worst public relations job since the late Senator Brewster of Maine took on Howard Hughes, have already made more dough than they did all last year. They have passed through 1,000,000 paying customers and will hit 2,000,000 before the season ends, even if they finish in the cellar of the Three Eye League, which is about where they belong. They have even weaned the press from calling them "Bums," which of course they are. They are making more money as a flop than "80 Days" as a hit.

There's a Columbia College of Chicago at Westlake Park right near the John R. Powers School For Models. Maybe that's the one which ordered Ike for its prez and he was shipped to Morningside Heights instead. I know there was a mixup. The N.Y. Columbia thought they were getting Milton.

The proximity of that cemetery right near Par and RKO is still a worry as to who eventually buys out whom.

Hollywood's Oldest Pool

Whitley Heights, oldest hilltop, which boasts of Hollywood's first swimming pool it was built by Francis X. Bushman but Burton Holmes now owns the estate), was chopped in two by the Freeway. Donald O'Connor, a young chauvinist, has bought the newest place on the hill for $125,000—two doors from Scully's Bedside Manor.

No smog for four weekends in a row prove, of course, that cars, dust mops, incinerators and cigar smoke, not war-imported heavy industries, brought in the poison gases. Stuff can be seen heading toward Palm Springs. It's almost human. It, too, likes fresh air.

Chapman Park Hotel has been unchanged in 20 years, except the wedding chapel of the old "Bride and Groom" show has become Dale's, an all-night eatery.

CBS has a marquee advertising its daily movie feature. It is right across from Warner's Wiltern. That's shaving opposition pretty thin.

Billboards are advertising a pair of gubernatorial gobbers more than pix. Both candidates think they are "the right man for California," though one is trailing by 600,000 votes at this writing.

Citroen, agency featuring French rattletrap, has replaced a supermarket at La Cienega and Wilshire, a block up from Steak Row.

Picture houses along Wilshire and Hollywood have fewer queues on a Sunday afternoon than the modern Chinese Republic.

Conrad Nagel's old grocery at Wilshire and Santa Monica now houses the Air Supply Co., probably servicing those who run out of it during the town's smoggiest days.

With Their Hats On

Out on Sunset near Brentwood a Catholic church and a Jewish temple are on opposite sides of the street, leading my Lady Alice to remark, "It's probably the only synagogue Catholics cross themselves when passing."

Brentwood Circle has been broken up for two homes, which is a switch from two homes being broken up by a circle.

UCLA is still building like mad, its medical centre leading the rest of the campus in expansion. I once got socked $500 for a week there, only to be told I should drink 12 glasses of water a day. At those prices, I asked, why not vintage champagne?

Everywhere my Lady Alice saw some glamorous change in an old corner she immediately listed the product sold there as "overpriced!"

The coastline has changed some, what with the annual slides of the cliffs during the rainy season. These slides blot out parts of the highway for six months or so. But the Pacific looks as cold and as rough as it ever did.

Broadway

Stanley Garfinkel's son Howard now with the Fugazy Travel service.

Blind pianist-maestro George Shearing has done his autobiog for Messner publication.

Latin Quarter comic Jack Durant is mailing his Christmas cards now in order to beat the Aug. 1 mail rise to 4c.

Jerome Hines will be first Yank basso to sing at the Bayreuth, Germany opera "Parsifal." Four performances.

Van Johnson back from Britain yesterday (Tues.) on the Queen Elizabeth as were Jayne Mansfield and Mickey Hargitay.

Vet publicist Earle Ferris back in the Mobile (Ala.) infirmary recuperating from his fourth heart attack. Says he's "putting up a brave fight at 61."

After five years in Boston as manager of the Colonial Theatre, Louis Cline is back on Broadway and "back to being a p.a. which I like better than being an executive" says the vet showman.

American premiere of Ildebrando Pizzetti's opera based on T. S. Eliot's "Murder in the Cathedral" has been postponed from Aug. 14 to Aug. 21, at the Empire State Music Festival in Ellenville, N.Y.

Benjamin Thau, Metro v.p. and studio exec, sailed for Genoa yesterday (Tues.) on the S.S. Cristoforo Colombo. Also sailing were Fritz Reiner, Metopera conductor, and Igor Stravinsky, symphony batoner.

Maestro-composer Harry Sosnik and his wife, Betty, plan a European quickie next week, before the fall tv season starts. It's her first-time over and the itinerary embraces London, Paris, Rome and Geneva.

Victor Mature, opera singer Dorothy Warenskjold and Serge Semenenko, a Warner Bros. board member and senior v.p. of the First National Bank of Boston, sailed for Europe last week on the S.S. United States.

Rosalind Russell off to Britain today (Wed.) on the Queen Elizabeth as were film director Sydney Box, Metopera star Eleanor Steber, and W. S. Low, general manager of the Composers, Authors and Publishers Assn. of Canada.

Look magazine planning a picture story on Col. Serge Obolensky's career, to coincide with McDowell-Obolensky's (his son, Ivan's firm) publication of the hoteller's memoirs. Look may also do an advance serialization of the book.

Zachary Scott, his actress-wife Ruth Ford; tv producer Nicole Milinaire, radio exec Marshall Simmons and Karsenty (Marcel Weil), director-founder of the Karsenty theatrical troupe, in from Europe today (Wed.) on the S.S. Ile de France.

Izzy Grove, ex-promotion manager for Alan Freed, injured his elbow when he slipped on the linoleum at Jack Dempsey's Restaurant. Meantime, his wife, Alyce, who's recovering from a fall at the Groves' home, is off the critical list at L.I. College Hospital, Brooklyn.

The Seagle Colony Opera Guild will present Massenet's "Manon" in English at the Oscar Seagle Memorial Theatre, Schroon Lake, N.Y., Friday-Saturday (1-2), with Mary Ann Ahardt, Adolfo Balli and John Eagle in the leads. Guild will also give a performance of "Manon" at the summer session of the State Teachers' College in Plattsburgh, N.Y.

Tokyo

By Dave Jampel

(*Press Club, Tel.* 27-0161)

Ziv veep Millard Segal here for huddles.

Cecil R. Brown arrived to take over as chief of NBC in Tokyo.

RKO Far East general manager Ned Seckler left for Hong Kong and tour of area.

Strong rumor has Paul Anka here in near future. Anka is now hottest disclick in Japan.

American pianist-composer Arthur Loesser arrived with Mrs. Loesser for a six-week holiday.

Netting solid attendance, Bolshoi Circus appearances at Korakuen Ice Palace have been extended a week. Circus opened early in June.

Actor-magician John Calvert, whose touring tv yacht had disappeared and reappeared in these waters, opens a five-day stand at the Copa.

Vacationing Red Skelton winged to Korea for three days of shows to GI audiences and returned to Tokyo where he did a show at Camp Drake.

A 15-member "Your Hit Parade Revue" under Herman Fialkoff and starring vocalist Edith Fellows opened two-week tour of U.S. military installations in Japan.

Katherine Dunham left Tokyo and winged to Hollywood to choreograph a number for MGM's "Green Mansions," Audrey Hepburn, Anthony Perkins starrer.

Murray Silverstone, 20th-Fox International topper, here for a week of huddles with William W. Sullivan, Fox manager in Japan and Edward Ugast, Fox Far East chief.

Kyodo Television News, sister organ of Kyodo News Service, first of its kind in Japan, will film, sell and distribute tv news as well as handle import of overseas telenews films.

Leonard Spigelgass left Tokyo after two weeks of spadework for Anthony Quinn Productions' "The Miraculous Fish," a Japan locationer starring Quinn which is expected to roll in about two months.

Chicago

(*Delaware* 7-4984)

Jack Teagarden opening at Preview.

Stanley Kramer in town to plug "Defiant Ones."

Chase now booking name talent. Hamish Menzies is current.

Lawrence Welk giving a concert at International Amphitheatre.

Ann Sheridan opens in "Kind Sir" at Edgewater Beach Playhouse.

Oldtime vaude comic Ned Becker (& Mack) trying to peddle his manuscript on good old days of show biz.

Agent Jack Russell tapped as talent coordinator of Tony DeSantis' year-round theatre, Drury Lane.

Chris O'Brien, former Equity exec secretary on the Coast, working at Hinsdale Summer Theatre this season as coproducer and assistant to Sidney Blackmer.

Cape Cod

By Earl J. Dias

Marion Art Center Players offering "A View from the Bridge."

John Brownlee is starring in "Fanny" at the Cape Cod Melody Tent, Hyannis.

Pianist Erroll Garner packing them in at George Wein's Storyville in Harwich.

Harwich Junior Theatre offering "The Magic Horn" and "Tom Sawyer" in August.

Mystery novelist Kathleen Moore Knight at her Martha's Vineyard summer home.

Season has been cancelled by the Buzzards Bay Summer Theatre because of storm damage to its tent.

Basil Rathbone and Geraldine Page are the current stars at the Falmouth Playhouse, Coonamessett, in "Separate Tables."

Lawrence Langner and Henry Weinstein at Falmouth Playhouse last week to keep an eye on "Third Best Sport," starring Celeste Holm, in which the Guild is interested for possible fall production.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Jack Palance through on way to Swiss vacation.

"Jet Pilot" (RKO) getting only dubbed version distrib here in nabe run setup.

There are now 23 pix in production here, which is more than usual for this time of year.

Rossano Brazzi in to join Maurice Chevalier and Deborah Kerr for exteriors on "The Blessing" (M-G).

Oldie firstrun summer reissues for Charles Chaplin's "The Great Dictator" (UA) and "The Wild One" (Col).

Brigitte Bardot pix being reissued with Anglo subtitles for Yank tourists who want to see uncut versions of her pix.

Fernandel signed by Jacques Vital for series of five-minute broadcasts for Radio-Luxembourg in which comic will tell funny stories.

Marlon Brando's Pennebaker Prods. snared French novel, Raoul Simes' "C'est La Vie" which is to star Brando and to be made here next year.

Jacques Flaud, head of Centre Du Cinema, to Spain to huddle on new coproduction talks. Old accords lapsed two years ago.

Martin Ritt's "A Man Is 10 Foot Tall" finally released by Metro and in for fine reviews and neat biz. Metro, incidentally, recently let Gaumont release its "Tea And Sympathy."

Westport, Conn.

By Humphrey Doulens

Lotte Lenya here.

Irving Berlin a visitor at Stonehenge.

Ditto Edna Ferber before flying to Europe.

Licia Albanese to Chicago for outdoor concerts.

Groucho Marx the houseguest of Bill and Audrey Liebling.

The Robert (ANTA) Schnitzers new Westport residents. She's Marcella Cisney, stage director.

London

(*Covent Garden* 0135/6/7)

Eric Johnston expected in on a business-vacation trip.

Samuel Parker promoted Dublin manager for British Lion, succeeding Sydney Safir who has joined Lion International.

Michael Flanders and Donald Swann closing their two-man revue, "At The Drop Of A Hat," for four weeks vacation.

Earl Mountbatten went to world preem of "Harry Black," at the Carlton. Pic was produced by his son-in-law, Lord Brabourne.

Virginia Pope, formerly press representative for Columbia, named publicity director of Carl Foreman's Open Road Films.

Shirley Abicair off to her native Australia shortly for cabaret and tv engagements. She recently closed a season at Savoy Hotel.

Richard Burton due in from U.S. next month for his starring role in "Look Back In Anger," which is due to roll Aug. 25 at Associated British Elstree studios.

Eva Barton, currently on location in Holland for "Operation Amsterdam" (Rank), writing a new novel to be called either "The Thread" or "The Other Side."

Cecil Parker to Rome for a role in "Four Man Pact," in which quartet of principals will play their parts in their own language—and there'll be four lots of dubbing.

Curd Jurgens and Nicole Maurey came in to attend first meeting of committee organizing royal preem of "Me And The Colonel," which the Queen is to attend on Oct. 27.

Gilda Dahlberg tossed farewell party for Julie Wilson at Les Ambassadeures prior to "Night of 100 Stars." Miss Wilson left for Rio and three-week cabaret engagement.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Austrian ski champ, Toni Sailer, making another film, "Treffpunk Kitzbuehel" (Main Point, Kutzbuehel).

Siegfried Franz writing music for new play, "Die Goettliche" (The Godly), about the life of Greta Garbo.

"Don Carlos," conducted by Herbert von Karajan, being aired on German radio net from Salzburg Mozart Festival.

"Fraulein," the Henry Koster film made in Berlin and Cologne, is 100th CinemaScoper to be released by 20th-Fox in Germany.

Ruth and Augustus Goetz's play, "The Heiress," based on Henry James' novel, "Washington Square," presented on German tv net.

French film, "Les Sorcieres de Salem" (based on Arthur Miller's play "The Crucible"), just out in Germany, received excellent reviews.

Bavaria re-releasing two of its past hits, "Ludwig II," starring O. W. Fischer, and Lilli Palmer's "Feuerwerk" (Fireworks) on its 1958-59 season.

Harald Kreutzberg, Germany's most famous dancer, playing a role in the documentary film, "Daemon im Motor" (Devil In The Motor), now filming in Erlangen.

O. W. Fischer set for lead in new British-German coproduction "Die letzte Reise" (The Last Journey), about the fate of the Bismarck. Shooting starts in August.

Reno

(*FAirview* 3-8937)

Bob Braman trio back to Riverside Lounge for repeat booking.

Page Cavanaugh on extended bill at Harold's Club seventh floor Fun Room.

Axidentals debuting at Holiday lounge with good draw for behind-the-bar slot.

Harvey Gross booking four new combos for his popular Wagon Wheel at Lake Tahoe.

Chief Justice Earl Warren on Reno stopover, en route to northern Nevada fishing trip.

Earl and Rosemary Wilson at Holiday Hotel for dinner, on way to Long Beach for Miss Universe contest.

Louis Prima, headlining Cal-Neva show at Lake Tahoe, gifted spouse Keely Smith with sports car for fifth anniversary.

Harrah's Club, with 18-hour entertainment sked at Reno location, booking after 1 a.m. show (Jerry Colonna Revue with Jack Russell and Kitt Carson) at Lake Tahoe club.

Madrid

By Hank Werba

(*Gral Sanjurjo* 24, *Tel.* 34-48-65)

Maria Callas vacationing in Majorcan resort town of Formentor prior to summer concert in Barcelona.

Sarita Montiel and Lola Flores entertained diplomatic colony at Franco's annual mid-summer La Granja Palace reception.

Stage and boite comedienne Mary Santepere honored with showbiz turnout at exiting performance of "El Pleito de El Ultimo Cuple."

Raquel Meller, Spain's leading music hall star of years ago, now making a late-in-life comeback. He's current headlining latespot show at J'Hay.

Guitarist Andre Segovia, celebrating 50th concert anniversary at Granada Music Festival, received gold medal from the city and adopted as honorary son though born in nearby Jaen.

Spanish entry at Cannes fest, "Venganza" (The Reapers), directed by J. A. Bardem, was picked up by Metro for worldwide distribution. Tinter stars Carmen Sevilla, Raf Vallone and Jorge Mistral.

Hollywood staffers now prepping "Solomon & Sheba" in Madrid's Seville Studios include production manager Dick McWhorter, art director Richard Day, costumer Ralph Jester, wardrober Eric Seelig and prop master Bob Goodstein.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel.* 675 906)

Helen Hayes expected in Rome on Italian lap of her European trip.

In town: Tennessee Williams, Lester Welch, Richard Wallace, Fred Zinnemann, Raymond Hakim.

Chris Gampel expected here for three-week vacation after playing opposite Katharine Cornell in "The Firstborn" in Israel.

Marisa Allasio signed for "Carmela. . .e una Bambola" (Carmela Is a Doll) for Agliani-Mordini Productions. Gianni Puccini directs.

Dino DeLaurentiis purchased screen rights to Ugo Pirro's soon-to-be-published novel, "Jovanka e le Altre" (Jovanka and the Others).

"Brothers Karamazov" (MG) had its Italo preem at Mesina Film Week, also opened at Rome's Drive-In Theatre. Regular release follows in fall.

Herbert T. Kalmus, Technicolor prexy, off to Paris and U.S. after visit to recently-opened Technicolor plant in Rome, which took over work of recently-shuttered Paris operation.

Two Italo labor unions, FULS and FIALS, agreed to settle labor controversy concerning Metro's "Ben Hur" production. Company dismissed hassle as strictly minor and without production holdups.

Yvonne DeCarlo due next month for lead in "The Sword And The Cross," in which she plays Mary Magdalene. Carlo L. Bragaglia directs Liber Film Production, with Rossana Podesta and George Mistral in other key roles.

Paul Newman announced as star of an upcoming Dino DeLaurentiis production to be directed by Federico Fellini this fall or winter. Same producer has also taken his "Le Bambole" (The Dolls) project off the shelf, will shoot it with Mario Monicelli directing. No cast slated as yet.

Pittsburgh

By Hal V. Cohen

(*ATlantic* 1-6100)

Miyoshi Yukemi canceled New Arena booking.

Shirley Jones returned to Hollywood after visiting her folks here.

Dick Ware back home to emcee annual Police Circus at Forbes Field.

Sally Starr flew to Miami to spend a couple of months with her folks.

Joe Wayne, Columbia Pictures salesman, engaged to Blanche Harris Abrams.

Irv Barmak bought into Don D'Carol Agency and will become an associate booker.

Louis Perla, former Carlton House captain, picked to manage Mural Room in Youngstown, O.

Local magico Del Ray named "Magician of the Year" at annual convention of sleight-of-handers.

Character actor Burt Mustin flew in from the coast with his wife to visit friends and family.

Eileen Barton currently at Holiday House, a last-minute replacement for Wanderers, who had to bow out.

Phil Richards and George Arnold got a bid to do their skating act at London's Pantomime Theatre this winter.

Brussels

By John Florquin

(1 *Avenue Paul Deschanel*)

Joan Crawford and Alfred N. Steele visiting the Fair. Ditto Walt Disney.

Six performances by Jerome Robbins Ballet brought good attendance in spite of mixed reception.

Hollywood

Richard Quine sued for divorce.

Carl Dudley skied to Honolulu.

Jeff Hunter a poison oak victim.

Nigel Patrick here from London.

Joseph R. Vogel in for studio stay.

Agnes Moorehead back from Egypt.

Claudette Colbert in from Gotham.

Patty McCormack down with measles.

John Steinberg off on six-week global tour.

Wayne Emerson bought Bull and Beef eatery.

Alex Studer recuping from spinal surgery.

Joe E. Lewis on mend after abdominal surgery.

June Wilkinson, British tv star, here for screen test.

Cyd Charisse and Tony Martin on Hawaiian holiday.

William B. White new production chief for Guild Films.

Walter Lantz Studios shutters for two-week vacation Aug. 15.

Robert Oakley joined Rosen-Finger Agency as associate.

Julie London in from San Juan, P.R., personal appearances.

Marvin Miller will narrate Disney Night at Hollywood Bowl.

Ben Hersh to Madrid to prep start of "Solomon and Sheba."

George Seaton elected to board of trustees of Colonial Williamsburg Inc.

Constance Simons back from five months with Alley Theatre in Houston.

Variety Club of Southern California tosses ninth annual golf tournament Aug. 22.

George Glass and Walter Seltzer returned from Massachusetts' confabs with James Cagney.

Fred MacMurray and June Haver appearing in spot tv commercial for American Gas Assn.

Marvin Schwartz upped from associate to partner in Lewis, Kaufman, Schwartz praisery.

Forrest Tucker returned from N.Y. to start rehearsals for Civic Light Opera's "The Music Man."

Walter Lantz chairs cartoonists committee for Braille Institute benefit Sept. 21 at Hollywood Bowl.

Mike Kostrick, currently dramatic and speech instructor at Compton College, reentering acting field.

Ernie Kovacs and Edie Adams say they'll build an open-air theatre at their new Beverly Hills home.

Eleanor Powell will stage fashion show at Moulin Rougle Sept. 21 for her children's clinic in Denver.

Norman Gluck arrived for confabs with Walter Lantz on fall expansion of "Woody Woodpecker" teleshows.

Doug Bridges shifts from biz manager of Paramount publicity dept. to assistant to music dept. head Bill Stinson.

Rory Calhoun immobilized for week due to strained ligament while riding in "The Texan," Rorvic-Desilu vidpix series.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386)

Hal Haig current at the Casino.

Buster Holt, manager of Saxon Theatre, wife and son, back from California vacash.

Spyros Skouras, 20th prexy, in for confabs with Judge John Pappas re Greek benefit.

Bert Wheeler current in "Carousel" strawhat production at Carousel Theatre, Framingham.

Mike Kavanagh opens Wilbur legiter Sept. 8, with new play, "Howie," and is booked into January.

Max Michaels, asst. mgr. of Boston Theatre, into Massachusetts Memorial Hospital for ulcer treatments.

Producer Lee Falk flying back and forth from his Boston Summer Theatre in N. E. Mutual Hall to Truro on the Cape.

George Wein's Storyville, jazz nitery, to remain in Copley Square Hotel, where it has been housed for past six years, again next season.

Phyllis Ponn, ballerina and new entertainment director at Mayflower Hotel in Plymouth, staging night club shows in 400-seat 1620 Room.

Four Boston Symphony tooters are celebrating 30 years of playing al fresco on the Charles River Esplanade this season. They are Samuel Diamond, violinist; John Barwicki, double bass; Jean deVergie, oboe, and Minot Beale, violin.

OBITUARIES

HARRY M. WARNER

Harry M. Warner, 76, who with his two surviving brothers, was a founder of Warner Bros. and innovator of talking pictures via Vitaphone, the Warner soundtrack method, died July 25 in Bel Air, Cal. Ill for some years, he suffered a cerebral occlusion which was the immediate cause of death.

Detailed news story of his career and significance in history of show business appears in film section of this issue.

GEORGE SEIBEL

George Seibel, 85, veteran Pittsburgh drama and literary critic, died July 24 in Lynbrook, L.I., at the home of a daughter, where he suffered a cerebral attack last Christmas. Editor of a German newspaper for years, he covered plays and books for the old Pittsburgh Gazette-Times for 12 years and when that paper folded he moved to the Sun-Telegraph until the mid-'30s. He became director of the Carnegie Free Library of Allegheny in 1938, retiring 16 years later.

For several years, Seibel's radio book reviews on WCAE were a must in the intellectual circles of Pittsburgh. He also authored a number of plays and volumes of poetry. He was president of the American Turnerbund before World War II and in that capacity denounced Hitlerism in an address for German Day Observance at the Chicago Century of Progress.

In addition to his daughter, Mrs G. B. York, whose husband, Red York, is a w.k. newspaperman, and wife, he also leaves a grandson.

WILLIAM P. LIPSCOMB

William P. Lipscomb, 71, British screen and television writer and playwright, died July 25 in London.

Died in the Service of Our Country

JOYCE KILMER

(Trees)

July 30, 1918

He spent four years in Hollywood between 1934-'38, and wrote the screenplays for many films shot both there and in Britain, including "Clive Of India," "Tale of Two Cities," "Les Miserables," "Good Companions," and "Jack's The Boy."

More recently Lipscomb scripted "Dunkirk," "A Town Like Alice," and "Robbery Under Arms." As a playwright he had to his credit "Three," "Persecuting Peter," "The Synthetic Virgin," and "Clive of India," on which he collaborated with R. J. Minney. Between 1947 and 1951 he was scenario editor at Ealing Studios. In 1955 he went to America and worked on the script of the Cinerama production, "Seven Wonders Of The World."

BURTON HOLMES

Burton Holmes, 88, dean of travelog producers, died in Hollywood July 22 after having been in retirement since 1950 following a lifetime of globe-trotting with a camera and a career as lecturer.

His endeavors as a travel film producer started in 1897, when he became the first travel lecturer to illustrate his talks with motion pix. From 1915 to 1921, his "Burton Holmes Travelogs" series was distributed weekly by Paramount. In 1931, he turned to the production of talking travel shorts for Metro. Following retirement in 1950 due to poor health, he entered into a deal with Sol Lesser to make more than 1,000,000 feet of travel film available, but nothing developed.

Surviving is his wife, Margaret, herself a photographer, who accompanied her husband on many of his world junkets.

HAROLD BRIGHOUSE

Harold Brighouse, 75, British playwright and author, died July 25 in London. His most popular play, "Hobson's Choice," was produced at the Comedy Theatre in New York in 1916. A film version starring Charles Laughton and John Mills was seen here in 1954.

His one-act plays, "Lonesome Like" and "The Maid of France," were produced here in 1918 by the Washington Square Players and the Greenwich Village Playhouse, respectively. His "The Price of Coals" also was presented at the Neighborhood Playhouse.

A member of the literary staff of The Manchester Guardian, he served as its drama critic. His first play, "Dealing in Futures," was produced by the Glasgow Repertory Theatre in 1909.

HARRY T. JOYNER

Harry T. Joyner, 71, who was narrator for 10 years of Kermit Hunter's outdoor drama "Unto These Hills" at Cherokee, N. C., died July 27 in New York, after a long illness.

He launched his career with Maude Adams in Chicago. He appeared in David Belasco's "Merchant of Venice," Henry Miller's production of "Our Betters," by Somerset Maugham, and George Tyler's "Sherlock Holmes," with William Gillette. He made numerous tours with the Ben Greet Players.

His wife and son survive.

JOHN GOBAU

John Gobau, 67, versatile actor who long performed on the Dutch stage, died recently while vacationing in Spain. After coming to Holland from his native Belgium during World War I, he later appeared in such plays as "Electra," "Merchant of Venice," "Ajax" and "Major Barbara." He won acclaim for his portrayal of Willy Loman in "Death of a Salesman."

Surviving are his actress-wife, Miep van den Bergh, and two daughters.

DONALD McNAUGHTON

Donald McNaughton, 60, longtime show biz scribe and comedy writer, died July 18 in Glasgow. He had penned gossip pillars for years for Scot sheets, including the Glasgow Evening Citizen and the Sunday Mail. He was a staffer on latter tabloid weekly when he died after a brief illness.

McNaughton, a natural wit, was also a talented comedy writer and wrote many sketches and gags for Scot comedians.

Survived by his wife and son.

DOUGLAS SWALLOW

Douglas Swallow, 63, musician and composer, died recently in Manchester, Eng. He worked with a number of British and American dance bands before joining the staff of Mecca Cafes in 1927. For more than a dozen years he toured top British ballrooms with his own band. He was composer of "The St. Bernard Waltz."

Survived by wife, son and daughter.

BLANCHE H. MARKLE

Blanche H. Markle, 44, a story editor for the Canadian Broadcasting Corp., died July 23 in Toronto of a heart attack. She was the former wife of Fletcher Markle, film and tv producer. She left the CBC three years ago to become an associate-producer with the National Film Board in Montreal but returned to the CBC, Toronto, in January this year to become a story editor in the tv drama department.

Survived by son.

FRED SIEGEL

Fred Siegel, vet Oceanside, Cal., theatre exhib, died there July 23. Entering exhibition with purchase of the Spreckels Theatre, San Diego, in 1929, Siegel also was owner of Roxy Theatre, Oakland, and in 1934 acquired Palomar Theatre, Oceanside. Two years ago, he built the new Star Theatre in same city.

Survivors include his wife, two sons and three sisters.

THOMAS FLAHIVE

Thomas I. Flahive, 74, veteran stagehand, died in Kansas City, Mo., July 24 after a long illness. He had been a stagehand in K.C. for 52 years, working there in the heyday of vaude and road legit down to the present. He formerly was a member of the executive board of Theatrical Stage Employes Local 31.

Wife and sister survive.

VICTOR SELSMAN

Victor Selsman, 50, vet songplugger, died of a heart attack July 26 in Napanoch, N.Y. At the time of his death he was contactman for E. B. Marks. He previously had been associated with The Four Aces and the Warner Bros. firms.

Wife and three children survive.

MILDRED S. RHODES

Mildred S. (Pat) Rhodes, 53, exec secretary at 20th-Fox for 27 years, died July 18 in Hollywood. She was with story editor Julian Johnson for 20 years, and in later years worked with story execs David Brown and Arthur Kramer.

Surviving are son and sister.

Arthur W. Weber, 62, president and general manager of the Midwest Broadcasting Co., operator of radio station WOHO, Toledo, O., died July 20 in that city after suffering a stroke. Surviving are his wife, daughter and two sons.

Otto Kristufek, 71, at one time a drummer with the St. Louis Symphony, died July 20 in a Chicago hospital. He also had been with the orchestra of Chi's Lyric Opera. Survived by wife, daughter, son and five brothers.

Leo T. Jones, 52, a former director of the Independent Theatre Owners of Ohio, died July 23 in Upper Sandusky, O., after suffering a heart attack. His wife and two sons survive.

Oscar A. Heineman, 57, banjo player who organized and headed the Port Clinton, O., Dutch Band, died July 23 in that city. His wife, daughter and two sisters survive.

Philip A. Eastman, 50, an assistant cameraman, died of self-inflicted bullet wound July 22 in Hollywood. He is survived by his wife, mother and brother.

Wife of Arthur Guy, special booking representative of the Howard & Wyndham theatre chain, died recently in Newcastle, Eng.

Son, 14, of Thomas P. Sheils Sr., of personal management firm of Sheils, Bruno & Associates, died July 22 in Hollywood.

Max Kotlarsky, 61, a concert pianist and teacher, died July 24 in Hunter, New York. His wife and three brothers survive.

Mrs. Mabel Ballin, 73, silent film actress and widow of Hugo Ballin, muralist film producer and author, died July 24 in Santa Monica, Calif.

Father of Mary McLoud, publicity director of the Waldorf Astoria Hotel in New York, died July 23 in Scarsdale, N. Y.

Ken Murray, 42, a member of The Cycling Nimros, died recently in Derby, Eng. He was formerly a member of the Tom Davies Trio.

Nicola Zec, 70, opera singer who participated in the first Salzburg Festival back in 1922, died July 16 in Bad Ausee, Upper Austria.

Cliff Fenton, stage manager for 21 years at the Pallace Theatre, Manchester, Eng., died there recently.

Sam Hayes, 53, West Coast newscaster, died July 28 in San Diego, Calif., while preparing his morning program at radio station KSDO.

Brother, 60, of pianist Oscar Levant, died July 28 in Pittsburgh.

Rose Hylton, theatre pianist, died recently in Liverpool, Eng.

Father, 72, of film actor Cornel Wilde, died July 23 in New York.

Catalina

Continued from page 2

the project is launched it will be the hottest recreation area on the Coast."

"Laguna Beach solved the problem of honkytonks and a motley assortment of mediocre hotels and dwellings," the informant noted, "and we can do it, too. Within the last 10 years, private capital has invested several million dollars in luxury apartment hotels, such as the Capri Laguna owned by George and Emily Stark, the Surf and Sand owned by Loren Johnson, The Inn owned by Dave Young, and the Laguna Riviera owned by Harry Willats. Apartment rentals in each of these range from $25 upward daily. In addition, there's the newly-opened cooperative apartment building, Laguna Royale, which cost $3,500,000. Furthermore, you have to make reservations far in advance to secure space."

Reports list Jack Wrather, George Carver, Al Hart, Bill Pereira and a long list of names as possible members of the syndicate.

With Disneyland, in Anaheim, a click, ditto Marineland further upcoast, and the new CBS-Pacific Ocean Park, Santa Monica, off to an auspicious start on the family trade level, new Bevhills venture capital has its sights on Catalina as a super-resort, including hotel and ultra dining accommodations along with the long-established aquatic sports and marine life features, pop eateries, and the like. Catalina also has long been the winter training grounds for the Chicago White Sox.

It's also been the focal point of two classic Hollywood situations: one was the gag, "on a clear day you can see Catalina from here," and the other had to do with the yachting predilections of the Hollywood moguls in the heyday of the picture business.

In those days it simmered down to the studio tycoon donning Abercrombie & Fitch-style yachting flannels and neo-admirals' hats, hieing off to Wilmington or San Pedro (the L.A. ports) where a crew has been idling for four or five days until the weekend advent of the Hollywood landlubbers' yachting parties.

These assumed three definite patterns. All had the same pseudo-destination—Catalina. In reality this meant cruising between the L.A. dockside and Catalina Island, sometimes debarking of a Saturday night, via a putt-putt, just to mingle with "jes' folks."

The No. 1 pattern was the "must catch up on some scripts," meaning that idling lazily on the Pacific waters, away from the studio, agents and phones, would expedite that. The No. 2 pattern was "we have some fun people invited aboard, the galley is loaded to grape and caviar, so who needs Romanoff's?" The No. 3 pattern was the almost universal end result—the gals sun-bathed and the men played cards. A corollary to this was putt-putting from one's own yacht to "visit" another tycoon—the same guy seen on land all week—who might have a hotter game or a more interesting "cast" as his weekend guests.

Catalina, through it all, was a vox pop resort. There was one endeavor under Charles Farrell's (Palm Springs Racquet Club) aegis to beef-up Catalina as a plush resort, including a chartered plane service to the mainland. It never clicked.

POP's 161,000 Bow Week

Hollywood, July 29.

Pacific Ocean Park, new outdoor amusement centre on site of old Ocean Park Pier, near Santa Monica, clocked 161,000 paid admissions for first week ending last night (Mon.)

Opening day attracted 20,000 persons, with 33,071 Saturday, 37,262 Sunday. Gross hasn't been figured yet.

Waddies Want

Continued from page 1

Earp") dates haven't done him too much good. On one Texas stand, a series of mishaps made his date a fiasco. Recently, Dick Simmons ("Sgt. Preston of the Yukon") in a rodeo and wild west show at the Polo Grounds, N. Y., proved that he not only had no act, but no in-person draw. The telepackage owners aren't too happy when these demonstrations take place, and would rather not have them take on these tour assignments.

However, nobody's talking whether the high asking prices were designed to discourage buyers or whether the percenter feel that there's a genuine chance of getting them.

Still getting top coin are such cowpokes as Gene Autry and Roy Rogers, both of whom have proved their drawing power in the arenas, in pictures and elsewhere over the years. Both have creditabl eacts. On the other hand, Bill Boyd, of "Hopalong Cassidy" fame, proved definitely that he didn't have an act on several tours, and soon slipped from one of the hottest teevee properties to a virtual unknown in a comparatively short period of time. Package owners would like to avoid these boomerangs.

Israel Music

Continued from page 2

last year declined to sign a contract with the Israeli Philharmonic for 1959, was apparently greatly satisfied with the group's playing for prior to his leaving Israel he signed up for a two months' visit in the summer of 1959 and expressed his willingness to conduct the orchestra in recordings.

Israel Philharmonic has already set the additional artists to take part in its forthcoming season. Artur Rubinstein will play 15 piano concertos, George Singer conducting, in October. Josef Krips, Jean Fournier, Eugene Ormandy, Charles Munch, Jean Martinon, and Carlo Maria Giulini will conduct and a newcomer will be the Rumanian conductor Silvestri. Among the soloists are Yehudi Menuhin, Zino Francescatti, Isaac Stern, George London, and the duo-pianists Luboshutz-Nemenoff. Mitropoulos' concerts will wind up the season.

(Visiting Israel at present is Alexander Tansman, the composer, who is the guest of the Israel Broadcasting Service, to conduct performances of his own works.)

MARRIAGES

Beryl Kaye to John Law, London, July 21. Bride is a stage and tv dancer; he's a scriptwriter.

Jane Durham to Raymond C. Krauss, Las Vegas. July 20. Bride's in Warner Bros. studio tv dept.

Anne Roberts to Michael Hart, Manchester, Eng., July 19. Both are thespers.

Miyoshi Umeki to Winfield Opie, Van Nuys, Cal., July 22. Bride's a Japanese singer and actress; he's a tv director.

Lucille Ormay to Bill Farley, Miami, July 15. Bride's a dancer; he's an actor.

Jane Love to George Lee, New York, July 9. Bride is a fashion co-ordinator; he's Zodiac Music topper.

BIRTHS

Mr. and Mrs. Anthony Broughton, son, London, July 21. Mother is actress June Wyndham; father is deputy stage manager of Whitehall Theatre, London.

Mr. and Mrs. Dan O'Herlihy, son, Hollywood, July 21. Father's an actor.

Mr. and Mrs. David Hughes, daughter, London, July 18. Father is a stage and tv singer; mother is former dancer Ann Sullivan.

Mr. and Mrs. John Jonassen, son, Chicago, July 22. Father is owner of Easy Street, Chi jazz boite.

Mr. and Mrs. John H. Poole, son, Orange, Cal., July 23. Father is prexy of station KBIG, Catalina.

Mr. and Mrs. Wally Pfister, daughter, Chicago, July 22. Father is an NBC newsman in that city.

Mr. and Mrs. Guy Wright, daughter, San Francisco, July 23. Father is radio-tv editor of The San Francisco News.

Mr. and Mrs. Nicholas Zapple, son, Washington, July 5. Father, communications counsel for Senate Interstate and Foreign Commerce Committee, is w.k. in broadcasting and music industries.

Mr. and Mrs. Fred Waring Jr., son, Washington, July 19. Father is member of Navy's Sea Chanters Chorus, grandfather is maestro of "The Pennsylvanians" singing combo.

Mr. and Mrs. Lawrence Laurent, daughter, Washington, July 21. Father is radio-tv columnist for Washington Post-Times Herald.

Mr. and Mrs. Max Reilly, daughter, Pittsburgh, July 18. Father's a salesman at KDKA-TV.

Mr. and Mrs. Howard Mondere, son, New York, July 20. Father is Washington attorney for NBC.

Mr. and Mrs. J. Nat Tucker, son, Charlotte, N.C., July 23. Father is a film director and assistant program manager for WBTV in Charlotte.

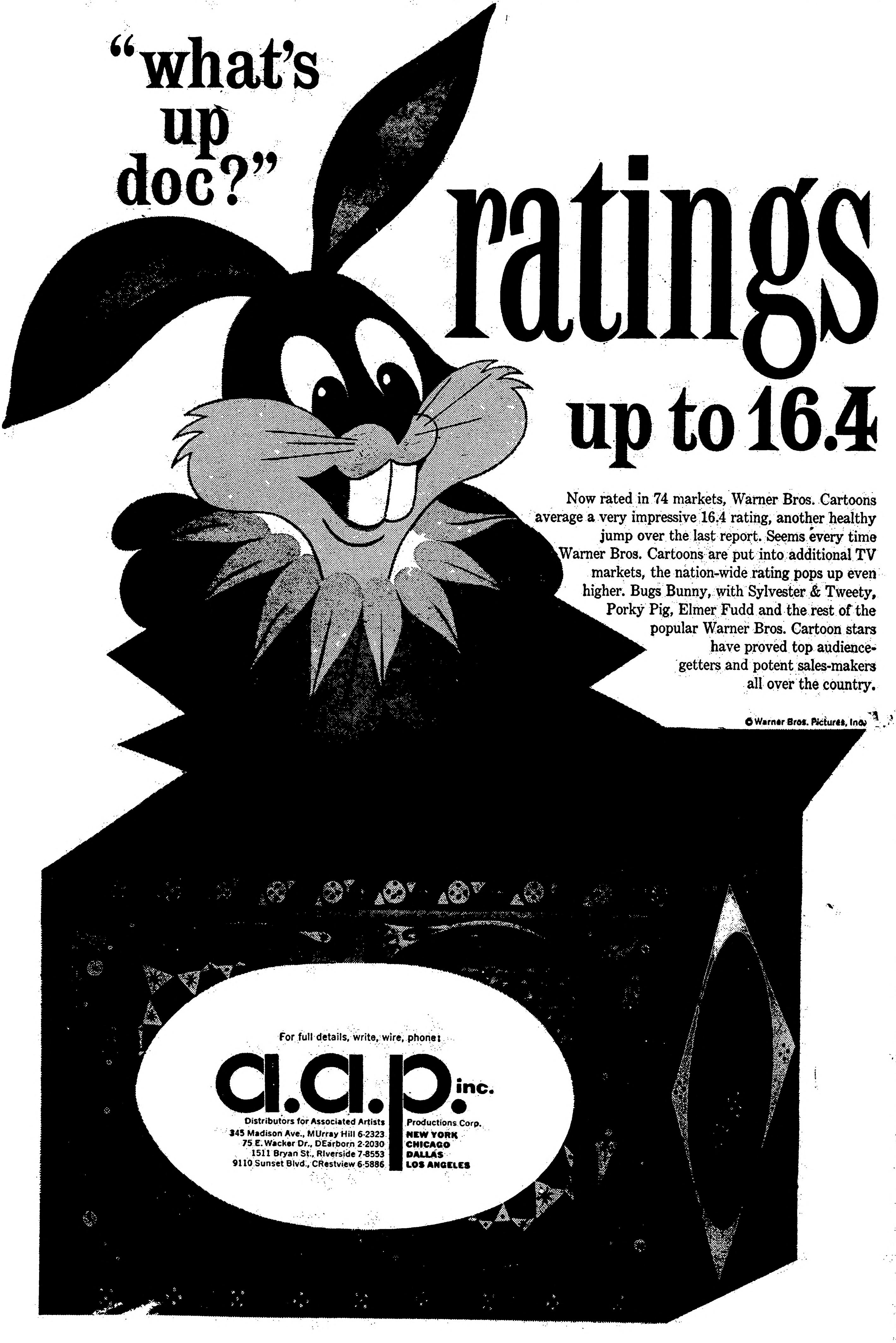
Mr. and Mrs. Daniel Melnick, son, New York, July 25. Mother is the daughter of composer Richard Rodgers; father is director of program development for ABC tv.

Mr. and Mrs. Charles Manno, daughter, Rockville Centre, L. I., July 25. Father is eastern program director for ABC radio.

Mr. and Mrs. Robert Schuler, son, Majorca, Spain, July 23. Mother is opera-tv singer Patrice Munsel; father is a tv producer.

Mr. and Mrs. Marvin Karpatkin, son, New York, July 14. Mother is Rhoda Hendrick, an attorney for Mercury, Vanguard and Debut records.

Mr. and Mrs. James Bloomquist, son, Champaign, Ill. Mother is the daughter of Israel Zatkin, managing director of Broadway's Mayfair Theatre.



"what's up doc?"

ratings up to 16.4

Now rated in 74 markets, Warner Bros. Cartoons average a very impressive 16.4 rating, another healthy jump over the last report. Seems every time Warner Bros. Cartoons are put into additional TV markets, the nation-wide rating pops up even higher. Bugs Bunny, with Sylvester & Tweety, Porky Pig, Elmer Fudd and the rest of the popular Warner Bros. Cartoon stars have proved top audience-getters and potent sales-makers all over the country.

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